

FRANK ZAPPA'S MUSICAL LANGUAGE

5TH EDITION, SPRING 2020

Three-volumes version: VOLUME III

A study of the music of Frank Zappa

by Kasper Sloots

Website print of:
www.zappa-analysis.com
Obtainable through this site

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Utrecht, Holland

FOREWORD

This pdf file is the fifth edition of my private research into the music of Frank Zappa, that I probably will keep updating on-line over the coming years. The first printed version was finished in April 2000, simultaneously with an internet release as www.zappa-analysis.com. I've been extending this site over a period of twenty years. A second version came out in September 2001, a third in 2007 and a fourth in 2012. Compared to the first one this 5th edition has about ten times increased in size. The number of sections as well the number of note examples has been extended. The conclusion has basically remained the same. Apart from corrections upon detail errors, this site is only augmenting, not significantly changing. See the on-line What's new section from the left menu for recent additions.

Originally this study started with several sketch transcriptions of fragments that sounded interesting to me and for which I tried to find out what technical elements could be found in them. Maybe there was something typical Zappa in them. But what I found was more an amazing variety of deviations from standard patterns going into all directions, than something that could be called Zappa-esque. While the number of sketch transcriptions increased I thought of writing an article about them and trying to get the transcriptions correct. The latter proved to be much more of a problem than the writing of the text. Though most of Zappa's orchestral scores and chamber music scores are available, at the time I started writing only one songbook and a guitar book were published. This situation has improved significantly with the Hal Leonard series of album transcriptions by Andy Aledort, Paul Pappas and Addi Booth. Very helpful has also been the turning up of samples from original scores, appearing from all sorts of angles. So partially I could rely on transcriptions made by others and original scores, but for about two-third I had to do it myself. At first I underestimated the effort it would take to produce transcriptions. In some cases the unpredictability of Zappa's music makes it hard to be positive that the transcriptions and analysis are correct. The risk that there's some stupid looking error in it somewhere remains present. I also must apologize for my unsophisticated English; English is not my native language.

INTRODUCTION

Music in the second half of the 20th century has stylistically become more and more fragmented into categories, with rock music, jazz and modern music as the main areas, having their own groups of listeners and critics. Furthermore these main sections have a lot of subdivisions. Apart from this stands the classical music from the past, which also tends to attract a separate group of listeners. Zappa never treated pop music, jazz and modern music as separate fields and his importance depends partly on his skillful combination of these three musical directions. In the year of his death (1993) he had a legacy of over fifty highly diverse CDs. The recordings comprehend the easiest love songs on "Cruising with Ruben and The Jets", many complex rock based albums, jazz albums like "The Grand Wazoo", guitar solo albums, atonal music for classical ensembles and a few verbally oriented releases as "Thing-Fish".

Though Frank Zappa is basically known as a rock musician, in the last ten years of his life his reputation as a composer of modern music started to increase. In 1982 and 1987 orchestral pieces performed by the London Symphony Orchestra were released on record; in 1984 this release was followed by chamber music with the Ensemble Intercontemporain, conducted by Pierre Boulez, and in 1993 by the The Yellow Shark project, featuring the Ensemble Modern. Sections of modern music can also be found in several of Zappa's so called rock albums, sometimes performed by hired musicians (for instance the "200 Motels" album of 1971 featuring The Royal Philharmonic Orchestra), sometimes performed by his own rock band (for instance "The Black Page" on "Zappa in New York", 1976).

Because of the diversity of his albums it becomes difficult to give Zappa a suitable place in music history and also to write about his music with a clear chapter division treating individual aspects. Examples of one aspect may very well be examples of another aspect at the same time. For this site I have chosen to follow Zappa's career historically and to comment upon several technical aspects along the way. The following order of the subjects may be arbitrary, but I think it becomes better readable this way than by summing up

technical elements. The historical facts are treated only briefly, because a lot of material has already been published on this subject. As it comes to musical analysis a study in German language by Wolfgang Ludwig should be mentioned, that has appeared in 1992. Of this study a summary is included. Zappa himself doesn't make it easy for us to get a good picture of his musical intentions in his interviews. Because his albums only occasionally became hits, Zappa sought some compensation for this in a good sense for publicity with a never-ending series of humoristically-provoking remarks. He repeatedly contradicted himself and it would be a mistake to take everything he has said too seriously. The estimation of Zappa's CDs has still to begin. It is often heard that his output differs a lot in quality, so this might appear to be true. But when some critic is commenting upon the "good and bad" CDs, it's each time about different CDs, so it says more about personal preferences than about a starting consensus. Personally I think they differ in function.

NOTE:

In the first place this is a literal copy of the content of www.zappa-analysis.com, distributed for free. The lay-out of the note examples hasn't been adapted for a pdf version, so there are frequent size differences between score images and occasional blank spaces between pages. The following order of texts and note examples, however, has repeatedly been lightly adjusted for improving the lay-out. Because of that it may be that the text says "above" instead of "below" as it comes to a note example, or the other way around. The words "above" and "below" occur too often to verify all instances. The text can refer to midi files and images that are available on-line only.

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THE MAN FROM UTOPIA: RECITATIVES

On "The man from Utopia" (1983) Zappa experimented with improvised recitatives with a melody directly derived from a spoken text, unrelated to scales. Two such live improvisations were included. Steve Vai was asked to score them out to make a guitar overdub along Zappa's melody possible. At first this looked like a novelty specific for this album, but with later live issues it turned out that he did this on a much larger scale during his 1980-82 tours. So "The torture never stops" version from the 1980 tour is included in this section as well.

1-2. Cocaine decisions - SEX

"Cocaine decisions" is Zappa's most direct song about the use of drugs. It has a rapidly pulsing bass line all through, just playing the subsequent pedal notes. It's characteristic for this particular song, but not at all for his music in general. The song knows two large themes, following a modulation scheme. The example below contains the following:

- bars 1-5: main motifs from the first theme, played instrumentally. It's in C with a I-II alternation. The bass is only switching between pedal notes, but the keyboard is playing around it with chords.
- bars 6-11, second theme, phrase one. Here Zappa is using the set C#-D-E#-F#-G#-A-B, next to "Transylvania boogie" a second instance of him using a gypsy type of scale. In the example the E# from the scale is notated as an F.
- bars 12-16, phrase two in D Lydian.

Not included in the example is phrase three of the second theme in G Mixolydian.

Handwritten musical notation for the first four measures of "Cocaine decisions". The notation is on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. There are handwritten annotations: "1" in a box above the first measure, "Iva" above the second staff, and "Grab" below the fourth staff.

Handwritten musical score for the first system, featuring vocal and piano parts.

Vocal Part: The vocal line begins with a whole note G4. The lyrics "I don't want to know..." are written below the staff. The melody continues with eighth and quarter notes in the subsequent measures.

Piano Part: The piano accompaniment includes a treble and bass staff. The treble staff features a rapid sixteenth-note arpeggiated figure in the first measure, followed by chords. The bass staff has a whole note G3 in the first measure, then a series of eighth notes.

Annotations: The word "Ova" is written above the first measure of the vocal staff. The phrase "Keeps repeating" is written twice, once above the piano's eighth-note line in the third measure and once above the bass staff's eighth-note line in the same measure.

Handwritten musical score for the second system, continuing the vocal and piano parts.

Vocal Part: The vocal line continues with eighth and quarter notes. A dashed line with the word "Ova" above it spans across the second and third measures of the system.

Piano Part: The piano accompaniment continues with chords in the treble staff and eighth notes in the bass staff.

Annotations: The word "Ova" is written above the first measure of the vocal staff. The word "Ova" is also written above the second measure of the vocal staff, with a dashed line extending from it.

Handwritten musical score for "Cocaine decisions". The score is written on five staves. The top staff is a vocal line with lyrics: "--Such a way--", "I learn to", "hate it--". The second staff is a guitar line with chords and some melodic fragments. The third staff is a bass line. The fourth and fifth staves are labeled "Keeps repeating" and "Keeps repeating" respectively, indicating a repeating bass motif. The signature "Zappa" is at the bottom left.

Cocaine decisions, 1:38-2:07. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

At the time of its release the album cover got just as much attention as the music. It's a drawing by Tanino Liberatore. What it was about became much clearer with the release of "YCDTOSA Vol. IV". There you've got a live version of "Cocaine decisions" including parts from the 1982 concert at Palermo, Sicily, 1982. Zappa briefly describes the riot that ensued when people from outside tried to enter the concert area. At another open air concert in Italy, the band had to play with mosquitos from a nearby swamp hindering them. So you get Zappa pictured as an enraged Hulk figure hitting at flies. Below you can find small outtake from the album front cover with road signs to some of the cities from the Italian leg of the 1982 tour. To the right and below screenshots from the documentary "Summer 1982, when Zappa came to Sicily". It's about the Zappa family visiting Sicily in 2013. They are hosted by Massimo Bassoli, who's driving them around. Several people are recollecting what went wrong at the concert. It also gave them the opportunity to visit Italian relatives from Frank Zappa's father's side. This documentary was broadcast in 2013 on Italian TV and more recently made available to the public as a Blu-ray MVD. "SEX" is an easy going but solid rock song. It has three themes, the third with Zappa citing from The Sniffer.

3. Tink walks amok

"Tink walks amok", one of the three instrumentals from the album, deals with varying bass motifs. The example below is the opening with the basic motif in 11/16, interrupted by one bar in 4/4. The 11/16 bars have a subdivision doing 4+4+3. The notes of the first 4/16 block can take a fourth or fifth as interval jump. The second 4/16 block contains a third consistently. The third figure has a second followed by a third. The song has two bass lines that complete each other. One is a bass guitar, slapping the accentuated notes and picking the others. The other is a double-channeled synthesizer bass.



Tink walks amok, opening. Source/transcription: anonymous internet file/KS (update 2006).

The accentuated bass notes are slapped, the others normally picked.

The first half of "Tink walks amok" has its basis in E Mixolydian, but bars can also be in the related keys of E and E Lydian, that differ by one or two sharps. Bars 8-9 are clearly taking a different direction. When you take the opening bass note as key note the scale would be G in these two bars. Half-way this song you get to a section where figures are getting repeated:

- 1:38-2:17: B minor/Dorian (the G/G# is avoided).

This avoidance of the 7th note is also addressed to in the Burnt weeny sandwich section. At 2:13-2:17 you've got a short melodic line that effectuates a modulation (G-A-C-D-E-D-C-D-E). It returns at 2:33, 2:46 and 3:05.

- 2:17-2:36: C pedal.

- 2:36-2:49: melody in C Mixolydian.

- 2:49-2:57: B pedal.

- 2:57-3:08: Ab pedal.

Coda:

- 3:08-3:33: melody upon B using solely B-C#-F#-G# ("quatratic").

- 3:33-3:38: the piece ends with an evasive melodic line, eventually landing on just the E.

4. The radio is broken

A studio recorded recitative is "The radio is broken", that is partially improvised, partially prescribed. The way the vocalists interact works out well. Its general structure goes as:

0:00-1:01 Block I with free bass lines.
 1:01-1:25 Intermezzo figure I.
 1:25-2:22 Block II with keyboard/bass riff.
 2:22-2:46 Intermezzo figure I.
 2:46-3:49 Block III with bass/synthesizer riff.
 3:49-4:01 Intermezzo figure II.
 4:01-5:29 Block IV with free bass lines as in block I.
 5:29-5:54 Intermezzo figure I and coda.

The radio is broken, 1:07-1:34 (bars 1-2 repeat three times). Transcription: KS (update 2005, 3rd printed edition 2007).

The example contains the 1st intermezzo figure - a fast guitar riff in 16/32 subdivided as 5+5+6 - and the beginning of block II. The material is partly diatonic, partly chromatic. Transcribing forces you to listen to the details and in this case it appeared I always underestimated this piece.

The speech influence was transferred to the other songs with lyrics by stressing Zappa's voice. In combination with the flatness of some of the themes, this gave the album an air of coldness. Especially "Stick together", with a slow and simple reggae tune repeated for three minutes, worked estranging for myself.

This effect was partially undone in the CD remix, where the other instruments were given more space. In "Stick together" the vocal parts by Ike Willis and Ray White were brought to the foreground, giving it more colour. Together with the three good instrumentals, "The man from Utopia" has become a bit defrosted.

5. We are not alone

"We are not alone" is the second instrumental you can find on "The man from Utopia", featuring a sax for playing the lead melody. Its construction goes as follows:

- 0:00 Theme I, phrase 1, played twice.

- 0:10 Theme I, phrase 2.

- 0:20 Theme I, phrase 1, played twice.

This is where the transcription from below starts. Bars 1-2 represent phrase 1, repeated in bars 3-4. It's a progression in F# minor (Aeolian) with as chord progression I-VII-III.

- 0:30 Theme I, phrase 2.

Zappa has modulated to C. A descending line is followed by the sax and bass: C-B-A-G. The chords that are used on top of these four notes are respectively I-IV-VI-VI. The total sounding harmony, thus created, can consist of larger chords. For instance in bar 6, the bass and the descant chord are in combination forming the VII 9th chord. Phrase 2 ends with another modulation to E in bar 8. This bar, with a semi-improvised guitar line, serves as the coda for theme I.

- 0:39 Theme II, phrase 1.

Theme II is not specifically following one particular scale, but switches between chords from different keys. Only nominally the song continues in E, with notes altering during beats 3 and 4 (more like E Dorian). The A# in bar 9 is an incidental chromatic note by the bass player. It can be better described as a chord progression unrelated to scales. Bars 9-10 use B-Em-G-F#m-B-Em over mostly an E pedal by the bass. The note example below ends here, after which bars 9-10 get repeated likewise.

- 0:49 Theme II, phrase 2.

A variation upon phrase 1. The chords progression now has become Db-D-E.

- 0:58 Theme II, phrases 1-2 get repeated.

- 1:17 Theme I, phrases 1-2 get played twice as above.

- 1:56 Theme II, phrases 1-2 get played twice as above.

- 2:23 Theme I, phrases 1-2, transposed up a minor second.

- 2:52 Theme I, phrases 1-2 repeated for the final time, ending with a little coda. The coda is ultimately using the progression Bbm-Gb-Bb.

11

Sub.

12

Sub.

田

Handwritten musical score for a 6-staff piece in 4/4 time. The score is divided into two systems by a vertical line. The first system contains measures 1 through 12, and the second system contains measures 13 through 16. The notation includes various musical symbols such as notes, rests, and a 13:16 ratio marking above the staff in measure 13. The piece concludes with a double bar line in measure 16.

8vb.

9

Gua.b.

3-7

We are not alone, 0:20 till 0:44. Transcription: Kasper Sloots, with some basic material by Mike Myers (update 2015, deposited at the I-depot, The Hague).

Mike Myers has arranged some Zappa songs. The opening page of We are not alone - with the melody, bass pedal and chords of bars 1-2 from above - can be found as a sample on the net, where it gets arranged for a smaller chamber ensemble.

"We are not alone" is largely written in 4/4. In my example only bar 8 interrupts the pattern by enlarging a bar to 5/4. Notable is the high degree of syncopism during this song. The following is happening during bars 1-6:

- The lead melody from theme one gets before beat twice in bars 1 and 3.
- The rhythm guitar (staff 2) can be off-beat, the reggae type of playing, as well as on beat.
- The marimba and guitars (staves 3-4) are playing in a semi-improvised manner along the chord pattern, also frequently forming syncopic figures.
- The bass is mostly an on beat pedal note. On beat 2 the bass player mostly breaks this pattern by playing off beat as well.

Beats 3-5 from bar 8 form a syncopic figure for everybody, with three beats getting subdivided into four times 3/16. Another such example from my study is "Let's move to Cleveland", bar 10.

6-7. The dangerous kitchen - The man from Utopia meets Mary Lou

"The dangerous kitchen" is the one of the two live recitatives, that Steve Vai transcribed. Both used to be available at Barfko Swill. Samples are included below at "The jazz discharge party hats". It got used for letting Steve Vai double Zappa's recitative on guitar. As it comes to the lyrics this piece can be seen as literature. On the "Does humor belong in music" DVD there's a 1984 performance of "The dangerous kitchen" with the same lyrics. So it wasn't improvised, at least not anymore. Some of the musical phrases were prescribed too as "who the fuck wants to clean it?" and the ending line "... at my house tonight". "The man from Utopia meets Mary Lou" is a medley of two fifties songs from Zappa's record collection. It's a cover of songs written by D. Woods and Obie Jessie. "YCDTOSA Vol. IV" ends with five of such songs. It includes these two, played live, now listed as individual tracks.

8. Stick together

The musical score for "Stick together" is presented in two systems. The first system consists of seven staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and two percussion staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts feature various dynamics including *pp*, *mf*, and *p*. The percussion parts are labeled "Percussion with pitches" and include a *p* dynamic. The second system continues the vocal parts, with the Bass staff marked "8va b." and featuring a *mf* dynamic. The score includes various musical notations such as rests, notes, beams, and slurs, with some notes marked with a "6" indicating a sixteenth note.

Previous page: Stick together, opening bars. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

"Stick together" is a slow reggae song. The song has only one chord progression for both the verse and the chorus. Only the rhythm varies a bit. As already mentioned above, this piece greatly benefited from the remix Zappa did for the CD version. The background vocalists are now placed in the foreground. Because of the rather simple structure of this song it really needed that. The live version on "YCDTOSA Vol. IV" goes much faster, 2:04 minutes compared to the 3:18 minutes on the album. It gets some more energy this way, just because of the tempo change.

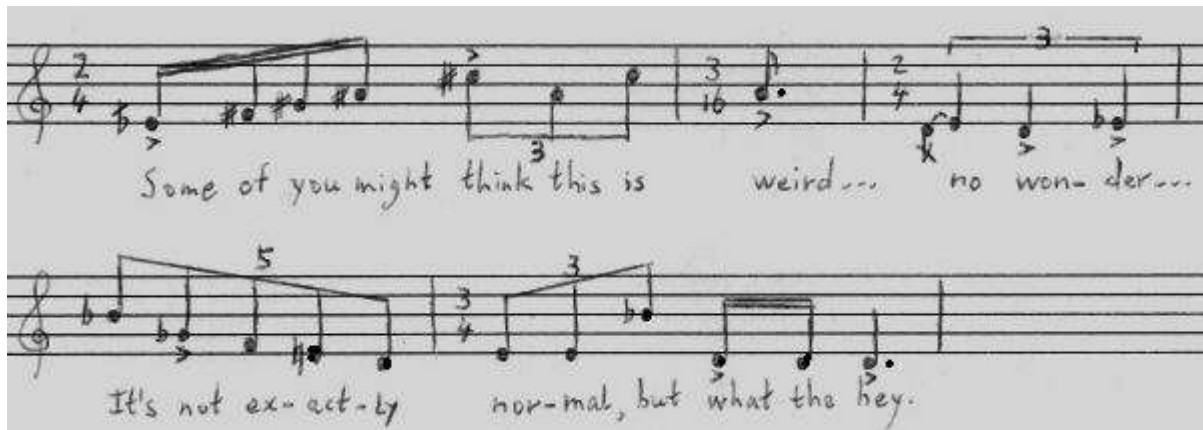
Above are the instrumental opening bars from this song. It's gentle reggae with its typical ingredients:

- The accent on the third beat by the bass with the downbeat sometimes limited to a bass drum beat only.
- The rhythm guitar chords on the second and fourth beat.

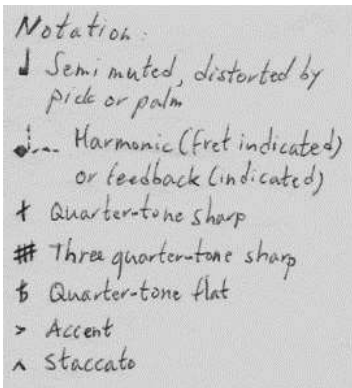
A couple of percussion elements are included, that have a pitch to some degree (for that reason they are included in the transcription). Softly in the background you can hear a keyboard playing (staff 2). All through this piece you can hear an I-IV alternation in A Mixolydian. The G natural from this scale fails during the opening, to first appear in one of the accompanying vocal lines at 0:43 minutes.

9. The jazz discharge party hats

Beneath are the bars from "The jazz discharge party hats", that have been included as an example in the Frank Zappa Guitar book. As it comes to reciting texts, "The dangerous kitchen" and this song can be called an achievement. At no point there's any hesitation about what notes to pick and nowhere Zappa stumbles over his words.



Bars from the Jazz discharge party hats. Source: original score as printed in the Frank Zappa guitar book (Transcr. Steve Vai; guitar pitch notation). Melody only, the album also has bass, keyboard and drum.



Zappa did such improvisations mostly during his 1980 and 1981 tours. Three other examples can be found on the ZFT release "Buffalo". Included in this double CD are an early "Drowning witch" version, with only the words written, a spoken section of "The torture never stops" (below) and a nine minutes lecture, called "The "real world" thematic extrapolations".



Sample from the "The jazz discharge party hats" transcription by Steve Vai.

10. Luigi & and the wise guys

"Luigi & and the wise guys" is a bonus track for the CD. Next to "It can't happen here", it's one of two pieces in Zappa's output that are sung a capella. He apparently liked this kind of singing, because he had The Persuasions as the opening act of his Carnegie Hall concerts from 1971 (their performance is included on the corresponding ZFT CD). You've got quite a number of people performing on this album, being a mix of live recordings and studio recordings from various dates. Like on "Drowning witch", this doesn't get specified per song.

11. Moggio

Whereas "Stick together" is one of the rare Zappa songs you might call musically dull, "Moggio" belongs to his best work. It's an energetic piece with changing meters and a multitude of themes and variations. Harmonically the melody keeps fluctuating between tonal and atonal.

The image displays a handwritten musical score for the song "Moggio" by Frank Zappa. The score is organized into three systems, each containing three staves: a top staff (likely guitar), a middle staff (bass), and a bottom staff (drums). The notation is in treble and bass clefs, with various time signatures and key signatures indicated. The first system starts with a measure number of 10 and includes dynamic markings like *mf* and *pp*. The second system starts at measure 15 and includes a *pp* marking. The third system starts at measure 18 and includes a *pp* marking. The score is characterized by complex, syncopated rhythms and a mix of tonal and atonal elements. A handwritten note at the top right of the third system reads "No accents unless indicated". The score concludes with a measure number of 12 and a *mp* marking.

Moggio, section. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

*) The subdivision of 12/8 into 6 times 4/16 is done here for the sake of readability, not for indicating accents.

The main theme is in E minor (bars 1-2 of the transcription). In the other bars some remnants of scales can be detected, or it's atonal altogether. During most of the song the bass is playing a counterpoint line. From bar 3 to bar 12 there's a longer period with varying meters, where I chose the relatively longer sustained notes as the opening notes of the different meters. I can't guarantee that Zappa notated this exactly the same; there some alternatives possible just as well. Bars 13 through 16 form a set of variations. All last

12/8 and contain a string of notes leading to a longer sustained note. Bars 13 and 14 partially overlap; bars 14 and 16 are the same for their descant, though not entirely identical as it comes to the bass line. The bass figures in bars 14-16 are variations upon each other. In bar 17 a large string of 16th notes starts with an ongoing bass counterpoint melody. Stylistically this section is comparable to the "Rollo interior" composition from "Apostrophe (')" (see that section for more about "Rollo interior").

The torture never stops (1980)

The musical score is handwritten and spans three systems. The first system (measures 1-4) is in 12/8 time and features a treble staff with a melodic line and two bass staves with accompaniment. The second system (measures 5-8) includes vocal lines with lyrics: "Flies all green and buz-zing, in-". The third system (measures 9-12) continues the vocal lines with lyrics: "-this-dun-geon", "7:6 of dis", and "4:5 pair 5". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "mf" and "mp".

The torture never stops (1980), 2:47-3:05. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

The "Buffalo" double CD with a 1980 concert offers an excellent version of "The torture never stops", lasting over 23 minutes. It's included in this section because it contains a block with Zappa doing another recitative. Moreover, this version includes two guitar solos with keyboard solos and a drum solo in between them, all of them working out fine. The global construction goes as:

0:00 Instrumental opening of four bars beginning with the characteristic guitar-bass motif (A-E-A descending), followed by a chord progression. All live versions do this as good as the same as the transcribed section from "The torture never stops" in The best band you never heard in your life section. These four bars get repeated four times.

0:27 Sung section. Here the bass keeps giving an A pedal note, instead of repeating the opening motif, as is normally done during this song. Because Zappa keeps being loyal to the melody as it has been from "Zoot allures" onwards note for note, the song is still very well recognizable.

1:20 The four-bar instrumental opening gets repeated twice.

1:33 Second sung section. Now Zappa does deviate from the original melody by singing the notes flat repeatedly, close to speaking the words at some instances.

2:33 The four-bar instrumental opening gets repeated twice again.

2:47 A compositionally new block with Zappa doing a recitative. The opening is transcribed above.

a) After playing the bass lick one more time, the band has modulated from A Dorian to A for an instrumental intermezzo of four bars.

b) In bar 5 of the transcription begins with an improvised recitative in a jazz manner with a fast walking bass playing eighth notes. Everybody sings or plays chromatically, so as a composition it's all atonal. The same goes for the above "The jazz discharge party hats".

c) End of this block with Zappa getting a bit melodic again with the line "he's the best of course of all the worst". The band follows as probably pre-arranged, but quite different from "Zoot allures".

4:14 The band now continues with the lyrics "And it stinks so bad..." as on "Zoot allures", thus with the melody as we know it.

4:38 The four-bar instrumental opening gets repeated four times.

5:05 First guitar solo in A Dorian.

a) First part with long sustained notes. Zappa is using the feedback of his guitar delicately to let the sound and volume of the notes fluctuate. At one point (around 5:45) you've got a D sounding as a ship's horn.

b) Little theme of four bars with the chord progression III-II, played twice. The transcription below begins with the repetition of these bars.

c) The solo continues as a normal A pedal solo, as from bar 5 onwards below.

10:48 Four keyboard solos. These solos are using the more normal way of doing solos in jazz bands, namely by playing over a chord progression. The bass gives the root notes of these chords. Zappa himself would seldom play a solo that way (see the Guitar section for more upon this topic). So stylistically they offer a good variation between the two solos by Zappa. Apart from that Tommy Mars and Bob Harris are doing fine here.

14:34 Drum solo by Vinnie Colaiuta. Vinnie took over the traditional drum solo from Terry Bozzio. A separate one can be found on "Halloween". No comment needed that Zappa had excellent drummers at his disposal. At the end you can hear the crowd cheering probably because Zappa re-appears at the front of the stage. With the others doing longer solos he would often take a pause at the back of the stage.

17:31 Second guitar solo in A Dorian.

21:34 The four-bar instrumental opening gets repeated four times again.

22:03 Third sung block.

23:22 Coda. All "The torture never stops" versions end with a similar coda. They are all variations upon the one transcribed in the Zoot allures section.

23:36 End.

THE LONDON SYMPHONY ORCHESTRA: A MODERN COMPOSER

Following upon a vocally oriented accessible album "You are what you is" (1981), Zappa concentrated on his further establishment as a composer of modern music for the coming albums. After the "200 motels" recordings he had repeatedly tried to get some more performances of his orchestral scores. Most attempts failed for all kinds of reasons, except for the "Orchestral favourites" sessions (recorded in 1975, released in 1979). In "The real Frank Zappa book" he's using several pages to utter his frustrations about unfulfilled agreements. In 1982 however Zappa had enough means to hire the London Symphony Orchestra (LSO) and Pierre Boulez commissioned him to compose a piece for the Ensemble Intercontemporain.

The L.S.O. was given a large program of one and a half hour of music, which was originally released in two volumes. The first one of 1983 having new compositions, the second one of 1987 mostly containing large orchestra versions of music stemming from "200 motels" and "Orchestral favourites". With the Ensemble Intercontemporain three pieces of music were recorded, that together with computer performed music were released as "The perfect stranger" in 1984. Most of the new compositions show Zappa's atonal side full blown.

Zappa's music in general is not accessible, often sounding as loose ends when hearing it for the first time. The appreciation of his music is a matter of time and getting accustomed to his rhythmic and harmonic versatility. For the majority of CD buyers, who look for music for direct consumption, his name is familiar, but what he stands for remains obscure and inunderstandable. Inaccessibility applies most of all to atonal music, when you lose all technical grip of music you're acquainted with. The better atonal music starts to work when, after listening more frequently, you start recognizing the structure building elements in it and the composition comes alive. Most of Zappa's atonal music has this effect, in some cases it's more experimental. His atonal music is of the free kind; apart from some early stuff, he doesn't apply preconceived things as serialism.

The current CD release carries the title "London Symphony Orchestra, Vol. I & II" in full. The material was released on two separate vinyl albums in the eighties, with two individual album numbers in the official Zappa catalogue:

Volume I (1983), release nr. #38: Sad Jane, Pedro's dowry, Envelopes and Mo 'n Herbs vacation.

Volume II (1987), release nr. #48: Bogus Pomp, Bob in Dacron and Strictly genteel.

1.1-2. Bob in Dacron

The friendliest new piece recorded with the L.S.O. is probably "Sad Jane". Though not a regular tonal work, there can be diatonic material recognized in it. Possibly for this reason Zappa used it as the album opener on volume I. It was written however as part II of a two-part ballet with "Bob in Dacron" as part I. On the CD release volumes I and II are mingled and re-ordered. Now "Bob in Dacron" and "Sad Jane" are coupled as originally intended.

In 2012 a dissertation by Vu Nguyen appeared, with a few bars from "Bob in Dacron" and quite a lot of examples from "Sad Jane" in it. See the literature list for the details.

255

Handwritten musical score for five staves, labeled 255. The score is in 5/4 time and features various dynamics (mp, f) and articulations (accents, slurs). It includes a section labeled "Previous bar repeats" and a "Bva" (Basso Continuo) line. The notation includes treble and bass clefs, key signatures with sharps and flats, and complex rhythmic patterns.

Bob in Dacron, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

Some basic elements from the original score could be taken over from the Nguyen dissertation (see the next example).

Mostly the instrumentation in my examples isn't specified. In this case bars 249, 252, 255 and 258-9 are played by the string section. All other bars are played by wind instruments.

"Bob in Dacron," mm. 234-237

a

"Bob in Dacron," mm. 249-258

b

"Bob in Dacron," mm. 291-294

c



Figure 3.9: (a) Original motive from "Bob in Dacron" mm. 234-237
(b-c) Isomelic variants of original motive in "Bob" (d-e) Isomelic variants in "Jane"

Bars from Bob in Dacron and Sad Jane (lead melody), as reproduced in the dissertation by Vu Nguyen. "Isomelic" is a term by Clement, standing for rhythmic variations.

The example above contains bars 243-259 from "Bob in Dacron". It corresponds with 4:21-5:04 from movement II on the "L.S.O." CD. It's a good example to look at for noticing the many ways Zappa is structuring his music, combined with an ongoing desire for variation. It goes as:

- Bars 243-6. A repeated figure in an odd meter and rhythm. On CD the figure from staff 3 starts at 4:11. This figure gets accompanied by a series of other figures. Bars 243-6 are the last one from this series, including a little counterpoint movement in staff 4. The whole is atonal.
- Bars 247-8. For the remainder of the example you can see the following global pattern: two bars in 3/4 with sustained notes, alternated with one bar in an odd meter with melody lines. These bars with odd meters are played by the string section only. All other bars are played by wind instruments. So the instrumentation is used as well as a method to support the alternation. The chord in bars 247-8 is pretty dissonant. It's made up of stacked major sevenths, as a series G-Gb-F-E.
- Bar 249. A bar in 7/8. Here the music becomes diatonic, but without a clear pedal note/tonic it can't be assigned to a specific key. This goes for much of "Sad Jane" too. Like Brett Clement below, Vu Nguyen noted examples of rhythmic variations in his Sad Jane dissertation. Here it concerns the upper descant in staff 1 from the bars with odd meters. This melody line, with a different rhythm, can be found in other parts of "Bob in Dacron" and "Sad Jane" as well (see the lead melody examples above). As happening more often, there can be differences between the score and the CD version(s). In this case they are minor. The three repeated B notes get combined to one dotted quarter note. The final A from bar 249 has either become inaudible or got skipped altogether. Most variations in "Sad Jane" or Zappa's music in general are standard variations, thus being both melodic and rhythmical variations.
- Bars 250-1. The chord from bars 247-8 returns.
- Bar 252. A bar in 5/4. The music is atonal again. The style is homophonic, all parts are moving in the same direction. Something Vu Nguyen noted is that Zappa can let the single notes of his melodies go up and down after each other for longer periods. He's using the term contour interval (INT), that can have the values of + for ascending and - for descending. In this bar it's + - + - + - + -. Thus apart from one

occasion with two times a subsequent plus happening, the remainder is plus and minus alternating.

- Bars 253-4. Another sustained dissonant chord. Here dynamics are used to give it some more variation: the volume decreases and swells again per bar.

- Bar 255. Another melodic bar in 5/4. Here the writing style has become polyphonic. Apart from the parallel thirds in staff 1, the other two melodies are following their own directions.

- Bars 256-7. These two bars are alike bars 253-4, but played louder and with the dissonants coming out more sharply.

- Bar 258. The second 7/8 bar in this example. The writing style is mixed. In bars 255 and 258 you can again see that on the CD the repeated eight notes get joined into a quarter note.

- Bar 259. The final chord of this passage, sustained over a longer period (I let it start in 3/4 again, but can't tell for sure that this is the case in the score). This ending chord is relatively consonant. The only minor second dissonance combination, F#-G, is taking place over a distance of two octaves, thus not that sharp. It clearly serves as a resting point. Consonants can really sound extra beautiful in a context like this.

1.3-4. Sad Jane

As indicated above, "Sad Jane" is the second movement of a ballet, with "Bob in Dacron" as its first movement. Some bars from "Sad Jane" were already shown above. The opening bars from "Sad Jane" contain:

- Bars 1-2. The piece opens with the chord C-E-A-B, accompanied by a repeating harp figure in staff 6. The bass pedal A implies A Dorian.

- Bars 3-4. The bass pedal note switches to G#, thus the scale becomes an A Dorian variant with a major 7th, instead of a standard diatonic scale. Nguyen calls it "A Dorian with a somewhat ambiguous leading tone". It makes the harmony more dissonant. In bar 6 the opening melody ends with G natural, thus normal A Dorian.

- Bars 4-6. Melodic material enters the picture. The music is through-composed with ongoing variations upon a series of motifs. The melody from staves 5-6 could be called the first motif. As pointed at by Nguyen, the movement in its tail, F#-G#-E-G, with two upward steps followed by a descending step, is the element that gets varied upon frequently during the first movement of "Sad Jane".

- Bars 7-8. These two bars are composed in a so-called hocketing style. On every eighth tick another instrument plays one or more subsequent notes with varying durations. Bar 8 can be seen as a variation upon bar 7. The music is now made up of fragmented diatonic material. Beats 1-2 of bars 7-8 could be interpreted as belonging to one set and beats 3-4 as belonging to another set. Which scales can't be said. There is no key note, it's floating.

- Bars 9-10. Staves 1-2 contain a variation upon motif 1. Its tail is identical. The other instruments continue to play in a hocketing manner.

- Bar 11. The meter switches to 7/8. The accent switches from the wind to the brass section. Motif 1 turns up in another variation. The variation upon the tail appears in staff 7 in the shape of E-F-A-D.

- Bar 12. Faintly the tail gets varied upon again. The bells from staff 5 play the three upward notes, after which staves two and three continue with a lower chord. So far the rhythm has about all been evenly divided over the meters with the eighth note as time unit. For Zappa standards that's uncommon, making the opening sound quite serene and beautifully orchestrated. The example described below shows more diversity regarding the rhythm aspect.

1

mp

mp

mp

Bra.

p

mp

Keeps repeating

p mf p mf

bva. mp

A handwritten musical score for a section titled 'Sad Jane'. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The first staff begins with a boxed number '9'. The notation is somewhat sketchy and appears to be a transcription or a working draft. The staves are labeled with instrument abbreviations: 'vln' (violin) on the fifth staff, 'vra' (viola) on the sixth staff, and 'brab.' (bassoon) on the tenth staff. The score spans four measures, with the first measure containing a boxed '9' and the last measure ending with a double bar line.

Sad Jane, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

Notes:

- All instruments are notated as C-instruments.
- Some basic elements from the original score could be taken over from the Nguyen dissertation.

Below the reduced score version of bars 1-4, as reproduced in the dissertation by Vu Nguyen in 2012 (bars 5-12 are lead melody only).



Figure 3.1: "Sad Jane" mm. 1-4

This image displays a handwritten orchestration for the first four measures of 'Sad Jane'. The score is spread across multiple staves, each assigned to a different instrument or section. The key signature is one flat, and the time signature is 4/4. The instruments and their parts are as follows:

- Strings:** Indicated by a staff with a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes. Handwritten notes include 'mf' and 'Keeps repeating'.
- Various Brass:** Indicated by a staff with a bass clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes. Handwritten notes include 'Keeps repeating'.
- Trumpet:** Indicated by a staff with a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes.
- Clarinet:** Indicated by a staff with a treble clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes.
- Horns:** Indicated by a staff with a bass clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes. Handwritten notes include 'f' and 'Keeps repeating'.
- Timpani:** Indicated by a staff with a bass clef and a key signature of one flat. The notation includes a melodic line with slurs and a rhythmic pattern of eighth notes. Handwritten notes include 'Keeps repeating'.

The score is written in a clear, legible hand, with various musical notations such as slurs, ties, and dynamic markings (mf, f) used throughout.

Previous page: Sad Jane, section. Transcription: KS (update 2005, 3rd printed edition 2007, with a number of corrections made in 2015).

Note: all instruments are notated as C-instruments.

Below the reduced score version of these bars 104-112, as reproduced in the dissertation by Vu Nguyen in 2012. The differences with my original 2005 example are a number of inaccuracies from my side, but also real version differences:

- Bar 104: beat 2 is indeed a triplet. I've left of few minor errors in the rhythm as they are.
- Bars 106-7: my former chord C-D-F is indeed Bb-Eb-F (corrected).
- Bar 108: the third 16th note is indeed a C instead of my former E (corrected and a second lower harmony D added).
- Bar 109: an Eb can indeed be added.
- Bar 110: next to the A, a D is indeed clearly audible. The E may also be present, but I don't manage to hear it.
- Bar 111: bass harmony note is indeed a C instead of a B (corrected).
- Bars 112-4: here the CD version is really different from the score. The harmony notes got skipped. It's clarinet, timpani and percussion alone. The rhythm is also different. Bar 112 preoccupied my attention in 2005 and may be responsible for the inaccuracy of the harmonies in the preceding bars.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers bars 104-107, and the second system covers bars 108-112. The piano part features dense chordal textures in the left hand and more melodic lines in the right hand. Various musical markings are present, including triplets, slurs, and dynamic markings like *fff*. Below the piano staves, there are labels in parentheses indicating specific notes or chords: (027) sus-2, (027) sus-4, (027) sus-2, (027) sus-2, (027) sus-4, and (027) sus-2.

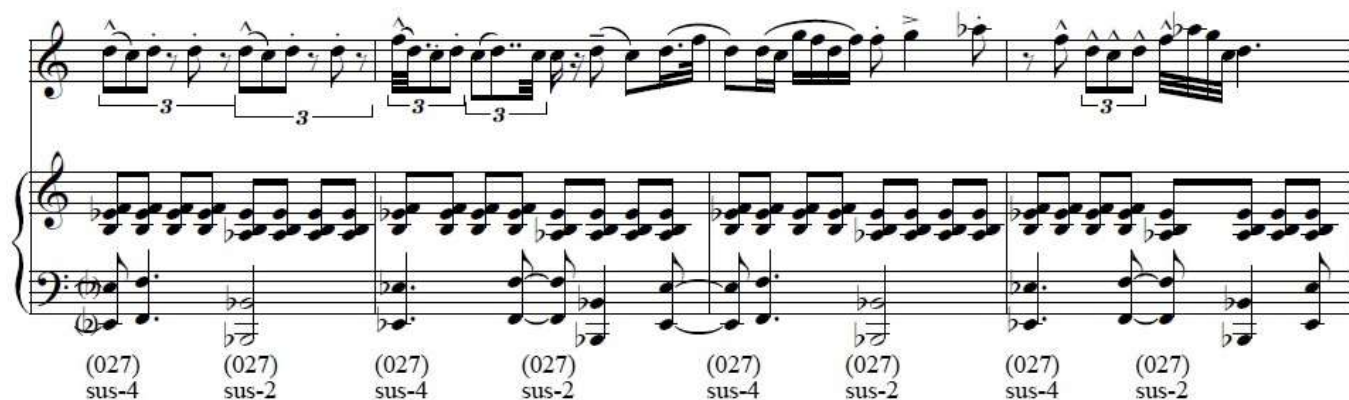


Figure 3.12: "Sad Jane" mm. 104-116. Melody accompanied by (027) trichords

The second example above is bars 104-112, to be found a little after the beginning of movement II. With a number of corrections from the score the chords can be identified more clearly, so it can be seen better that much of "Sad Jane" is diatonic or made up of scale fragments, next to more atonal episodes. The identification of the chords as sus2 and sus4 chords by Nguyen suggest a diatonic environment. These two chord types are, in case of Zappa, common in his diatonic music. The example goes as:

- Bars 104-5: the chord is Gbsus2 plus F or Db plus Gb. There are not truly tonics operating here. The positioning of the chords give the note, that is played the lowest, a weak suggestion of being the tonic. In this case the implied scale is Gb, with only once an A natural in the melody turning up as an altered note within this scale. The notation is done in an atonal manner with enharmonic variants.
- Bars 106-7: the chord is Bbsus4 and the implied scale Bb. This second excerpt from "Sad Jane" shows a mix of regular and irregular rhythms in a 4/4 meter. The irregularity shows itself in the form of a quintuplet, but more so in the difficult clarinet-drumset part of bars 112-4.
- Bar 108: the chord is Dsus2. The melody uses C/G and C#/G#, making it impossible to assign this bar to one specific scale.
- Bar 109: the chord is a stacked fifth on Eb, corresponding with the notes from Bbsus4, and the implied scale is Eb Lydian.
- Bar 110: the chord is Dsus4 in the score (on CD I don't manage to hear it's positioning for certain, the fourth A-D is the best audible element). The implied scale is D or D Mixolydian.
- Bar 111: the chord is a stacked fifth on C, corresponding with the notes from Gsus4, and the implied scale is C Lydian.
- Bars 112-4: here the rhythm becomes the ear-catching factor. The melody is using D and C only. The timpani offer some more pitches and the whole gets atonal. In case of Zappa it's more a rule than exceptional that CD versions differ from the score (see the Uncle Meat section for an overview). Bar 112 and following got altered during the L.S.O. recording sessions, probably on the spot. All harmony notes got skipped and the rhythm goes differently. The descant pattern is D-C-D-pause-D-pause. In the score all notes and the pauses are of equal length, using eight notes as triplets. It's evenly divided over the beats. This is not the case on CD, where the pattern still exists, but with a much more irregular spreading of the notes over the beats.

The included bars in the dissertation of Nguyen cover:

Bob in Dacron

- Lead melody: bars 234-237, 249-258 and 291-294.

Sad Jane

- Reductions: bars 1-4, 104-116 and 149-152.

- Lead melody: bars 5-23, 35-36, 41-46, 54-64, 66-69, 77-78, 81-85 and 162-167.
- Harmony: bars 94-101.
- Wind ensemble arrangement: bars 27-30, 47-53, 119-121 and 158-160.

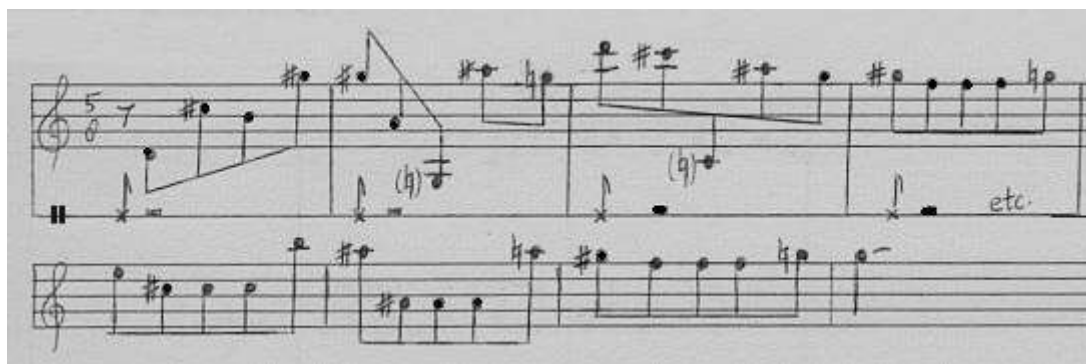
1.5-7. Mo and herb's vacation

Zappa's largest composition in the atonal area is the three part orchestral piece "Mo and herb's vacation", for which I'm giving a melody that is repeated and varied upon on different places in the piece. It's an example of a sort of cross-referencing figure on a macro scale (relationship at great distance), that builds coherence in such compositions.



Mo 'n Herbs vacation, part I, 2:18 till 2:25 (bars 1-3 by approximation). Transcription: KS (2nd printed edition 2001).

Note: The official source for orchestra scores is www.zappa.com. It's difficult to obtain copies of these scores as a private person, so in this study also a couple of examples are included, transcribed from record.



Mo 'n Herbs vacation, part III, 1:41 till 1:48. Transcription: KS (1st printed edition 2000). For the L.S.O. scores a drumset was added to the traditional orchestra percussion. Here the hi-hat and snare drum are accentuating the 5/8 meter.

This melody is introduced by a clarinet in part I (starting at 2:18), where it is accompanied by two other clarinets, mainly playing parallel at varying interval distances. It is repeated by a solo clarinet in part III, starting at 1:41 and by a solo violin at 3:54, playing a fourth higher. On a micro scale motif variation can be detected in this melody in bars 4-7. The motif is here constructed as one starting note in the prior bar, one metric accent note, followed by a three times repeated note. The melodic line of the motif is mostly descending. Variations on this motif section of the melody return quite often:

- Part II, 2:46 till 2:57, 3:19 till 3:32, 3:39 till 3:51, 3:59 till 4:07, 5:03 till 5:04, 6:30 till 6:38, 7:21 till 7:43.
- Part III, 3:11 till 3:25, 11:40 till 12:17.

Two variations are given here beneath. The first is from the second movement. Only the lead melody from this example could be properly transcribed. You've got violincellos and contrabasses playing around it, but their notes are difficult to discern straight from CD. The second example stems from the third movement (the accompanying notes in the transcription are left out). It's played slowly at the end of part III, preceding the coda outburst. In both instances the three times repeating note is replaced by a twice repeating note. During the first example you can see that the motif is first played with quarter notes, next with eighth notes. Because of the difficulties in transcribing from CD at this point, I can't do much with this except for noting the motif variations.





Mo 'n Herbs vacation, part II, 3:19-3:34. Approximation from CD.

The descant lead melody can be readily followed. Much of the bass part is hard to discern directly from CD. It's both violincellos and contrabasses playing, not necessarily parallel. Specifically the lower notes by the contrabasses are hard to follow.

During his lifetime Zappa never ceased expressing his admiration for Edgar Varèse, so it might be obvious that biographers and researchers attempt to compare Zappa's music with the music by Varèse. An essay by Allan Wright can be downloaded at <http://theses.gla.ac.uk/492/01/2007wrightmmus.pdf>. This article collects some people's statements about this matter and further investigates them. His main conclusion on page 65 is that "although it is easy enough to indicate areas of his music that evoke some of Varèse's sounds, it would be a stretch to conclusively say that Zappa adopted Varèse's techniques of composition". Next is the opening page of the "Mo 'n Herbs vacation" score, as reproduced in Allan's essay (pick-up bar and bars 1-2).

Slow $\text{♩} = 56$ Smorz. r31 r31 r5 r31

FLS
OBS
Bells
CL1

CL2

CL3

B.C.

BN1

BN2

BN3

C.BN

TBWS

B.TBN
TUBA

Bass drum

Temple blocks

Gong

Mo 'n Herbs vacation, part I, 0:00 till 0:10. Source: original score (head of this page and the previous page are to be combined). Notes:

- All pitches are concert pitches.
- The electric bass and gong part were skipped for the L.S.O.
- Notation for the drumset, bottom up: bass drum, floor tom, snare drum, roto tom 1, hi hat (+: closed, o: open), roto tom 2.

It's exemplary of the rhythmic variation and the outspoken atonal atmosphere to be heard in this composition. About all is chromatic and the chords formed offer a wealth of dissonant harmonies. In these two bars, the following chords can be heard (bottom up, and ending with the intervals indicated as the number of minor seconds):

- Pick-up bar, beat 1: (C)-C-Db-E-Ab-Bb-Eb-G (chromatic 7-note combination), 1-3-4-2-5-4.
- Pick-up bar, beat 2: (C)-C-E-G-A-Bb-Db-F# (chromatic 7-note combination), 4-3-2-1-3-5.
- Bar 1, beat 1: (D)-D-Eb-Gb-Bb-C-F-A (chromatic 7-note combination), 1-3-4-2-5-4.
(the basic repeated chord, there's also a passing chord involved)
- Bar 1, beat 2: Bb-D-A-E-F-C-G (Bb Lydian scale), 4-7-7-1-7-7.
- Bar 1, beat 3, chord 1: Db-Ab-A-E-B-Eb-F# (Db (C#) Aeolian scale), 7-1-7-7-4-3.
- Bar 1, beat 3, chord 2: F-Bb-C-Db-Ab-Eb-G (F Aeolian scale), 5-2-1-7-7-4.
- Bar 1, beat 4: A-D-F-Gb-Bb-C-E-G (chromatic 8-note combination), 5-3-1-4-2-4-3.
(the melodic movement over beat 4 uses notes from this combination, vertically no new chords are created by this little melody)
- Bar 2, beats 1-2: Eb-G-Bb-C-Db-E-F-A (chromatic 8-note combination), 4-3-2-1-3-1-4.
- Bar 2, beats 3-4: (A-Db-E-F)-Db-E-F-A (chromatic 4-note combination).

For the human ear it's virtually impossible to identify each note in such a chord without having the score. Most chords are chromatic, but it can also happen that they can form a (part of a) diatonic scale. Above, on three occasions, the set of notes form a full diatonic scale. In this case Lydian and Aeolian, when you're taking the lowest bass note as tonic, and then occurring upon different tonics. With that many notes altering, the overall sound remains chromatic. The dissonant chords are dominating thus persistently that the few spots with consonants are notable, as at 9:27 through 9:38 at the end of movement II. Clarinet player David Ocker features as the protagonist of "Mo 'n Herbs vacation", most specifically in movement I. Using traditional terms, this three part work holds the middle between a symphony and a clarinet concert. Movement I is getting some attention in two other academic studies, the one by Brett Clement (Cl.) and Martin Herraiz (H.). See the left menu for the details. The included bars are:

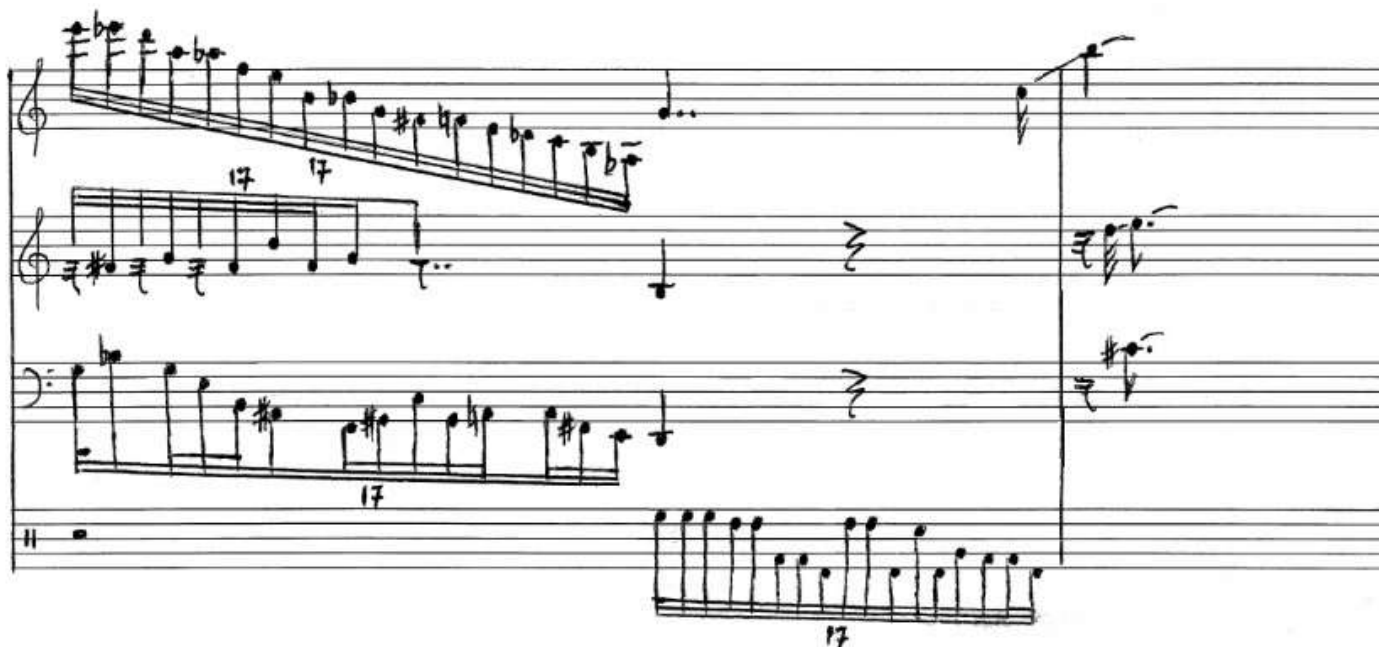
- Reductions: bars 3-4 (H.).
- Clarinet "lead melody": bars 1-4 (Cl.), 7-8 (H.), 13-14, 25-26, 37-39, 45-48, 56-59, 63-66 and 72-74

(Cl.).

A musical score for a clarinet solo and other instruments. The top staff is labeled 'clarinete 1 (solo)' and contains a complex melodic line with various rhythmic groupings: a triplet of eighth notes, a quintuplet of eighth notes, an 11-tuplet of eighth notes, a sextuplet of eighth notes, and another 11-tuplet of eighth notes. The second staff is labeled 'cls. 2, 3, cl. b.' and contains a bass line with a triplet of eighth notes and a quintuplet of eighth notes. The third staff is labeled 'fgs. 1, 2, 3' and contains a bass line with a triplet of eighth notes. The fourth staff is labeled 'cfg.' and contains a bass line with a triplet of eighth notes. The score is written in 4/4 time and features a key signature of one flat.

These examples are sufficient to get an idea about the clarinet solo part during the first movement, being full of irregular rhythmic groupings and odd subdivisions. The image above is bars 3-4 from mvt. I, reduced, as presented in the Herraiz study (in Portuguese, fgs. (fagotas) stands for bassoons). It directly follows upon the example from above with bars 1-2. This sample contains 11-tuplets, as well as a quintuplet within a triplet. The rhythm of all staves, on the other hand, goes synchronous. See below at "Pedro's dowry", bars 91-92, for a quite different example. Next are bars 25-27:

A handwritten musical score for three staves, labeled '25' in the top left corner. The top staff is in treble clef and contains a melodic line with three groups of five eighth notes, each marked with a bracket and the number '5'. The bottom two staves are in bass clef and contain a bass line with eighth notes and rests. The score is written in 4/4 time and features a key signature of one flat. The bottom staff has a large '11' written below it, indicating an 11-tuplet.



Mo 'n Herbs vacation, part I, 1:43 till 1:53. Source/transcription: original score of the clarinet part (see below for bar 25), complemented with the other parts by me.

Notes:

- All pitches are concert pitches.
- The clarinet part is bright, the other parts less, so some notes may be off or missing.
- Notation for the drumset, bottom up: bass drum, toms 1-5.

Example 2.14. "Mo 'N' Herb's Vacation I" (*London Symphony Orchestra*):
isomelic relationships within A and A' sections.

(a) m. 25 from A section, 1:43–1:46



(b) m. 63 from A' section, 3:55–4:00: isomelic variation (at T6) of (a)



Bars 25 and 63 as reproduced in the Clement study.

Brett Clement's analysis concerns the melodic formation of bar 25, noting:

- Beat two is a transposition of beat one, starting a minor second up.
- Beat three is a vertical mirror movement of this figure.
- The string of notes from bar 25 returns in bar 63, in a different rhythm and transposed up with a tritone.

A peculiar phenomena remains that there are always version differences between the scores and the CD recordings. During beat four of bar 25 the written notes can be heard, but in a different rhythm. The F has become a grace note, the first two notes last longer than the others and a G natural got added in. The whole has become an 11-tuplet instead of eight even 32nd notes. David Ocker plays everything else from this example exactly as prescribed, so this must have been a conscious move by Ocker and Zappa. Zappa was present during all recordings. To the right a photo of David from the www.leisureplanetmusic.com site. In bar 26, as well as bars 1-2 from above, you can see Zappa's rather dense writing style, here being between homophonic and polyphonic. The staves follow their own melodic lines. Since their rhythm is the same, the whole also sounds a bit like a series of chords. You have to listen carefully to recognize the individual melodies.

The image shows a musical score for 'Mo'n Herbs vacation, part II'. It features a complex melodic line with triplets and a pizzicato section. The score is written for a single staff, likely representing a violin or a bell as mentioned in the text. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' and 'fz'.

Mo'n Herbs vacation, part II, 0:00-0:12. Violin score with some additions by KS. Staff two represents a bell, ringing thus high that I'm not sure about its pitch.

The image shows a musical score for 'Movement two'. It features a solo violin part with a tempo marking of 60. The score is written for a single staff, likely representing a violin. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'fz'.

This example above is the opening from the 2nd movement, based upon a sample bar I could find on the net. Once more beat 1 of bar 1 is a brief variation upon the material from the melody from above. Bar 2 largely repeats bar 1 with the violin playing an octave higher. During movement II, the character of the piece changes. The erratic clarinet melodies are gone and the orchestra is used to the full for finding all sorts of combinations with often sustained notes, played by different sections from the orchestra. Shorter melodies and repeating motifs turn up as well. The variety of sound combinations and chords Zappa is touching upon is impressive.

Mo 'n Herbs vacation, part III, 4:43-5:03. Transcription: KS (update fall 2019). Notes:

- Only the lead melody is brightly audible. See the main text for the meters and harmony notes.
- Drumset notation (bottom up): bass drum, snare drum, woodblock, cymbal.

This last example is a section from part III where the rhythm knows no complexities. It has the quarter note as a time unit over a longer period. Straight from CD there are no clear indications where to put the meter lines. Sometimes I'm taking the bass drum beats as downbeats, sometimes the chords. Other notations are very well possible. It's also difficult to be sure of all harmony notes involved, transcribing it from the CD. This part goes more similar to "Sad Jane" as to the rest of "Mo 'n Herb's vacation". Like in "Sad Jane", the lead melody contains material from diatonic scales in a fragmented way. The harmonies can supply dissonants, but the distance between the notes is such that it almost eliminates the effect of a dissonance, like the low sustained E in bars 6-8 and the Eb from the melody. In effect, bar 6 sounds as a consonant combination, rather than dissonant. "Mo 'n Herb's vacation" definitely needs more complete sheets from the score to do more with this.

THE "CHORD BIBLE"

In an interview with Don Forte, Musician 19, 1979, Zappa talked about constructing larger chords of seven different notes (image below). The two chords he demonstrated on the piano are (as minor seconds distances):

- 1) E-F-A-C-D-G-B: 1-4-3-2-5-4.
- 2) C-E-B-F#-G-D-A: 4-7-7-1-7-7.

MUSICIAN: Did you go to those sources when you started working with larger groups, voicing horn sections, etc.?

ZAPPA: No. My voicing of horn sections was a result of personal experimentation rather than following traditional formats.

MUSICIAN: Is that where you came up with different dissonances?

ZAPPA: Well, I've always been in favor of dissonance. I like food with a lot of cayenne pepper on it, and I like music with a lot of dissonance in it. *And I can't stand that fucking V-III* In fact, the stuff that I'm working with now is seven-part harmony — with no notes doubled. And most of the orchestra stuff is based on that. In other words, if you take any kind of a diatonic scale, it contains seven notes, and there are ways of spacing those seven notes so that at all times you're playing the entire scale. But you can make it sound like chords instead of blurs. Want to hear an example? I'll play you a beautiful seven-note chord *[goes to the piano]*. If you take a C major scale, it sounds like this. You have a certain number of mathematical possibilities of how you space those things out to get a chord. This chord is made up of all the notes in that scale: *[plays chord]*. That's spread out over an octave and a fifth. See, it's spelled E-F-A-C-D-G-B.

MUSICIAN: That doesn't sound that 'off' to me.

ZAPPA: That's the trick. It's how you take a whole scale and play it and make it sound like something you want to hear. Anybody can go: *[smashes dissonant chords randomly up and down the keyboard]*. The other thing I worked out is chords built in fifths. You build chords in fifths plus one third, and that will also give you seven notes. Here's an example of that: *[plays scale]*. That's C-E-B-F#-G-D-A. That's a third on the bottom, and all the other intervals are fifths except one half-step. It's a third, then a triad in fifths, then another triad in fifths up a half-step.

As he's explaining both are the full diatonic scale in different voicings. Upon the root note they would be the notes from E Phrygian and C Lydian. 13th-chords in traditional terms, but the wide range of their voicing possibilities can make their sound pretty different, as already these two chords are showing. It is also known that from 1979 onwards, for his orchestral works, he was working with a chord collection he himself called the "chord bible". Though the term chord bible isn't used during the interview with Don Forte, it does make it likely these two were part of it, especially since the second can be heard being used during bar 1, beat 2, of "Mo 'n Herb's vacation, mvt. I" (see above). Information about this chord bible is extremely sparse. David Ocker has mentioned its existence, saying that Zappa lost interest in it as soon as the synclavier arrived. In an article by Jeff Spurrier called "Zappa on Jazz from Hell" (Music & Sound Output, March 1987), Zappa himself described it as:

"Every composer has notes, chords, and rhythms that he likes to hear. Some people keep it all in their head and some people will jot down little sketches. Several years ago I made a classification of all of my favorite chords plus the order in which I preferred to hear the pitches in the chord arpeggiated. It's all broken down from three-note, four-note, five-note, six-note, eight-note chords. The chords are in different classifications, starting with those chords that have a minor second as the uppermost interval, major second, minor third, blah blah blah, all the way down to the fewest chords that have a minor ninth as the upper interval of the chord. There are real dense-voiced chords and chords that cover four or five octaves."

And Steve Vai commented in an interview with Andy Aledort (Guitar Player, February 1999):

"I sat down next to him [at an airport]. "These are densities", he said, and showed me these huge, odd chord structures, eight- and ten-note chords with no repeated notes If you start stacking large groups of unrelated notes, you can get some horrible-sounding chords, or some lushly, exotic chordal perversions".

These two citations are present in Brett's 2009 study, where he's making an attempt to estimate which chords might have been in it. There are a couple of factors that complicate matters:

- The chord bible itself is stacked away in the ZFT archive.

- It is not known what exact works it was used for. Brett assumes these are the following works:
 - a) copyrighted in 1979: "Sad Jane", "Bob in Dacron" and "Mo 'n Herbs vacation".
 - b) copyrighted in 1981: "Envelopes" and "Sinister footwear".
 - c) copyrighted in 1982: "The perfect stranger" and "Dupree's paradise".
- It is not known to what extent Zappa was actually applying this chord bible to these works.
- These scores aren't available to the public.
- Actual performances on CDs can deviate from the printed score.
- Definition matters: Zappa's writing style is mixed (see below at "Pedro's dowry" for some comment). It can be homophonous, polyphonic, hocketing and with rhythmic dissonance. So it's not always clear which notes are chordal and which melodic. Or maybe one should simply look at any vertical combination of sounding notes.

Under these circumstances Brett's approach is reasonable, saying: "Because all of the aforementioned pieces contain hundreds of chords, it is often possible to confirm safely a chord's status as a member of the Chord Bible (i.e., through its repeated usage across different pieces). However, certain chords which appear only once—or perhaps several times but in only one piece—will not be included in the catalogue of chords".

The results are presented in chapter V of his 2009 study, as well as his later article "An introduction to Frank Zappa's Chord Bible". This article is largely overlapping with his 2009 study. New is his statement that "First, we may outline a general history of the CB [chord bible]. To do so, it is necessary to divide the repertoire of Example 1 into three periods—early, middle, and late—which correspond to copyright dates 1979, 1981, and 1982, respectively. Given the disparities in chord usage between early and late periods, we can conclude that there was not a single CB in use throughout the entire time span."

In the left menu of this site you can find links to a discussion between Brett and me taking place, with a relatively small part about this chord bible, pages 191-209 in Brett's "Response to Kasper Sloots". In it I'm pointing at the relativity of some issues. It doesn't have to be repeated here. I'm willing to accept the correctness of his examples and the possibility that these chords are indeed part of the chord bible. There are two things that I feel less comfortable with, that I'd like to mention here:

- Above I'm calling a few chords Lydian, Aeolian and Phrygian, by taking the root note of a chord as tonic. Brett also does this, but not systematically. In case of the chord E-F-A-C-D-G-B, he calls it a derivative of F-E-A-C-D-G-B. This latter chord upon F we both would call Lydian. But in case of such large chords any chord can be seen as derived from another chord. What's a derivative of what is arbitrary.
- An overall problem remains the absence of sufficient data. Brett is giving examples of probable chord bible chords, but not a list of in which (other) bars of which compositions he found them as well. This makes it hard to verify. Some other people have cited or tried to continue Brett's work, but this problem remains. Eventually one would need the chord bible itself as well as a huge table with a classification of all chords in these works (types and where they occur), and of course these scores themselves.

2.1 Envelopes (1983)

"Envelopes" was first released the year before in a rock band version. The differences between the orchestral and rock band version are numerous. Just to mention some, the rock band version goes much faster: 2:25 against 4:04. Secondly this version knows far more counterpoint lines, whereas the orchestral version is more dealing with harmonies. See "Envelopes (1982)" from the Drowning witch section for more details. In the section transcribed below, however, the orchestra is also playing three part counterpoint, as the rock band does from the beginning. It's all atonal here. Bars 9-11 offer a variation upon the material in bars 1-3. Bars 15 and 16 follow the chromatic scale with parallel playing, leading to the repeated figure of bar 17.

Handwritten musical score for "The Rose Tree" in 3/4 time. The score is written on three systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The tempo is marked "Allegretto".

System 1 (Measures 1-8):

- Measure 1: Treble clef, *mp* (mezzo-piano).
- Measure 2: Treble clef, *mf* (mezzo-forte).
- Measure 3: Bass clef, *mp*.
- Measure 4: Bass clef, *mf*.
- Measure 5: Treble clef, *mp*.
- Measure 6: Treble clef, *mf*.
- Measure 7: Bass clef, *mp*.
- Measure 8: Bass clef, *mf*.

System 2 (Measures 9-16):

- Measure 9: Treble clef, *mp*.
- Measure 10: Treble clef, *mf*.
- Measure 11: Bass clef, *mp*.
- Measure 12: Bass clef, *mf*.
- Measure 13: Treble clef, *mp*.
- Measure 14: Treble clef, *mf*.
- Measure 15: Bass clef, *mp*.
- Measure 16: Bass clef, *mf*.

System 3 (Measures 17-24):

- Measure 17: Treble clef, *mp*.
- Measure 18: Treble clef, *mf*.
- Measure 19: Bass clef, *mp*.
- Measure 20: Bass clef, *mf*.
- Measure 21: Treble clef, *mp*.
- Measure 22: Treble clef, *mf*.
- Measure 23: Bass clef, *mp*.
- Measure 24: Bass clef, *mf*.

System 4 (Measures 25-32):

- Measure 25: Treble clef, *mp*.
- Measure 26: Treble clef, *mf*.
- Measure 27: Bass clef, *mp*.
- Measure 28: Bass clef, *mf*.
- Measure 29: Treble clef, *mp*.
- Measure 30: Treble clef, *mf*.
- Measure 31: Bass clef, *mp*.
- Measure 32: Bass clef, *mf*.

System 5 (Measures 33-40):

- Measure 33: Treble clef, *mp*.
- Measure 34: Treble clef, *mf*.
- Measure 35: Bass clef, *mp*.
- Measure 36: Bass clef, *mf*.
- Measure 37: Treble clef, *mp*.
- Measure 38: Treble clef, *mf*.
- Measure 39: Bass clef, *mp*.
- Measure 40: Bass clef, *mf*.

System 6 (Measures 41-48):

- Measure 41: Treble clef, *mp*.
- Measure 42: Treble clef, *mf*.
- Measure 43: Bass clef, *mp*.
- Measure 44: Bass clef, *mf*.
- Measure 45: Treble clef, *mp*.
- Measure 46: Treble clef, *mf*.
- Measure 47: Bass clef, *mp*.
- Measure 48: Bass clef, *mf*.

System 7 (Measures 49-56):

- Measure 49: Treble clef, *mp*.
- Measure 50: Treble clef, *mf*.
- Measure 51: Bass clef, *mp*.
- Measure 52: Bass clef, *mf*.
- Measure 53: Treble clef, *mp*.
- Measure 54: Treble clef, *mf*.
- Measure 55: Bass clef, *mp*.
- Measure 56: Bass clef, *mf*.

System 8 (Measures 57-64):

- Measure 57: Treble clef, *mp*.
- Measure 58: Treble clef, *mf*.
- Measure 59: Bass clef, *mp*.
- Measure 60: Bass clef, *mf*.
- Measure 61: Treble clef, *mp*.
- Measure 62: Treble clef, *mf*.
- Measure 63: Bass clef, *mp*.
- Measure 64: Bass clef, *mf*.

System 9 (Measures 65-72):

- Measure 65: Treble clef, *mp*.
- Measure 66: Treble clef, *mf*.
- Measure 67: Bass clef, *mp*.
- Measure 68: Bass clef, *mf*.
- Measure 69: Treble clef, *mp*.
- Measure 70: Treble clef, *mf*.
- Measure 71: Bass clef, *mp*.
- Measure 72: Bass clef, *mf*.

System 10 (Measures 73-80):

- Measure 73: Treble clef, *mp*.
- Measure 74: Treble clef, *mf*.
- Measure 75: Bass clef, *mp*.
- Measure 76: Bass clef, *mf*.
- Measure 77: Treble clef, *mp*.
- Measure 78: Treble clef, *mf*.
- Measure 79: Bass clef, *mp*.
- Measure 80: Bass clef, *mf*.

System 11 (Measures 81-88):

- Measure 81: Treble clef, *mp*.
- Measure 82: Treble clef, *mf*.
- Measure 83: Bass clef, *mp*.
- Measure 84: Bass clef, *mf*.
- Measure 85: Treble clef, *mp*.
- Measure 86: Treble clef, *mf*.
- Measure 87: Bass clef, *mp*.
- Measure 88: Bass clef, *mf*.

System 12 (Measures 89-96):

- Measure 89: Treble clef, *mp*.
- Measure 90: Treble clef, *mf*.
- Measure 91: Bass clef, *mp*.
- Measure 92: Bass clef, *mf*.
- Measure 93: Treble clef, *mp*.
- Measure 94: Treble clef, *mf*.
- Measure 95: Bass clef, *mp*.
- Measure 96: Bass clef, *mf*.

System 13 (Measures 97-104):

- Measure 97: Treble clef, *mp*.
- Measure 98: Treble clef, *mf*.
- Measure 99: Bass clef, *mp*.
- Measure 100: Bass clef, *mf*.
- Measure 101: Treble clef, *mp*.
- Measure 102: Treble clef, *mf*.
- Measure 103: Bass clef, *mp*.
- Measure 104: Bass clef, *mf*.

System 14 (Measures 105-112):

- Measure 105: Treble clef, *mp*.
- Measure 106: Treble clef, *mf*.
- Measure 107: Bass clef, *mp*.
- Measure 108: Bass clef, *mf*.
- Measure 109: Treble clef, *mp*.
- Measure 110: Treble clef, *mf*.
- Measure 111: Bass clef, *mp*.
- Measure 112: Bass clef, *mf*.

System 15 (Measures 113-120):

- Measure 113: Treble clef, *mp*.
- Measure 114: Treble clef, *mf*.
- Measure 115: Bass clef, *mp*.
- Measure 116: Bass clef, *mf*.
- Measure 117: Treble clef, *mp*.
- Measure 118: Treble clef, *mf*.
- Measure 119: Bass clef, *mp*.
- Measure 120: Bass clef, *mf*.

System 16 (Measures 121-128):

- Measure 121: Treble clef, *mp*.
- Measure 122: Treble clef, *mf*.
- Measure 123: Bass clef, *mp*.
- Measure 124: Bass clef, *mf*.
- Measure 125: Treble clef, *mp*.
- Measure 126: Treble clef, *mf*.
- Measure 127: Bass clef, *mp*.
- Measure 128: Bass clef, *mf*.

System 17 (Measures 129-136):

- Measure 129: Treble clef, *mp*.
- Measure 130: Treble clef, *mf*.
- Measure 131: Bass clef, *mp*.
- Measure 132: Bass clef, *mf*.
- Measure 133: Treble clef, *mp*.
- Measure 134: Treble clef, *mf*.
- Measure 135: Bass clef, *mp*.
- Measure 136: Bass clef, *mf*.

System 18 (Measures 137-144):

- Measure 137: Treble clef, *mp*.
- Measure 138: Treble clef, *mf*.
- Measure 139: Bass clef, *mp*.
- Measure 140: Bass clef, *mf*.
- Measure 141: Treble clef, *mp*.
- Measure 142: Treble clef, *mf*.
- Measure 143: Bass clef, *mp*.
- Measure 144: Bass clef, *mf*.

System 19 (Measures 145-152):

- Measure 145: Treble clef, *mp*.
- Measure 146: Treble clef, *mf*.
- Measure 147: Bass clef, *mp*.
- Measure 148: Bass clef, *mf*.
- Measure 149: Treble clef, *mp*.
- Measure 150: Treble clef, *mf*.
- Measure 151: Bass clef, *mp*.
- Measure 152: Bass clef, *mf*.

System 20 (Measures 153-160):

- Measure 153: Treble clef, *mp*.
- Measure 154: Treble clef, <

Previous page: Envelopes, section. Transcription: KS (original score can be ordered at Barfko Swill).
 Note: in bars 7-8 there's some form of dissonant harmony (between brackets), that I don't manage to get in the picture properly. Update 2008, deposited at the I-depot, The Hague.

Example 17. "Envelopes" bars 54–55 (*LSO* 2:12–16).

The image shows a musical score for a brass section, specifically for bars 54 and 55 of the piece "Envelopes" by Frank Zappa. The score is arranged in seven staves, each representing a different instrument: Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4, and Tuba. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). Each staff contains a melodic line with a triplet of eighth notes in the first measure of each bar. The music is transcribed from a CD recording.

Envelopes, bars 54-55, as reproduced in Brett Clement's article "An introduction to Frank Zappa's Chord Bible" (concert score).

This example was transcribed from the CD in 2008 because of lack of an available score. It can happen, and very likely will happen more often, that examples from the original score turn up elsewhere later on. In this case some samples are shown in Brett Clement's article "An introduction to Frank Zappa's Chord Bible". I've included his example with bars 54-55, corresponding with bars 15-16 from my example. The harmonies in the original score are much wider than what I can hear on CD. This may be because not all harmony notes are brightly audible, but yet again there are real differences between the CD and the score. In the score the tuba is playing a minor second above trumpet 1 in bar 54, on CD it is playing parallel with

it. The tuba notes from bar 55 are also going on CD as I've notated them. These are clearly audible, it can't be because I'm not hearing the skipped notes. As indicated by Brett these two bars (score version) contain two chord types, that are played in almost perfect parallels. Only horn 3 starts playing the same notes as horn 2, half-way bar 55. As minor seconds distances, they are:

- Bar 54: 2(+12)-1-2-2-2-1-3.

- Bar 55: 3(+12)-3-1-1-2-1-4.

And how that sounds is also included above, clustered dissonant chords with many second intervals in them.

Today's musicologists are inclined to look at printed scores only, trying to outdo each other with ever more complex diagrams of relationships between the notes, far more detailed as what I'm doing in this study. It almost looks as if this has become a goal by itself: the more complicated it looks, the more associations are made with other complicated theories, the better. By itself there's nothing wrong with that. The thing that went wrong, in my opinion, is Brett's eagerness to prove a complicated theory of his own, his Lydian theory.

One of the outcomes of this study is that the written and printed scores are a collection of versions by themselves. About always they differ from the versions that you can actually hear on CD. It shows the relativity of the highly sophisticated diagrams by musicologists. The ease Zappa could deviate from it during rehearsals and recordings is stultifying. Sometimes because a score is too demanding, but mostly as an attitude, that he himself described as "anything, anytime, anywhere for no reason at all". In my opinion transcribing from CDs as accurately as possible remains a necessity. These are just as valid collections of versions too. The blunt reality is that musicologists are frequently analyzing something in detail, which the bulk of Zappa fans have never heard being played like that. This is already happening in something relatively simple as "Dancing fool", and it certainly goes for the L.S.O. and The perfect stranger recordings. Because of this, when encountering an original score, I'm often including both versions in this study.

In this context I would like to point at pages 177-182 of Brett's Response to me. Here he's assuming that during 1973-74 the band played some bars from "Dupree's paradise" following the score. I'm showing both the handwritten score and a transcribed version from 1974. While Brett is suggesting George Duke may have had problems with playing it accurately and that my transcription is incorrect, the reality is that these are version differences.

Next is the opening of "Envelopes". The difference with the "Drowning witch" version from 1982 (see the previous section) is radical and intentional. Only the lead melody is kept the same, otherwise these are completely different writing styles. Other, less dramatic, differences are the insertion of a pick-up bar and bars 5-6 with counterpoint figures. Brett's article contains bar 7-22 from the orchestral score, of which I'm including bars 7-10 below.

1

This system contains measures 1 through 4 of a musical score. It features five staves. The top two staves (treble clef) begin with a rapid sixteenth-note scale in measure 1, followed by a melodic line in measure 2. The third staff (treble clef) has a whole rest in measure 1 and then plays a sustained chord in measures 2 and 4. The fourth staff (bass clef) has a whole rest in measure 1 and then plays a sustained chord in measures 2 and 4. The fifth staff (bass clef) has a whole rest in measure 1 and then plays a sustained chord in measures 2 and 4. The key signature has one flat, and the time signature is 3/4.

7

This system contains measures 5 through 8 of the musical score. The top staff (treble clef) has a whole rest in measures 5 and 6, followed by a melodic line in measure 7. The second staff (treble clef) continues the melodic line from measure 2. The third staff (treble clef) continues the melodic line from measure 2. The fourth staff (treble clef) continues the melodic line from measure 2. The fifth staff (bass clef) continues the melodic line from measure 2. The sixth staff (bass clef) continues the melodic line from measure 2. The key signature has one flat, and the time signature is 3/4.

A musical score for the song 'The Rose Tree'. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written in a traditional style with various note values, rests, and bar lines. The lyrics 'The Rose Tree' are written below the vocal staves.

Envelopes, opening. Transcription: KS (update Fall 2019).

Envelopes, bars 7-10, lead melody, as presented in Brett's article.

Flute 7

Hrn. 1 6

Hrn. 2 5

Hrn. 3 4

Hrn. 4 3

Bsn. 1 2

Bsn. 2 1

4 2 7 1 5 4 7 5 4 7 2 4 2 1

5 5 7 2 2 5 7 7 7 5 5 5 5 2

2 1 1 2 1 2 1 7 1 1 1 2 1 1

3 7 7 1 2 3 7 2 1 7 7 3 2 2

4 7 7 2 5 4 7 5 7 7 2 4 5 1

1 7 4 1 E 1 4 E 7 4 5 1 2 2

Previous page: Envelopes, bars 7-10, chords, idem (notated without their rhythm, the rhythm coincides with the notes from the lead melody, grace notes included). The numbers below the notes are the minor seconds distances between them.

It's hard to exactly hear the notes from chords with over 6 notes in them. So the transcription remains a reasonable approximation with probably a few errors and missing notes in it. The reason why I transcribed it nevertheless, is to notice that also here you can hear differences between the CD and score version. I don't have a clue where these differences come from on this occasion. It's not difficult to play, it mostly doesn't make things easier and it doesn't seriously affect its sound (as the on-line midi files show).

Differences that can be heard:

- 2nd chord from bar 7: next to the descant Eb (Eb4) there's also a lower Eb (Eb3). The lowest note I'm hearing is a G2. If there's a C2 beneath it, it's either very faint, or absent altogether. There is a faint high G5 audible, however.
- Last grace note from bar 7: I'm neither hearing the melodic G2 nor anything from the chord, just an Eb as a normal 16th note. On this particular spot, it can have been done to ease the performance.
- Grace note from bar 8: likewise.
- 1st chord from bar 9: I'm hearing an Ab2 as lowest note, thus below the C3 from the score.
- 2nd chord from bar 9: here I'm hearing a G2 as lowest note, thus above the Eb2 from the score.
- Of the two 32nd notes from bar 10 from the score, the first one got skipped on the CD, including the chord.
- Of the last three chords from bar 10, I'm only hearing three notes of each one clearly, all being staccato notes. Possibly there's a note or two more to it, but not the 7-note combinations from the score.
- 1st chord from bar 11: if I'm hearing it correctly, the E is present as E3, next to, or instead of E4. This means that the chords as minor seconds distances, densities as Zappa called them, are mostly different on the CD. The notes in them are largely the same, but their voicing is often different. Both versions sound quite all right.

"Envelopes" first appears in setlists from bootleg recordings from the 1977 fall tour. At one point it had lyrics, as you can hear on the 2010 "Hammersmith Odeon" release by the ZFT. The composition since then developed into three directions simultaneously. The ultimate rock band version from 1982, the orchestral version and a version for wind quintet. The last one gets mentioned by Jonathan Bernard in his article "Frank Zappa's crossover pieces". Above and below stills from the rehearsal sessions.

2.2 Pedro's dowry

The tone for "Pedro's dowry" is set right at the beginning. Instead of developing a melody, it opens with a dissonant chord followed by various individual notes and percussion. Quite bizarre to begin an orchestral piece this way. The whole piece is extremely versatile, up to being aggressive, with all sorts of sections following upon each other overnight. It can be calm chamber music at some moments, in other bars half the orchestra is playing dissonants along an energetic drum part. The following section shows a larger theme in 4/4 over a vamp, out of the blue followed by a chord in bar b). At this point it's polyrhythmic. The drumset and the brass part #2 continue in 4/4, while the woodblocks and the brass part #1 are playing in 12/8. The sustained notes can be notated in both ways. In all probability Zappa took one meter as leading to improve the readability, but I don't know which one (a couple of examples with the L.S.O. in this study are transcribed; the original scores are available at Barfko Swill).

Handwritten musical score for a 4/4 piece. The score consists of five staves. The first staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It starts with a half note F#4, followed by a half note F#5, and then a half note F#6. The second staff is in treble clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The third staff is in treble clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The fourth staff is in bass clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The fifth staff is in bass clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The score includes dynamic markings such as 'mf', 'p < mf', and 'pizz.'. A bracket labeled 'Keeps repeating' spans the second and third staves. The text '(Acc. figures cont.)' is written below the fourth staff. The score ends with a double bar line and the text 'Acc. figures stop'.

Handwritten musical score for a 12/8 piece. The score consists of six staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It starts with a half note F#4, followed by a half note F#5, and then a half note F#6. The second staff is in treble clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The third staff is in treble clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The fourth staff is in treble clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The fifth staff is in bass clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The sixth staff is in bass clef, starting with a half note F#4, followed by a half note F#5, and then a half note F#6. The score includes dynamic markings such as 'mf', 'p < mf', and 'pizz.'. A bracket labeled 'Keeps repeating' spans the second and third staves. The text '(Acc. figures cont.)' is written below the fourth staff. The score ends with a double bar line and the text 'Acc. figures stop'.

Previous page: Pedro's dowry, 1:35 till 2:18. Transcription: KS (update 2007, original score can be ordered at Barfko Swill).

Notes:

- This isn't the fully detailed score, that has for instance various pizzicato figures playing in the background.
- Former issues had the lower F pulsing as quarter notes along with the woodblocks, after relistening I think the F is sustained too.

The musical score is written for six staves, three in treble clef and three in bass clef, in 4/4 time. The first staff (treble) features a complex melodic line with triplets and quintuplets. The second staff (treble) has a more rhythmic, syncopated melody. The third staff (treble) continues the melodic development. The fourth staff (bass) provides a steady bass line with some syncopation. The fifth staff (bass) has a more active bass line with triplets. The sixth staff (bass) features a melodic line with a triplet. The score is divided into two measures by a double bar line.

Pedro's dowry, 5:47-5:54. Transcription from the CD by KS, by approximation and based upon the example from below.

This musical score excerpt covers bars 117 and 118 of 'Pedro's dowry' in 4/4 time. It features five staves with the following instrumentation and dynamics:

- Flute (fls.):** Staff 1, starting with a *mf* dynamic, playing a melodic line with a triplet in bar 118.
- Oboe (obs., c. i.):** Staff 2, playing a sustained chord with a *mf* dynamic.
- Trumpet 1 (tpt. 1) and Trumpets 2 & 3 (tpts. 2 3):** Staff 3, featuring a *fff* dynamic in bar 117 and a *mp* dynamic in bar 118.
- Fagots (fgs.), Trombones (tbns.), and Clarinets (cls.):** Staff 4, with various dynamics including *sfz*, *ppp*, *fp*, and *pp*.

The score includes numerous articulation marks, slurs, and dynamic markings such as *ff*, *pp*, *fff*, *sfz*, and *mp*.

Pedro's dowry, bars 117-118 as presented in the Herraiz study (the meter is 4/4). Source: (reduced) original score.

The instrumentation is indicated in Portuguese. Fgs. (fagotas) stands for bassoons, the terms for the other instruments are similar to English.

This musical score excerpt covers bars 117 and 118 of 'Pedro's dowry' in 4/4 time, focusing on woodwinds and strings. It features six staves with the following instrumentation and dynamics:

- Flutes (fls.):** Staves 1-4, with parts for fls. 1, 2; fl. 3; and fl. 4.
- Oboes (obs.):** Staves 1-4, with parts for obs. 1, 2; and obs. 3.
- Fagots (fgs.):** Staves 1-4, with parts for fgs. 1, 2; and fg. 3.
- Clarinet (c.i.):** Staff 5, playing a melodic line.
- Strings (cfg.+cbs.):** Staff 6, playing a sustained chord.

The score includes articulation marks, slurs, and dynamic markings such as *mf*, *mp*, and *pp*.



Pedro's dowry, sample bars/staves from the Herraiz study: bars 91-92 and the string section from bar 151.
Source: (reduced) original score. The meters are 2/4 and 4/4.

Three samples from the original score can be found in the Herraiz study, of which I'm reproducing some bars/staves in the second example. The examples from this section and the 200 Motels, the Perfect stranger and the Yellow shark sections show that Zappa's writing style for orchestras and chamber music ensembles is often a mixture of approaches:

- Monodically: a melody being played as a single line or in parallels, with maybe only some background accompanying notes.
- Harmonically: a lead melody with chords or all music forming a series of chords.
- Hocketing: (sections of) instruments alternate with each other for playing the melody or chords.
- Polyphonically: two or more parts follow their own melodic line.

There are no hard boundaries between the definitions of these approaches. Sometimes it's clear the one or the other. Sometimes it's more a mixture and it's getting subjective where you would like to put the accent. This comes out in for instance the manner Herraiz describes the sample bars from above:

- bars 91-92: "despite of the polyphonic texture, every block constitutes a clearly delimited sonority".
- bars 117-118: "closed hocketing, creating a feeling of polyphony".
- bar 151: "example of polyphony without rhythmical dissonance, the parts not being completely independent".

So it's mixed, that's for certain. When comparing bars 117-118 with the CD, the result is comparable to what happened in 1971 with the "200 Motels" recordings: the limited rehearsal time necessitated an adaptation of the score. While the score knows chords for most sections of the orchestra at this point, in most cases only single notes from these chords were chosen to be actually played. The detailed dynamics aren't followed that precise. In the third on-line midi file I've included all notes, but no dynamics. So you can understand why Zappa called the recording a good demo, rather than a full performance of what's in the score.



Opening page of the viola II part. Screenshot from the L.S.O. rehearsing "Pedro's dowry" (Eat that question DVD).

2.3 Bogus pomp (1983)

One of the examined pieces in the Allen Wright study (see above) is "Bogus pomp" (L.S.O. version), where he looks at the orchestration. In his opinion "Bogus pomp" is made up of smaller blocks of around two minutes with various types of orchestration. He notes that it is "the recurring deployment of a given orchestration [that] provides a sense of overall continuity to the piece". My study hardly deals with this subject so it offers a quite different angle to look at Zappa's music. He also notes that "Bogus pomp" is highly sectional, having a lack of thematic form. It is true that this piece was composed in blocks, as indicated in the tracklist from "200 Motels" and the scores then used. The "Overture" and "Centerville" sections, that were added to the 1983 version, are unrelated separate blocks. They now serve as some sort of prelude to the 1975 version, but could just as well have been indicated as separate movements. I agree with Allan's conclusions, though I feel uncomfortable with the assertiveness of his choice of words. I'd rather say that the unity in "Bogus pomp" comes from various elements equally important as motivic relationships (in the Orchestral favorites sections I've presented some of them), stylistic continuity (Zappa talked about "cheesy fanfare music") and the orchestration.

Moderate, gentle, legato

eva-->

A bit slower

Slowing down---

(Holding at the end last about $\frac{7}{8}$ extra)

Bogus pomp (1983), section. Transcription: KS (update 2010).

David Ocker was also asked to re-orchestrate "Bogus pomp". Zappa could neither apply the "200 Motels" nor the "Orchestral favorites" scores one on one to the L.S.O. Sections from "Bogus pomp" aren't in present in "200 Motels" and the "Orchestral favorites" orchestra was much smaller than the L.S.O. orchestra. So the "Bogus pomp" (1975) piano variation, as presented in the "Orchestral favorites" section, now gets spread out over the string sections from the L.S.O. The notes are identical, the sound is much different.

The material from "Bogus pomp" was built up in a couple of phases:

- Zappa started composing themes from "Bogus pomp" around 1968 and several pieces were performed by members of the BBC Symphony Orchestra in that year. In this study a section from "The rejected Mexican pope leaves the stage" is an example from this 1968 execution. That particular section is a variation upon one of the themes from "Bogus pomp", that later on would get skipped.
- In 1970 Zubin Mehta conducted the L.A. Philharmonic, playing some of the scores Zappa had prepared for his upcoming "200 Motels project", including parts from the later "Bogus pomp". The opening bars from "Dance of the just plain folks" are present in the Fillmore East 1970 section.
- The scores for "200 Motels" and "200 Motels - the suites" contain most of "Bogus pomp". See the 200 Motels section for the "Overture" and "Centerville", that in 1983 came to serve as the opening block of "Bogus pomp". The larger part of "Bogus pomp" corresponds with "This town is a sealed tuna sandwich" from 200 Motels, of which a few sample bars are included in that section too. The 1983 version of "Bogus pomp" does have a newly composed coda of its own.
- See the Orchestral favorites section for variations upon the "This town is a sealed tuna sandwich" theme, the theme that returns the most during "Bogus pomp". The piano variation already got mentioned above.

2.4 Strictly genteel

"Strictly genteel" returns a couple of times in Zappa's output in different settings:

- "200 Motels, the suites": original version including lyrics.
- "200 Motels" (CD): idem, plus an ending with a rock piece, followed by some deliberately chaotic music.
- "Orchestral favorites": instrumental version for smaller orchestra.
- "L.S.O.": instrumental version for large orchestra.
- "Make a jazz noise here" and "YCDTOSA vol. VI": instrumental version for rock band.

This piece can be used as an example for many aspects of Zappa's music, for instance its instrumentation, its waltz meter or being diatonic orchestral music. This title is also getting attention in three academic articles/studies, the ones by J. Bernard, A. Ashby and B. Clement (see the references for the details). Here I'm looking at it for its form, using the L.S.O. version for the transcriptions. It's a variation piece with a central theme and a number of side themes. First its opening with the main theme:

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on five staves. The first staff is the treble clef melody. The second staff is the alto clef melody. The third staff is the tenor clef melody. The fourth staff is the bass clef melody. The fifth staff is the double bass clef melody. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The music is in common time (C). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.



Strictly genteel, opening. Transcription from the CD by KS (update summer 2016). Some basic material could be taken over from the Bernard article, as well as bars 1-4 from Zappa's score. The original score is available for rent via www.zappa.com.

Bars 1-4 serve as the introduction for the main theme, letting the piece begin in D with the progression D-A-Em-D-E. Bernard calls the piece "nominally D major, but given a somewhat peculiar coloring by the repeated emphasis upon an E-major triad of ambiguous function. i.e. not V of V" (Listening to Zappa, page 88). During these opening bars you can see that G natural and G sharp are used next to each other, next to a one time only A sharp. Within the context of Zappa's music this can also be seen as a blending of D major and D Lydian. Using closely related scales next to each other is common in Zappa's music. B. Clement can correctly call bars 4-7 D Lydian and identify the remainder as "functional D major harmony" (page 162 of his study). As indicated by Bernard, the chord progression of the main theme is D-A-E-F#-D-G-A. As I'm hearing it the second D chord should be a Bm chord, as also noted by Clement, the total progression thus being D-A-E-F#-Bm-G-A. Another thing you can notice, is that it is mostly a parallel movement of major triads. Such parallel movements occur more often in Zappa's music and can cause an ambiguity towards which scale they are in by themselves. See also my discussion of "The idiot bastard son". So there is no unique way of looking at "Strictly genteel".

Block I: Exposition of the main theme.

- 0:00 Intro.
- 0:09 Main theme.
- 0:34 Main theme with minor melodic changes plus some extra bars.
- 0:51 Main theme with some more melodic changes, the chord progression still being kept.
- 1:16 Side theme #1.
- 1:23 Side theme #2.

- 1:33 Side theme #3.

Block II: Character variations upon the main theme.

- 1:49 The main theme returns in a different set-up (form A). The melody changes again, while some of the chords get skipped. Here it has become a variation made up of two phrases, both using the chord progression D-A-G-A. The final A chord gets extended to A11. By character variations I mean variations that aren't varying the whole theme, but taking over some of its characteristics.

- 2:14 The main theme returns in yet another set-up (form B), this time with the progression D-C#m-F#-G-A. Compared to the initial form, some chords are skipped again and the E chord is replaced by a C#m chord. Zappa keeps changing the melody to the point that only the global outlines of the original are still recognizable: the rhythm and the downwards-upwards directions.

Block III: Re-exposition of the main theme.

- 2:35 Re-exposition of the main theme with the progression D-A-Bm-F#-Bm-G-A, more similar to block I.

- 2:55 Main theme with a different tail.

Block IV: The character variations upon the main theme return.

- 3:13 Re-appearance in form A. With every variation Zappa keeps changing the instrumentation. Tempos can also change. At this point the orchestra is playing in full. With the orchestra score unavailable to the general public, reproduced examples come in handy. Bars 94-99 can be found in the article by A. Ashby. These bars correspond with 3:13-3:24 on the CD. Now you can see every detail of the orchestration, as well as that the chords are bigger than just triads, at least at this point. The D is Dadd2 or D9 (without #7), etc. Ashby comments as follows: "In all contexts and groups, electric or acoustic, an obvious "orchestralness" comes across; the work is an orchestral showpiece, a kind of Zappaesque Bolero, where the strophic repetitions display sections of the orchestra in turn (harp, percussion, woodwinds, trumpets etc.)" (anti-fetishist orchestra article, pages 593-595).

E

Picc. (Sva) *ff*

Fl. 1-4 *ff*

Ob. 1-4 *ff*

Cl. 1-3 *ff*

B. Cl. 1, 2 *ff*

Bn. 1-3 *ff*

C. Bn. *ff*

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Tbn. 1, 2 *ff*

Tbn. 3, 4 *ff*

B. Tbn., Tuba *ff*

Example 7. Strictly Genteel, mm. 94-99 (B section). © 1972, Frank Zappa/Munchkin Music. All rights reserved.

Strictly genteel, bars 94-99. Original score as reproduced in The Musical Quarterly, Winter 1999, pages 594-5.

- 3:33 Re-appearance in form B. This is the fragment that has been in this study from the second edition onwards as an example of counterpoint, where two melodies are played by the bass and descant. The bass line was at first played lightly in the background, but is now coming out clearly to the fore. At several points the harmonies become complementary, while at other instances they are moving more separately. As in all of "Strictly genteel", both melodies are in a straight 3/4 time. (The tonal ambiguity has already been spoken of above. In the previous editions, with only this example, I wrote: Since there are no clear keynotes here (in major the melodies are using notes of D, A and B), the chords can better be identified unrelated to keys. In the first bar for instance, the bass and descant are playing through the D chord. In the second bar they are playing mostly through the C#m chord. The progression in total goes as D-C#m-F#-G-A.)



Strictly genteel, The London Symphony Orchestra, 3:32 till 3:46. Transcription: KS (2nd printed edition 2001; original score can be ordered at Barfko Swill).

Block V: Interlude

- 4:00 A D-E chord alternation passing through a wide range of different positions (see below at this paragraph). Throughout the piece D major and D Lydian keep returning as the main scales. While the previous character variation (form A) is in D major, this interlude is in D Lydian. The relationship with the main theme is still remotely present in the sense that these two chords are occurring at the start of the main theme.

- 5:13 Coda for this block, playing around Bb-C#-G-Aadd2.

Block VI: Finale

- 5:37 Another character variation, itself being a variant upon form B. This is a melodic-harmonic variation, with the chords as shown in the following example:

bars 1-2: final Aadd2 chord from the preceding.

bar 3: D.

bar 4: A.

bar 5: Bm-A-Em7. So far this variation is in D major.

bar 6: G-C-A. From bar 6 onwards, notes are getting altered, making the music glide through different scales in a rather indefinite form. The implied scale of bar 6 is D Mixolydian.

bar 7: Gmaj7-Eb add2-E (in the example the Eb is notated as D#).

bar 8: F#m-5-C+5-F7.

bar 9: Dm7-E7-Dm7. The A# by the bass during the third beat can be seen as a chromatic passing-through note. The writing style is getting mixed. All parts combined form the mentioned chords, but their individual movements are going into different directions. Staff 2, staves 3-4 and staff 5 follow contrary paths.

bars 10-11: G add2-G+5-Dm7. With this last Dm7 chord, the example below stops and we're getting at the final theme.

Handwritten musical score for the first system, marked with a circled 1. The score is written for five staves. The top staff is labeled '8va' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes, and rests. The bottom four staves contain complex chordal and melodic lines, with some staves showing multiple notes beamed together. The notation is handwritten and includes various musical symbols such as accidentals, slurs, and dynamic markings.

Handwritten musical score for the second system, marked with a circled 7. The score is written for five staves. The top staff is labeled '8va' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music continues with various rhythmic patterns and rests. The bottom four staves contain complex chordal and melodic lines, with some staves showing multiple notes beamed together. The notation is handwritten and includes various musical symbols such as accidentals, slurs, and dynamic markings. The bottom staff is labeled '8va.b.' and contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature.

Strictly genteel, section. Transcription from the CD by KS (update summer 2016). The original score is available for rent via www.zappa.com.

- 5:53: Final theme.

- 6:27: Closing chords, D-A-E, fading out.
- 6:56: End on the L.S.O. CD. The version differences of the above mentioned "Strictly genteel" recordings are described by Bernard in his other "crossover" pieces article, pages 166-167: the final bars 181-4 were skipped in the L.S.O. version, but present in the 1988 rock band edition. On "Make a jazz noise here" they are played during 6:01-6:13.

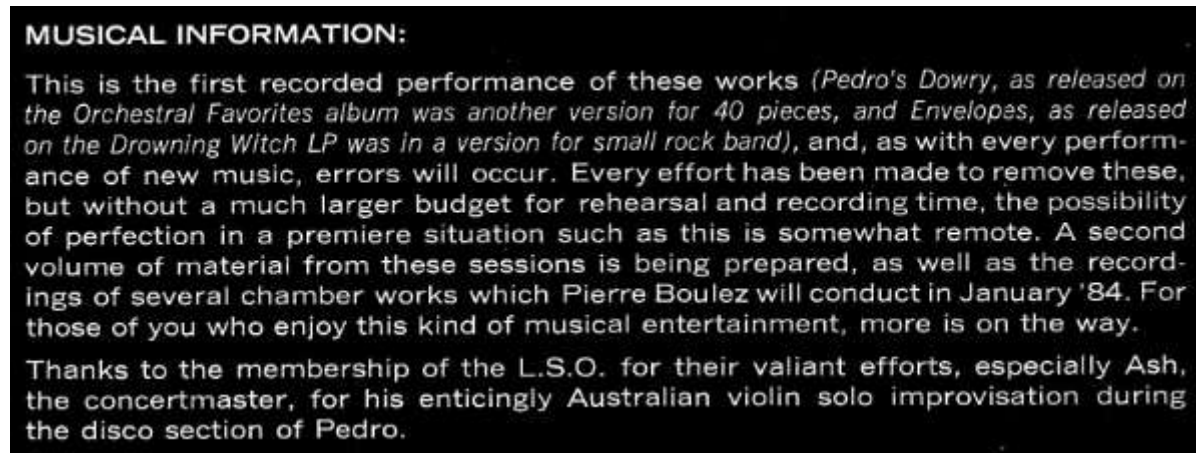
"Strictly genteel" can be called classical in a number of aspects. It's a classical example of applying the art of variation, it's classical in its way of orchestration and it's classical for its quality, though the last is not just for me to decide. Bernard writes that "As the piece progresses, this material [1st example from above] is subjected to minimal variation, with occasional chromatic digressions that somehow never manage to eclipse the overriding sameness; the oom-pah-pah of the main theme closes the piece" (Listening to Zappa, page 88). I can (only) follow this as it comes to the rhythm. As I've been pointing at in the Roxy section, Zappa follows any method as it comes to rhythmic diversity and this can also mean emphasizing standards. Here it's plain 3/4 with never any form of complexity within this meter. Ashby starts his article with quoting Zappa about, among others, Beethoven's fifth: "How many times do you want to hear Beethoven's fifth? [...] it's all tweedlydeedlydee" (anti-fetishist orchestra article, page 557). See also my FZ quotes section from the left menu for some nuances. This shows that it's virtually impossible to form theories about Zappa, and Zappa's own remarks often only contribute to the confusion. In "Strictly genteel" it's Zappa himself doing "tweedlydeedlydee" or "oom-pah-pah", and this is not exceptional nor should it be explained away as parody music.

Next are the opening bars of the interlude, 1971 version including the chorus. Over a D pedal you can hear the D-E-D-E progression going upwards. Because of the sustained notes, these two chords get to a degree mingled. On the L.S.O. CD these bars correspond with 4:00 through 4:14 with this episode being played twice.

Previous page: Sample page from "Strictly genteel" in Zappa's 1971 handwriting (the meter is 3/4). The CD booklet of "200 Motels" contains another sample in a thumbnail format.

The performances of Zappa's orchestral works were haunted by low budgets, limited rehearsal times and union regulations. The first recording stems from 1961 with the Pamona Symphony Orchestra performing music for the "World's greatest sinner" movie. It had a very poor budget and the whole orchestra went on a single track. Zappa called the result rancid (regarding sound quality I presume). Otherwise it's pretty interesting material with some examples being included in this study. The recordings for "Lumpy gravy" and "200 Motels" also suffered from low budgets. At the end of the seventies talks were held with the Vienna Symphony Orchestra and the Residence Orchestra of The Hague for doing sponsored concerts. In both cases Zappa got confronted with unannounced extra costs along the way. The projects were annulled, but Zappa had by now all his scores copied at his own expense.

After the ill-fated 1982 European tour, he decided not to wait for another chance, but aimed at getting his scores performed one way or the other by hiring an orchestra himself. The L.S.O. was a self-governed orchestra that volunteered to take this opportunity. In Kent Nagano Zappa had found an enthusiastic conductor (photo to the left by KassKara). The way Zappa describes the event in The real Frank Zappa book is good reading stuff but tendentious. The aim was to get as much recordings as accurate as possible in the about eight days that were available. That was an inner conflict of course. It came to a head during the last hour that was reserved for the final take for "Strictly Genteel". The trumpet section came in 15 minutes late after a break in the pub and Zappa, who was paying for every minute, hated it seeing the chance for a better performance lost. It's a pity that this has become to overshadow that in general everything went well:



Part of the original 1983 album back cover, also included in the CD booklet, with Zappa thanking the membership of the L.S.O.

I personally consider Vol. I a masterpiece. Zappa had impeccable ears and apologizes for the mistakes in the recordings, but the average listener probably won't notice (including myself). His sense for accuracy also inhibited some further performances to appear on record as the concert including "Sinister Footwear" by the Berkeley Symphony Orchestra in 1984. When rehearsal times were too short, he wouldn't even allow a performance at all.

THE PERFECT STRANGER: A MODERN COMPOSER (CNTD.)

The co-operation with the Ensemble Intercontemporain worked well for both sides for the publicity aspect, but not for building a good relationship. Some members had expected arranged pop music and doubted whether Zappa could write scores himself. The atmosphere changed to the bad when the ensemble found itself sweating on the compositions and Zappa demanded perfection, sending away musicians that weren't performing up to his standards. The European continental world of modern music during the previous century used to be full of intellectualism and leftism. It only survived on government subsidies. Flirting with communism was fashionable among European intellectuals during the seventies. Today this tendency is gone, with a remnant occurring in 2001, when Karl-Heinz Stockhausen was videotaped calling the September 11th attack a masterpiece of art.

1. The perfect stranger

The piece that Pierre Boulez originally commissioned and got the project going. It follows directly upon the material on "The LSO Vol. I", stylistically and in orchestration. It's more loosely constructed than the LSO pieces and Zappa left his drumset home this time. In October 2011 The Doelenensemble played some pieces from "The perfect stranger", including the title track. To the left you can see them during their concert at The Doelen, a concert hall in the city of Rotterdam, Holland. The scores are today only for rent for public performances. A flash file on Youtube makes a transcription much easier, because one now has the opportunity to follow their conductor. The following is 1:18-1:40 from their performance, that corresponds with 1:02-1:21 on the Boulez album (the time difference is due to an opening pause). Again there are version differences, as happens more often in Zappa's output. Because I don't have the original score, I can't tell what causes it. There might very well be different versions of the score itself, because there are various examples of Zappa revising his compositions. If this is not the case then either during the Boulez recordings adaptations were made or during the Doelenensemble rehearsals. It's theoretically also possible that Zappa edited the tape in his studio after it got recorded. The CD I have carries the edition number Rykodisc RCD 10542, referring to a master tape, approved by Zappa in 1993. In the Boulez version the irregular groupings within a 9/8 meter may look awkward, but it's something Zappa could do, also for his rock band (see the second "Drowning witch" example with the figure for "she could mutate insanely").

The differences to be heard in the Doelenensemble version are:

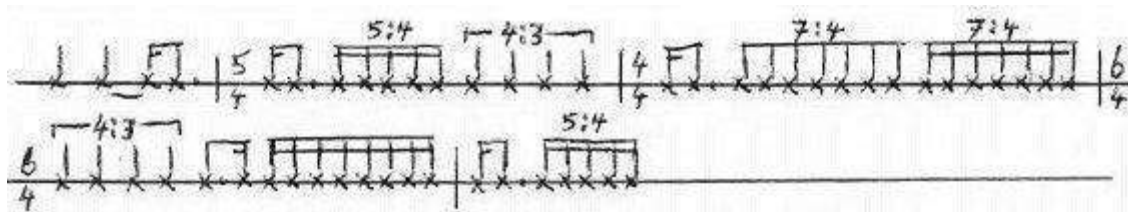
- Preliminary notes: 4:5 eight notes become a regular intro, lasting 3/4.
- Bar 1: the 4:5 eight notes become 4:3 quarter notes. The meter of bar 1 thus becomes 5/4.
- Bar 3: the 5:4 eight notes become 4:3 quarter notes followed by a dotted eighth note. The first note of the ninetuplet gets into the 4th beat followed by normal 16th notes. Bar 3 then lasts 6/4.

The picture you're getting is clear: "The perfect stranger" is an outspoken atonal composition with various forms of irregular groupings. Everybody is playing the same rhythm, thus you're creating a series of chords made up of three parts: the descant in the first two staves, a part in the middle (staff 3) and a bass part (bottom staff).

Handwritten musical score for "The perfect stranger" (Boulez conducts Zappa), measures 1:02-1:21. The score is written on five staves: four for melodic lines (treble and bass clefs) and one for percussion (marked with 'x'). The music features complex rhythmic patterns with various time signatures including 4:5, 5:4, 7:4, and 9:8. Dynamics include *mf*, *p*, and *f*. A Roman numeral 'II' is written above the first measure of the second system.

Handwritten musical score for "The perfect stranger" (Boulez conducts Zappa), measures 1:21-1:40. The score continues on five staves. It includes the instruction "A little faster" written above the first measure of the third system. The music continues with complex rhythmic patterns and time signatures like 7:4, 5:4, 9:8, and 4:5. Dynamics include *mf* and *f*. The percussion part at the end of the system is marked with a series of 'x' symbols.

The perfect stranger (Boulez conducts Zappa), 1:02-1:21. Transcription: KS.



Rhythm of the corresponding Doelenensemble version. The notes are the same.

With the original scores unavailable to the general public, reproduced sections in studies can be helpful. In this case "The perfect stranger" gets ample attention in two academic studies. These are the ones by Martin Herraiz (H.) and Brett Clement (Cl.). See the references in the left menu for the details. Their analyses deal with the thematic construction of these pieces, but mostly with the formation of harmonies. An attempt is done to identify several chords as being part of a so-called chord bible, a set of preferred chords Zappa appears to have used around this time for his orchestral works (as mentioned in the previous L.S.O. section, otherwise see the 2009 study by Clement). Combined these two studies offer enough examples from the original score to get a reasonable estimation of "The perfect stranger". Thus it can be seen that the score knows two movements. On the Perfect stranger CD the transition, happening at 3:50, is not perceptible: there is no pause taken, or any clear change for that matter. Strange, because the audible caesura at 10:14 (bar 213) apparently does not coincide with a new movement. The reproduced examples cover:

Movement 1

- Excerpts: bars 5-17, 43-46 and 48-51 (Cl.).
- Chords: bar 37 (Cl.).
- Lead melody, with chords indications: bars 52-62, 65, 71-77 and 79-85 (H.).
- Reduction: bars 79-85 (H.).

My first example from above can be found half way between bars 17 and 43.

Movement 2

- Excerpts: bars 1-8, 16-20, 21-25 and 56-60 (Cl.).
- Lead melody: bars 17-32, 48-70, 71-78, 199-222 and 234 (H.).
- Harmony, reduced: bars 48-77 and 215-217 (H.).
- Reduction: bars 221-226 (H.).

Brett for instance notices thematic variations over a distance, like I did in the L.S.O. section with "Mo 'n Herb's vacation". On page 229 of his study he describes what he calls the main theme from "The perfect stranger", a melody of 12 notes, first occurring during bars 8 through 16 of movement I (not a 12-note serial string to avoid any confusion). These concern bars 8-17 (see below), his example 5.38a. Further below on the same page he continues with: "now consider Example 5.38b, the second statement of the theme in "The Perfect Stranger I." Here, the melody appears in isomelic variation, with the first three pitches transposed by T2.". His example 5.38b are bars 43-46. Isomelism is a term he's using for a rhythmic variation, where the pitches of the melody are kept the same, or transposed only (the word isomelism is academic Greek for "same melody"). T2 stands for a transposition with a major second. On page 231 Brett continues with "[...] the fourth, and final, statement of the theme in "The Perfect Stranger", occurring at m. 199 of "The Perfect Stranger II". This final statement initiates a huge isomelic restatement of the previously discussed mm. 16-78, which plays out until the close of the piece. Here, however, the theme is returned to its initial pitch level (beginning on F, as in Example 5.38a)."

These examples seem to corroborate that there are version differences between the first Boulez recording and the score distributed today. The examples by Brett of bars 5-17 include the clarinet and the string section. He doesn't explicitly say if his examples are the complete score or not and obviously they aren't. Even so differences can be noticed, also for the string section. First of all there are tempo changes needed

to get it synchronous with the CD. Bars 5-6 last as long as bar 7, a bit puzzling. So either Zappa prescribed a change to half tempo, or it's a serious version difference. There are also little differences to be heard in the lead melody (staves 4-5 in my example). In bar 8 there you've got two extra notes being played. In bar 9 an A natural is played instead of an A flat. Because of these differences it can't be taken for granted that all of the analyses by Martin and Brett (based upon the today available score) apply to the Boulez version as well. Both talk about the Boulez recording as if this is the identical piece.

[7]

Slow A bit faster A bit faster

The perfect stranger (Boulez conducts Zappa), bars 5-10. Transcription: KS (from CD), with various elements coming from the original score.

See the main text for a discussion of this CD version, compared to the score.

m. 5

Cl

Violins

Violas

Cello

Cb.

The perfect stranger, bars 5-8. Excerpt from the original score as reproduced in the Clement study.

m. 8

m. 16

Violin 1

Violin 2

Violin 3

Viola 1

Viola 2

Cello 1

Cello 2

Contrabass

The perfect stranger, bars 8-17. Excerpt from the original score as reproduced in the Clement study.

The image displays a musical score for a string ensemble and a solo violin, covering bars 43 to 46 of the piece 'The perfect stranger'. The score is arranged in eight staves, labeled on the left as Vln. 1, Vln. 2, Vln. 3, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. (Cello). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first staff (Vln. 1) includes a trill marked 'T2' in bar 43 and a sequence of fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicated below the notes. A rectangular box highlights the section from bar 44 to bar 46 in the Vln. 1 staff. The other staves show various musical notations, including slurs, ties, and dynamic markings such as 'f' (forte) and 's' (piano).

The perfect stranger, bars 43-46. Excerpt from the original score as reproduced in the Clement study.

♩=92
tpts. + mbas. + vib. + pnos.

acompanhamento (fls., cls., cl. b., fg., tpas., tba.)

f *sfz* *f* *sfz* *fp*

baixo: B

obs., cl. b., fg., tpas., tbns., tba.

fp *sfz* *f* *fp* *sfz*

baixo: F (3 tons acima)

fp *fp* *fp* *f*

Exemplo 3.25: "TPS", segundo movimento, compassos 199 a 212 (10:14-10:51) (redução nossa).

The perfect stranger, bars 199-212. Melody from the original score as reproduced in the Herraiz study.

Something you can also notice is the high degree of syncopism. Zappa willingly avoided any perception of steady rhythms within this piece, with downbeats only happening half of the time, something which may explain why irritations grew during the recording sessions with the Ensemble Intercontemporain. Zappa's music requires a perfect understanding of timing, which, in case of a larger group of musicians playing together, can be demanding without much rehearsing time.

2. Naval aviation in art? - Jeff and Don

A large sequence, moving motifs over a changing chord texture. As with more of Zappa's works it's a one-time only type of composition, adagio all through and dealing intensely with harmonies. Quite uncharacteristic for Zappa. The origins of "Naval aviation in art?" must lie before 1971, because elements of this composition were used as background music for "200 Motels" (see below at "Jeff and Don"). To the left right an outtake from a photo by Guido Harari with Zappa lying on top of his scores, around 1982.

"Naval aviation in art?" is an exceptional work in Zappa's output, because it's specifically dealing with instrumentation all through this composition. The central element are sustained notes, that every few bars

change position via a string of (mostly) 32nd notes (staves 1-2 of the "Orchestral favorites" example and staves 6-7 of the "The perfect stranger" example). These notes are called the melodic notes in the tables below. It can be seen as a huge sequence. The other parts hardly play melodic lines, but harmonize this sequence via single notes coming up and disappearing again. The wealth of atonal chords and sound combinations is amazing. When Zappa wrote for orchestras, larger ensembles or jazz big bands, it always sounds thus natural as if he had been doing so all of his life. The actual number of instances that he could work in this way is relatively little. His financial means grew through the years, but there's no real juvenile and mature Zappa. He could step into things straight ahead.

Handwritten musical score for 2 Flutes, Violin, Clarinet, and Bass. The score is written in 3/4 time and consists of four measures. The Flutes part starts with a melodic line in the first measure, followed by a series of notes with dynamic markings (mf, mp, mf, mp) and a vibrato in the second measure. The Violin part has a melodic line in the first measure, followed by a series of notes with dynamic markings (mf, f, mf, f) and a vibrato in the second measure. The Clarinet part has a melodic line in the first measure, followed by a series of notes with dynamic markings (mp, mf, mp, mf) and a vibrato in the second measure. The Bass part has a melodic line in the first measure, followed by a series of notes with dynamic markings (mp, mf, mp, mf) and a vibrato in the second measure. The score is marked with a Roman numeral II in the first measure.

5

Violin

mp < mf > mp

Trumpet

mf

Violin

mp

Trumpet

vibrato

Oboe

mf

Flutes

f

Violin

f

mf

Clarinets

mp

Clarinets

mp

Tuba

mp

Crab.

Handwritten musical score for measures 5, 6, and 7. The score includes staves for Violin, Trumpet, Oboe, Flutes, Violin, Clarinets, Tuba, and Crab. Dynamics include mp, mf, f, and vibrato. A 'Crab' part is indicated at the bottom.

Previous page: Naval aviation in art? (Orchestral favorites), bars 1-7. Source: original score (see the next example), adapted to the Orchestral favorites version by KS.

①

Violins 1

Violins 2-3

2 Oboes

2 Flutes

Bassoon

2 Clarinets

2 Violas

2 Trombones

Contrabasses

Obab.

Handwritten musical score for an orchestra, measures 1-7. The score is written on ten staves. The first five staves are for Violins 1, Violins 2-3, 2 Oboes, 2 Flutes, and Bassoon. The last five staves are for 2 Clarinets, 2 Violas, 2 Trombones, Contrabasses, and Obab. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time. The first five staves have rests for measures 1-5. The last five staves have notes for measures 1-7. The notes are mostly quarter notes and half notes. The dynamics are marked as f, p, mf, and mp. The tempo is marked as 'mod.'.

Handwritten musical score for a reduced orchestra, titled "Naval aviation in art? (The perfect stranger), bars 1-12. Reduced score as reproduced in the Martin Herraiz study. Notes:

The score is written for the following instruments:

- Violins 1
- Violins 2-3
- 2 Oboes
- 2 Flutes
- Bassoon
- 2 Clarinets
- 2 Violas
- 2 Trombones
- Contrabasses
- Cellos
- Tuba
- Drum

The score is divided into two systems, each with five staves. The notation includes various musical symbols such as notes, rests, dynamics (mp, p, f, mf, hp), and articulation marks. The first system covers measures 1-5, and the second system covers measures 6-10. The score is handwritten and appears to be a study or rehearsal version.

Naval aviation in art? (The perfect stranger), bars 1-12. Reduced score as reproduced in the Martin Herraiz study. Notes:

- All staves are in concert pitches.
- The 32nd notes are played as staccato notes.
- I've notated the dynamics following the album. They are present in Martin's example with bars 1-6 in a more articulated form, but not included in the example with bars 7-12.
- Staff 4: the trumpet notes in Martin's example are played by flutes on the album.
- Bar 10 staff 2: the high dissonant is added by me (I'm hearing it on the album, but I don't see it in the example).
- Bars 9-12 staff 7: the notes for the violas (plus violins 2) are hard to distinguish on the album.

According to Gail Zappa "Naval aviation in art?" stems from the "200 Motels" period, with the title taken over from a magazine photo featuring navy employees in a specific line-up (liner notes from the "Greggery Peccary & other persuasions" CD by the Ensemble Modern). It first appeared on "Orchestral favorites" and got recorded again for "The perfect stranger" in a much different version. The first thing that's directly noticeable is the tempo difference. Bars 1-12 from above last 27 seconds on "Orchestral favorites" and 47 seconds on "The perfect stranger". Other differences are numerous. "Orchestral favorites" begins with a pick-up bar with 32nd notes and a 16th note by the flutes (two flutes are used for the stereo field). The 32 seconds notes in bar 1 and 3 are by a single violin, thus no clarinets, and played an octave higher than the viola on "The perfect stranger". The 32 seconds notes by the flutes are present again in bar 4 with no comparable notes on "The perfect stranger". The harmony notes from bar 6 onwards are played by different instruments, etcetera.

1979 version:

Bar number	Melodic notes	Harmony notes
- Bar 1	Ab, D#	
- Bar 2	Ab, D#, B	
- Bar 3	A, D#, B	
- Bar 4	A, D#, E	
- Bar 5	Ab, D#, E	
- Bar 6	Ab, D#, B	F, E, C#, D
- Bar 7	A, D#, B	F, E, C#, G, C, D

1984 version:

Bar number	Melodic notes	Harmony notes
- Bar 1	Ab	
- Bar 2	Ab, B, D#	
- Bar 3	A, B, D#	
- Bar 4	A, E, D#	
- Bar 5	Ab, E, D#	
- Bar 6	Ab, B, D#	E, C#, D, C, F#
- Bar 7	A, B, D#	F, E, C#, D, C, F#, G
- Bar 8	A, E, D#	F, E, C#, D, C, F#, G

- Bar 9	Bb, E, D#	F, C#, D
- Bar 10	Bb, D, E, C#	F, G, C#, D, C
- Bar 11	B, D, E, C#	F, G, Bb, C, B
- Bar 12	B, F, G, E	A, G, C, B

Both versions begin calmly with three notes sounding for bars 1-5. From bar 6 onwards things are getting dense. The number of notes sounding in combination varies between 6 and 10. In bar 7 from the 1984 version you're approaching the whole chromatic scale being played at once. It is to be noted that Zappa little doubles the parts. Most instruments play their own notes. The permanently changing instrumentation, combined with the extensive use of dynamics, makes that the composition remains transparent.

This piece gets dealt with extensively in the Martin Herraiz study, pages 211-227 (see the literature section). It begins with noting that this piece is indeed exceptional in Zappa's output: "'Naval aviation in art' is an atypical work of Zappa. By this we mean that most of the more or less general principles observed thus far are not present in this work: there is no particular 'melodic line', nor are the striking rhythms present, that are often speech influenced and dense. It not only contradicts his compositions for orchestras but for virtually any medium." So Martin doesn't interpret it as a sequence as I did above, but also takes the notes I indicated as melodic as to be seen as just sustained notes. This study is in Portuguese, so it's translated here with some liberty.

Next the origins of this work and its different versions get commented upon, starting with: "Like most pieces of Zappa, it's difficult to pinpoint the exact date when this work was composed: its first version is best known as a recording from 1975 (included in *Orchestral favorites* album, released in 1979), but could already be heard, much larger in instrumentation, as background music in a dialogue in the movie *200 Motels* (1971). A catalogue of the 1990s by the publisher Boosey & Hawkes brings information about a version of the piece for large orchestra, probably the same that was used in the film (composed in the late 1960s, therefore, but already carrying the final title)." The analysis in the Herraiz study begins with the initial bars from "The perfect stranger" (as presented above): "The main elements that go to constitute the entire piece are presented already in this initial fragment. Its texture can be schematically described as consisting of three layers. The third layer, which begins to act only in bar 6, consists basically of long notes, sustained, generally by several measures, whose points of entry and exit not follow any apparent pattern. The first two layers however (which correspond respectively with staves 8-9 and staves 6-7, overlapping homophonically, represented in this excerpt by starting with two clarinets and two violas), behave clearly more regular and 'predictable'." The first two layers are then the ones I called "melodic" and the third layer are my harmony notes. Above a 2018 screenshot with the Ensemble Intercontemporain.

As indicated in the <http://globalia.net/donlope/fz> site there's a section from "Naval aviation in art?" audible in the movie version of "200 Motels", the conversation part between Rance Muhammitz and Jimmy Carl Black, that follows upon "Lonesome cowboy Burt". Zappa's original handwritten score for "200 Motels" calls the corresponding scene "Jeff and Don", according to the sample below intended to be played in a fake night club as scoring unit #2 (much of the script couldn't actually get filmed as planned).

JEFF & DON

(PAVE NIGHT CLUB)
SCORING UNIT #2

1.

1=54 SLOW, QUIET, POCO RUBATO

PICK

TR. T/II

ACCT. FL.

B. FL.

DB. I

DB. II

E.A.

B. CL.

TR. I

TR. II

TUBA



Opening page of "Jeff and Don". Part of the "200 Motels scores" as auctioned at Heritage Auctions (2019).

When you compare this score with the two examples from above, it turns out that in 1984 Zappa returned to the original score and that the 1975 version is a revised version. Bars 1-12 are present in both examples, with the differences being marginal. E.g. the F by the tuba enters in bar 6 in "Jeff and Don", while it first appears in bar 7 in the 1984 score. Another difference is the fact that all the fast notes strings, that precede the chord changes, were notated as grace notes in the original score. In the 1984 score they've become 32nd notes. More doable and more effective, I think, if you want to hear the harmonies they form accurately performed.

Because Zappa notated metronome numbers on his scores, the intended duration of the example above can be calculated. 54 quarter notes per minute on this occasion. 18 bars in 3/4 is equal to 54 quarter notes, so it lasts a minute, indeed slow.

3. The girl in the magnesium dress

In the Guitar Player special issue Zappa! of 1992, Zappa explained the origins of "The girl in the magnesium dress": "The piece was made from Synclavier digital dust ... [explains the existence of this dust as G numbers, inaudible musical parameter data]. So we converted this dust into something I could then edit for pitch, and the dust indicated a rhythm. So what I did was take the rhythm of the dust and

impose pitch data on the dust and thereby move the inaudible G number into the world of audibility with a pitch name on it".

Originally the piece went directly from the synclavier onto the tapes for the album. Later on the scores were printed, reworked upon and orchestrated. In 1993 the Ensemble Modern opted for inclusion of the piece for their concert program. The piece moves around between relative ease and, if you ask me, complete irregularity. Zappa prescribes a constant high tempo. Bars 48 and 97 below are two opposite sides of the piece.

Bar 48 is relaxed, as good as following a scale. The E first jumps with octaves and then the E chord is formed. Octave jumps and repeating notes return frequently in the score. Bar 97 at the end of the piece is the opposite, a total frenzy, deliberately irregular. Zappa thought of the piece as unfit for human performance, but the Ensemble Modern preferred to proceed. To make it performable changes were made during rehearsals, in bar 97 for instance notes were skipped.

Handwritten musical score for 'The Girl in the Magnesium Dress' (Bar 48). The score is written on three staves. The top staff is labeled 'marimba' and has a 3/4 time signature. The middle staff is labeled 'piano' and has a 3/4 time signature. The bottom staff is labeled 'Red.' and has a 3/4 time signature. The piano part features two measures of chords marked '8va---'. The marimba part has a few notes in the final measure. The Red. part has a few notes in the final measure, including a note marked '(b)'.

The girl in the magnesium dress, bar 48. Source: original score, as printed in Zappa!

The image shows a handwritten musical score for a piece titled "The girl in the magnesium dress" at bar 97. The score is written for a 3/4 time signature and consists of seven staves, each labeled with an instrument: Flute, Guitar, Bells, Vibes, Marimba, Harp, and Piano. The notation is highly complex and dense, featuring numerous accidentals (sharps, flats, and naturals), slurs, and various rhythmic markings. The Flute staff begins with a treble clef and a key signature of one sharp (F#). The Guitar staff also uses a treble clef. The Bells staff uses a treble clef. The Vibes staff uses a treble clef. The Marimba staff uses a treble clef. The Harp staff uses a treble clef. The Piano staff uses a grand staff (treble and bass clefs). The overall impression is one of a highly intricate and polyphonic musical texture, which is described in the caption as "polyphonic madness".

The girl in the magnesium dress, bar 97. Source: original score, as printed in an article by Erik Voermans in "Mens en melodie", December 1995. Erik describes it as "polyphonic madness".

Frank Zappa

♩ = ca. 88

(Pedal indications are approximate)

PIANO

1

4

Ped.

Ped.

Bars 1-7 from the piano part of *The girl in the magnesium dress* as reproduced in *Zappa!*, page 66.

4. Outside now again

Here Zappa typed in an improvisation over one of his favorite vamps. It goes much as a guitar solo, though there are some differences. First there are no dynamics per note, the dynamics are here achieved via doubling parts in different staves. Secondly - I can't say this for certain - I have the impression that at this point the synclavier could only perform triplets as an irregular grouping. It is for sure that that would change drastically later on. See "Get whitey" for an example of what the synclavier ultimately could do in the nineties.

The image displays a handwritten musical score for a piece titled "Outside now". The score is written in 6/4 time and consists of four staves. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), and time signatures. The score is divided into measures by vertical bar lines. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff features a similar melodic line with a triplet of eighth notes. The third staff has a bass line with eighth and sixteenth notes, including a triplet of eighth notes. The fourth staff contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes. The score concludes with the word "Etc." written at the end of the fourth staff.

Outside now again, 1:26 till 1:49. Transcription: KS (original score can be printed out from the synclavier). Update 2008, deposited at the I-depot, The Hague.

Eventually the "Outside now" vamp became used for five different solos. Compared to the "Joe's garage" version of "Outside now", it's notable that the Bb-C alternation in the bass isn't present. It makes it difficult for this version to determine what the keynote is. It's kind of floating. In his response to me, Brett Clement calls it D Aeolian. If you have to pick a tonic, the sustained D is indeed the only option.

5. Love story

On side two of the original vinyl album the accent shifted towards the synclavier. "Love story" is a short and energetic synclavier composition. In the CD booklet Zappa describes the seven pieces from "The perfect stranger" as dance pieces, each with a story and built-in sound effects. Sometimes recognizable but mostly absurd. In this case this piece would represent "an elderly Republican couple attempting sex while break-dancing".

Pierre Boulez has followed a triple career in music. He is best known as conductor of the modern classics from Wagner onwards. Secondly he was the driving force behind the Paris IRCAM institute for exploring modern music, to which the Ensemble Intercontemporain belonged. Thirdly he is a composer himself. Zappa for instance was well familiar with Boulez' composition "Le marteau sans maître". He and Zappa would meet more often, but till his death he preferred not to comment on the quality of Zappa's music. The tensions during the recording sessions apparently had taken their toll. Otherwise this attitude is peculiar compared to what's happening on the album. Still you can find reviews by people who can't accept the idea that a rock star could ever reach the level of their admired serious modern composers.

6. Dupree's paradise (1984)

The theme from the piece was first used in the seventies to set off soloing of the group members. Here it has become an elaborate composition.

"Dupree's paradise" today exists in three quite different versions in Zappa's catalogue. The theme was first used for the 1974 tour to introduce a large experimental improvisation block for the group members. See the YCDTOSA II section for a detailed description of this "Dupree's paradise" (1974) performance. The 1984 execution only overlaps with the 1974 score for what I call phrases 1 and 2 in that section. In 1988 it returned for incorporating a trumpet solo over a vamp, followed by synclavier-rock band "jazz noise". In the version presented to the Ensemble Intercontemporain it's an 8 minutes piece composed all through without any improvisation. An exciting masterpiece mixing diatonic and atonal material as presented in the following two examples.

The first contains bars from the opening with varying meters. It's played over E pedal and follows the E Lydian scale. The other stems from the middle section with two pianos playing in straight 3/4 over a bass counterpoint line. Here it's all atonal. The movement is a sort of chromatic dance in a waltz meter, full of second intervals where the larger intervals serve to keep repositioning the tiny seconds phrases.

Handwritten musical score for guitar, consisting of two systems of six staves each. The notation includes various musical symbols such as notes, rests, and accidentals, with some staves featuring a key signature of one sharp (F#).

The first system (top) contains a melodic line on the first staff, a complex rhythmic pattern on the second staff, and a bass line on the third staff. The fourth staff shows a key signature change to one sharp. The fifth and sixth staves continue the melodic and bass lines respectively.

The second system (bottom) continues the composition with a melodic line on the first staff, a complex rhythmic pattern on the second staff, and a bass line on the third staff. The fourth staff shows a key signature change to one sharp. The fifth and sixth staves continue the melodic and bass lines respectively.

Previous page: Dupree's paradise, bars 5-13. Source: original score in reduced form (the complete orchestral score is far more detailed regarding instrumentation, percussion and dynamics).

Handwritten musical score for 'Dupree's paradise' bars 167-184. The score is written on four systems of staves. The first three systems are for a single instrument, likely a tuba, with a 3/4 time signature. The fourth system is for a string quartet (violin I, violin II, viola, and cello/bass) with a 6/8 time signature. The score includes various musical notations such as notes, rests, and accidentals. The word 'Ovabassa' is written below the first three systems. The word 'Rit.' is written above the first staff of the fourth system, and 'First tempo' is written above the second staff of the fourth system.

Dupree's paradise, bars 167-184. Source: original score in reduced form (see the main text for bars from the complete score).

Bars 175-182 from Dupree's paradise as reproduced in the Ludwig study.

7. Jonestown

Right after Zappa obtained a synclavier, he started using it for both note entry and the construction of sound collages. "Jonestown" is an early one, described by Zappa himself as an ugly dance evoking the essential nature of all religions.

These sound collages became ever more elaborate and eventually a form of art by themselves on "Civilization phase III" and "Dance me this". As I'm describing in the Baby snakes and Civilization phase III sections, it's difficult to approach sound collages in the shape of sheet music in a normal way. Theoretically it can be done, but I doubt how much wiser you might be getting from it. The problem lies in sounds, that aren't constant, and the improvised duration lengths of notes. See for instance the shifting sounds of only three bars from "Basement music #2", that I've tried visualize in the Baby snakes section. The meters and rhythms of collages are or can be chosen at will, so on paper they can be only approached and they will look weird when you want to obtain some degree of accuracy.

THEM OR US - SINISTER FOOTWEAR: THE MODERN ROCK BAND (CNTD.) AND INSTRUMENTATION

With "Them or us" Zappa is continuing the direction he took with "Ship arriving too late to save a drowning witch". Rock songs are combined with modern music, music that in case of "Sinister Footwear II" also exists as an orchestral score. The orchestral version of "Sinister Footwear" is a major three part work, still waiting for an official CD release. The score can be rented by orchestras that would like to play it and a bootleg recording is legally available via the "Beat the boots" series.

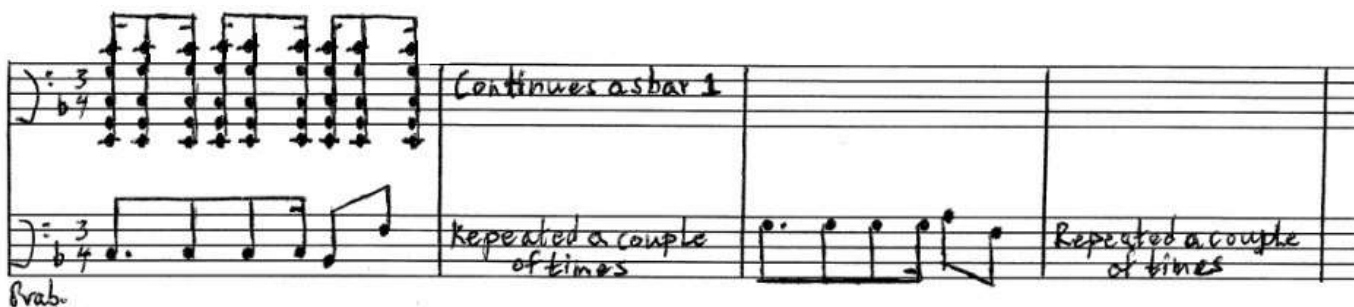
THEM OR US

1-2. The closer you are - In France

"Them or us" begins in a manner that you could call old-fashioned in the eighties. The album opener is a cover of a doo-wop song by Lewis and Robinson. Zappa recorded a full album with such songs as "Cruisin' with Ruben and the Jets" in the sixties. After that he only occasionally wrote another song in that genre himself, but frequently performed covers. Though not a Zappa song, this example of a doo-wop song is transcribed in the Ludwig study on page 277 (see the left menu). Blues is another style that he would keep returning to. "In France" is a strong example with a sharp riff. Again Johnny Guitar Watson is present for a guest appearance as a vocalist (see the FZ meets the Mothers of prevention section for an example with him singing). It's pretty negative about France, but Zappa trusted his fans enough to see the humor in it for performing it live in France too (it's on YCDTOSA Vol. IV). France is a beautiful country, but they used to have some peculiarities Zappa is complaining about too. In the seventies and eighties you had those public bathrooms you could call pieces of horror. They indeed expected you to do your ka-ka there standing on your feet, bending backwards. Modernized by now, but in those days you had those French bars with mirrors and copper bars with different tariffs for daytime and evening and for standing at the bar, sitting inside and on the terrace. They were reluctant to speak English and when you asked a coffee they'd return the question by asking "double", pointing at a normal cup. It's pronounced as "doo-bluh" in French and without really understanding what they asked you were inclined to nod yes. By drinking a normal cup of coffee at a normal table on the street, you might wind up being obliged to pay three times as much as the price list said.

3. Ya Hozna

"Ya Hozna" contains a guitar solo by Steve Vai and vocal tapes being played backwards over an ongoing riff. This riff knows two different bars, each repeated a number of times after which the other is taking over. It's a figure in C Mixolydian with a pulsing C chord over a bass pattern. The bass can be following I-VII or V-IV as shown in the example below. So with the ongoing C chord, the total harmony is getting mixed. The pattern is syncopic during beats 1-2, ending on beat at beat 3. The times as 16th notes are 3+2+2+1+2+2. It needs this variation because it's maintained all through the song. You can hear this riff all by itself for a while in between the vocal part and the guitar solo.



Ya Hozna, riff. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

The backwards playing of a vocal tape has as effect that it's getting as good as unrecognizable where it is taken from. Some other rock artists included such passages on albums at a time when some people were trying to raise a debate about the possible damage some rock lyrics might cause. A rather paranoid idea circulated that these passages could include secret messages. See the "FZ meets the mothers of prevention" CD for Zappa's position. The Thing-Fish section from this study contains another example of a song being played backwards. In this case it can be discerned best where the lyrics come from by playing the backwards track backwards again. Then the riff sounds a bit strange, but you can hear the original vocal tape as it was re-appear again. Most comes from "Sofa #2". As "secret messages" it gets interrupted by little fragments from "Lonely little girl" and unused material with Moon as the Valley girl character.



Ya Hozna, section. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Handwritten musical transcription of "Ya Hozna" in 3/4 time, Bb major. The transcription shows a vocal line with lyrics "I am the heaven, I am the wa-ter. Ich bin deine Ritze." and a guitar line with chords and glissando notes. The tempo is marked "Allegro".

Ya Hozna, same section, backwards.

As you can see in the transcription, Zappa didn't superimpose a tape just like that, but is applying xenochrony once more. The bars from "Sofa" coincide with those of the "Ya Hozna" riff. The more elegantly here, because both pieces are in 3/4 by themselves. For this reason "Ya Hozna" is more than just an example of backwards playing. It's done in a way to create a new pretty strong composition upon its own merits. The total becomes bitonal. The speed of "Sofa" is diminished to let the key descend from C to Bb major, while the riff is in C Mixolydian. It only causes an additional dissonance at the point of an Eb versus an E. All other notes from these two scales coincide. See the Playground psychotics section for a transcription of "Sofa (1971)" in its original context. The tape used for "Ya Hozna" is an edited version of the one used for "Sofa" as you hear it on "One size fits all". In the example above, the German "Ich bin der Dreck ..." line got skipped. The "Ich bin deine Ritze" sentence is also German, standing for "I'm your zipper". A transcription of the specific "One size fits all" track has been published as one of the guitar books from the Hal Leonard series (see the left menu).

4. Sharleena

The "Them or us" rendition of "Sharleena" is a re-recording of the "Chunga's revenge" track with the same title. The bigger difference is the inclusion of a solo by Dweezil Zappa. The earlier "Chunga's revenge" version gets dealt with in the corresponding section. For Dweezil this was a set off for more guest appearances on his father's records. On "YCDTOSA Vol. III" you can them playing together during "Sharleena". On that occasion the solo part is played over a F-G chord alternation, that follows upon a section from this song in G Mixolydian, so this 1984 live solo can best be identified as G Mixolydian too. The solo on "Them or us" is over G as pedal note, also following G Mixolydian. See the Trance-fusion section for another example of them playing together. Dweezil still is a protagonist of his father's music, touring for years with his Zappa plays Zappa band (see the left menu).

5. Sinister footwear II

In 1984 The Berkeley Symphony Orchestra performed a Zappa program on two subsequent evenings under the title "A Zappa affair". This program included the premiere of a three-part orchestral work called "Sinister footwear", half of it already known via Zappa's rock albums, but the other half being entirely new. The pieces were both presented and performed as ballets with huge puppet figures appearing on stage (the letters below correspond with scenes of the ballet, as indicated in the score). The two shows were well received. One show was recorded for a radio broadcast, but Zappa didn't find it good enough for an album release. Since costs had went way over budget, no further steps were taken, leaving the complete orchestral version of "Sinister footwear" still waiting for a regular release on CD. In this section, I'm using the following abbreviations for the currently available sources for "Sinister footwear":

- SF I-III: The full orchestra sheet music, movements I-III.
- BTB: The 1984 radio broadcast with the Berkeley Symphony Orchestra playing live (from "Beat the boots", vol. III).
- TOU: The rock band version of Sinister footwear II on "Them or us".
- YAWYI: The rock band version of Sinister footwear III on "You are what you is".
- GB: The Frank Zappa guitar book.

The availability of Zappa's orchestral scores for the general public has become difficult. Currently these scores are only for rent for orchestras that would like to perform this music. Till 2015 I could use a few examples published elsewhere and transcriptions done by myself. In 2016 I managed to get a look through the complete score and I could include two more examples, this time from the original score. See below at the instrumentation section for examples from "Sinister footwear I", preceded by bars from "Sinister footwear III". The "Sinister footwear II" rock-band version on "Them or us" is made up of a couple of blocks, that I'm describing below. The orchestra version continues after that with the other half of this movement, not included in any of Zappa's own official CDs.

- TOU 0:00-0:38, SF II bars 1-16, BTB 9:14-10:02. Opening sequence.

L) "What you think you look like while you're wearing them".

A figure of 2 bars, repeated once, gets varied upon three times. The bass follows a descending line: C# - C natural - B - Bb. It's one of many examples I'm referring to as multi-scale in my table from the Burnt weeny sandwich section. In this case the figures are made up of outtakes from diatonic scales. They begin with notes from one scale and move over to notes from another one. How one would like identify the keys depends upon how you look at it, so I'm not making a specific attempt here. The figures are made up of a series of 6 eighth notes in the first bar, followed by a major triad in the second bar. The series of notes always begins with a minor third (plus an octave), so the implied scales are a minor type key and a major type key. During bars 9-12 all notes belong to the same scale. In this case the key can be positively identified as B minor (Aeolian) and then A chord can be seen as step VII in this scale. The bass from the first bars mostly continues during the second bar. A couple of instruments are playing the melody with some minor differences between them. Sometimes notes get held, sometimes extra notes get added to the melody. So on paper these figures don't look identical. The melody keeps using different intervals. Indicated by the number of minor-second steps, these intervals are:

- bars 1-4: 12-15-3-8-5, followed by the F chord.
- bars 5-8: 12-15-7-7-11, followed by the G chord.
- bars 9-12: 12-15-16-11-7, followed by the A chord.
- bars 13-16: 12-15-8-11-3, followed by the Ab chord.

1

mp

mf

mf

Evab. mf

Bars 1-2 repeat alike

Bars 3-4 repeat alike

9

Guitar

f

Bars 9-10 repeat alike

Like bar 13

Like bar 13

Evab.

mp

mf

17 Guitar

Evab.

3

3

3

Previous page: Sinister footwear II (Them or us version), opening. Transcription: KS (update winter 2015, deposited at the I-depot, The Hague).

Note: in 2016 I could compare this example with the original score. Most elements are the same, the details follow the album.

The orchestra version is richer in its instrumentation. All notes during the sets of two bars are played as sustained notes by the string section and a grand piano. Thus the accent comes to lie on building up a large chord, spread out over three octaves. A contrast is made with the first movement where the weight lies on the melody. The other instruments play these notes as a melody, similar to the rock band version. The held chord in bar 2 in the orchestra version thus becomes much bigger than in the example above, but without the improvised harmonic fill-in.

- TOU 0:38-1:12, SF II bars 17-32, BTB 10:02-10:42. Second sequence.

Again you've got a descending bass line, Bb-A-Ab-G. Now the guitar enters the picture and the whole becomes atonal. The example above contains the first six bars form this block.

M) "Sometimes they make you walk funny".

- TOU 1:12-1:44, SF II bars 33-48, BTB 10:42-11:24. Citation of "Wild love" from "Sheik Yerbouti".

- TOU 1:44-5:44, not present in the orchestra score.

- 1:44 Repeated figure in B minor.

- 2:18 Melody in Ab Lydian over two alternating bass notes.

- 2:41 Guitar solo over a vamp in G Phrygian.

N) "Other people pretend not to notice".

- TOU 5:44-8:29, SF II bars 49-112, BTB 11:24-14:15.

- 5:44 The figure in B minor returns. The example below begins with its last repetition.

- 6:17 This is a section related to "The black page", harmonically and rhythmically unpredictable. Like "The black page" it includes irregular rhythmic groupings, that in this case are played over 3/4.

Harmonically it's in the grey area between tonal and atonal. The tail of the repeated introductory melody in bars 1-4 is in B minor (with the augmented 7th (A#)). When the lead melody starts it briefly continues in B minor, but soon it gets impossible to assign sections to keys. See the example below, with the opening of this section. Still you can recognize strings from various diatonic scales.

Sinister footwear II (Them or us version), 6:08 till 6:32. Transcription: KS (2nd printed edition, 2001). The orchestra version score can be ordered at Barfko Swill. It was on their list at a high price in 2000, sold out in 2001 when I made this transcription, but it reappeared in 2002 at a normal price. Today the score is only available for rent for ensembles who want to perform this piece.

O) "Sometimes you have to take them off for a minute".

- TOU 8:29-8:39, SF II bars 113-120, BTB 14:15-14:41.

- 8:29 Coda for the album version.

- 8:39 End on "Them or us".

P) "Then you put them back on because you think they look so good on you".

- SF II bars 121-154, BTB 14:41-15:41.

Swift melodic lines in varying meters alternate with sections with longer note values. These second sections are making use of chord progressions with many sections from the orchestra participating. Here Zappa is writing orchestra music in the traditional sense. In character much different from the first movement and these are examples where the tendencies as described by Arved Ashby, as well as the ones by me for movement I, don't apply (see below). The next example contains the closing bars of scene P and the opening of scene Q.

- bars 150-154: a chord progression for the string section and bass guitar in 7/8. The descant instruments are playing a parallel movement with sus4 chords, Gsus4-Asus4-Bsus4, while the bass section is playing a Bb-Gb-C counter-movement. The whole sounds as a sequence of enlarged chords from diatonic environments, but not belonging to a particular scale.

- bar 155: a transitional bar for the next scene with a short melody over a dissonant chord, D-F#-G#-A, changing the tempo.

Q) "Children can also have ugly shoes".

Handwritten musical score for scene Q, starting at bar 150. The score is for a 7/8 time signature with a tempo of 108. It includes parts for Electric Bass, Drums, Violins, Violoncellos, and Contrabass. The music features a series of chords and melodic lines, with dynamic markings like p, f, sfz, pp, ff, and mf. A 'Ritard.' marking is present, followed by a change to 92 bpm. A note 'Bar 150 repeats' is written in the drum part. The score ends with a final chord and a 'pp ff' marking.

Q
1155 $\text{♩} = 92$

Bells & Chimes
 sfz imp

**Vibra-
phone**
 sfz imp

**El.
Bass**
 sfz (drumset pauses)

Violins
 sfz imp
 tr^{C}
 tr^{D}

Violas
 sfz p
 tr^{G}
 tr^{G}

**Violin-
cellos**
 sfz p

**Contra-
basses**
 sfz p

Handwritten musical score for "Sinister footwear II", bars 150-163. The score is written for an orchestra and includes the following instruments: Bells, Chimes, Vibraphone, Violins (two staves), Viola, Violoncellos, and Contrabasses. The key signature is one flat (B-flat). The tempo/mood is marked "Accel. poco a poco--". The score begins with a boxed "160" in the top left corner. The music features a gentle lead melody in the upper instruments (Bells, Chimes, Vibraphone, and Violins) and a supporting harmonic structure in the lower instruments (Viola, Violoncellos, and Contrabasses). The dynamics range from *f* (forte) to *pp* (pianissimo).

Sinister footwear II, bars 150-163. Original orchestra score.

- SF II bars 155-243, BTB 15:41-17:32.

- This whole scene is in 3/4, rhythmically straightforward with the quarter and eighth notes as time units. Other than in many sections from "Sinister footwear", there are no rhythmic difficulties whatsoever in this part, not even triplets are occurring. This is the way Zappa likes to vary, also within a single composition. This also goes for the switching between diatonic and atonal, and between the melodic and harmonic writing styles. The example from above continues as:

- bars 155-158: a gentle lead melody is played by the bells, chimes, vibraphone and two of three violin sections. The harmonies start as diatonic, relatively simply with a triad upon F (add 4), and are gradually

becoming more dense.

- bars 159-160: just in a few seconds the sound has changed from easy diatonic music to complex atonal harmonic fields. It's all played lightly with the overall relaxed atmosphere remaining intact. Instead of the triad of bar 155 you now have D-C#-F#-A-B-E-G# and Bb-F(E#)-Db-Ab-C-Eb as chords for bar 159.
- bars 161-3: the accompaniment returns to a much less dense consonant chord, G#-Eb-Bb-C-D, before getting more complex again.

R) *"The food doctor says you might need an operation".*

- SF II bars 244-251, BTB 17:32-17:57. Variation upon the opening of scene L.

S) *"But you are going to wear the anyway" and T) "Various new postures".*

- SF II bars 252-280, BTB 17:57-19:16. Atonal piano chords and a bass line along a full use of the large percussion section of the orchestra. This is a rather unusual combination, more like an ensemble playing by itself. Some of the chords from the preceding are returning, but with large distances between them, so this turns out to be a modern jazz-like variation section.

U) *"Everybody has a pair somewhere".*

- SF II bars 281-317, BTB 19:16-21:03. The orchestra playing in full again.

The image shows a musical score for a percussion ensemble, labeled 'PERC' on the left. It consists of six staves, numbered 1 to 6. The instruments and their parts are as follows:

- Staff 1: BELLS. The part begins with a 9/8 time signature and features a series of eighth notes.
- Staff 2: SLEIGH BELLS and CRICKET. The Sleigh Bells part is marked 'mf' and features a series of eighth notes. The Cricket part is marked 'f' and features a series of eighth notes.
- Staff 3: VIBRAPHONE. The part begins with a 9/8 time signature and features a series of eighth notes.
- Staff 4: SMALL MARACAS and LARGE RATTLE. The Small Maracas part is marked 'mf' and features a series of eighth notes. The Large Rattle part is marked 'f' and features a series of eighth notes.
- Staff 5: TEMPLE BLOCKS and WOODBLOCKS. The Temple Blocks part is marked 'f' and features a series of eighth notes. The Woodblocks part is marked 'f' and features a series of eighth notes.
- Staff 6: CASTANETS, LOW ROTO, and BONGOS. The Castanets part is marked 'f' and features a series of eighth notes. The Low Roto part is marked 'f' and features a series of eighth notes. The Bongos part is marked 'f' and features a series of eighth notes.

The score includes various musical notations such as time signatures (9/8, 7/6), dynamics (mf, f), and articulation marks (accents, slurs).

Sample from the printed score: the percussion section from bars 285-288.

6. Truck driver divorce

Specifically in the U.S., country music is popular. Zappa could turn to it every now and then. "Lonesome cowboy Burt" from "200 Motels" can be called a parody of the genre. "Poofter's froth Wyoming plans ahead" from "Bongo fury" and "Harder than your husband" from "You are what you is" are stereotype examples of this style. See the You are what you is section for two examples taken from the latter song. "Truck driver divorce" is taking the genre to a higher level. It's a complex song with a larger guitar solo in it. The lyrics of "Truck driver divorce" are a continuation upon "No not now" from "Drowning witch".

Handwritten musical score for "Marque-Son's chicken, opening". The score is written on three systems of staves. The first system has a treble staff with a guitar riff (13/16) and a bass staff with a counterpoint line (10/16). The second system continues the riff and counterpoint. The third system shows a final repetition of the riff and counterpoint. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "pva".

Marque-Son's chicken, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

"Marque-Son's chicken" is an example of using various themes in odd numbered meters. Melodically Zappa is mixing atonal and diatonic material, as well as traditional and untraditional chords.

The transcribed part above of the written theme consists of:

- Bar 1: a guitar riff in 13/16, repeated four times, written out for Steve Vai. It's an atonal progression with some counterpoint and harmony notes in it.
- Bars 2-3: an atonal arpeggio figure. Bar 2 in 14/16 gets repeated three times, bar 3 is a final repetition, slightly different for being in 15/16.
- Bars 4-5: a diatonic chord progression in normal 4/4. It begins in E, but ends with altered notes. The higher keyboard chords are regular 5th chords. The bass however is playing a counterpoint line and extending the harmony to larger chords.
- Bar 6: a short bass riff in 9/16, combining D#-E-F# and repeated four times.
- Bars 7-18: a sequence of arpeggio figures in 10/16, all diatonic and using various scales and chord types. When you take the bass notes as key note and root note of the chords, then bars 7-8 are in E Phrygian with

a I 13th chord, bars 9-10 are in F Lydian with the I chord, bars 11-12 are in E minor with a I 9th chord etc. It's a series of six variations upon a movement going up and down in the shape of something like a W upside down. The idea reminds me of the first two preludes from The well-tempered clavier I by Bach. It sounds more modern because of the use of enlarged chords.

The image displays a musical score for a piece titled "Marque-Son's chicken, solo". The score is written for guitar and is organized into four systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 1 and continues through measure 15. The notation includes various musical elements such as triplets, eighth notes, and chords. Specific markings include "8va ---->" above the treble staff in measures 5, 9, 12, and 15, indicating an octave shift. The score is characterized by a series of six variations upon a movement going up and down in the shape of something like a W upside down. The idea reminds me of the first two preludes from The well-tempered clavier I by Bach. It sounds more modern because of the use of enlarged chords.

Marque-Son's chicken, solo. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

At 1:56 the following progression starts:

- Bass notes E-C#-E with D#-G# as chords on top of it.
- Bass notes C#-A-C#-G# with F#-G# as chords.

Neither this progression nor the solo following upon it are normally diatonic, nor can they be called atonal. While the bass follows E major, the three major triads don't belong to this scale, causing rough dissonances. These bass figures continue for the ensuing guitar solo. The solo itself has its basis in something you might call a variant upon E Dorian. It involves a diminished 5th and a major 7th. Both the Dorian C# and Aeolian C natural are being used by the solo, while the bass mostly uses A-C#-E only during the solo, not really being in major anymore. In his response to me Brett Clement can correctly call this situation octatonic. Occasionally a G# and a B can be heard too (for instance in bar 12 from above or at 4:23 and 4:42). Because of the triplets by the bass, this section can be notated in 12/8 just as well.

10. Planet of my dreams

"Planet of my dreams" goes back to the mid-seventies when Zappa was recording pieces he had written for his "Hunchentoot" opera (chapters VII-VIII from the Them or us book, see below). For this reason you can see George Duke and Patrick O'hearn being credited. It's not a guest appearance but tracks from earlier recordings Zappa found he could still use. All vocal tracks are from around 1983-4. It includes Thana Harris as a harmony singer. You can hear her as a lead vocalist on "Sleep dirt" (see the corresponding section). This latter CD contains more from "Hunchentoot".

"Them or us" also exists as the title of a book Zappa wrote in 1984. At first available by mail order, today distributed by Pinter & Martin Ltd., London. To the right an outtake from the back cover. It's not really a book but a huge play, combining earlier plays with a series of new characters and plots. Its nine chapters know no titles. The following subjects and/or characters are coming by (page numbering as in the Pinter & Martin edition):

- Page 2, Chapter I: Francesco Zappa and various other characters.

Francesco introduces himself as: "My name is Francesco Zappa. I am an obscure Italian composer. Nobody really knows when I was born, and there is no conclusive evidence I ever actually died. I live in New Jersey now, so, I dress like a native".

- Page 33, Chapter II: Billy the mountain & Gregory Peccary.

- Page 58, Chapter III: Joe's garage till Sy Borg.

- Page 105, Chapter IV: Dong work for Yuda/Keep it greasy & The new gilded grape, a gay bar in Jerusalem.

- Page 123, Chapter V: Almost Carl Sagan & Billy.

Billy, having lost his contract with the U.S. Government Atomic Space Laboratory, seeks revenge.

- Page 150, Chapter VI: Manx and various other characters.

Many sceneries with Manx as a songwriter in an old office, a special effects warehouse and modern offices and houses in the L.A. Valley.

- Page 179, Chapter VII: Hunchentoot.

- Page 212, Chapter VIII: Hunchentoot, cntd.

On page 234 the lyrics of "Planet of my dreams" can be found.

- Page 252, Chapter IX: Thing-Fish till Mud Club.

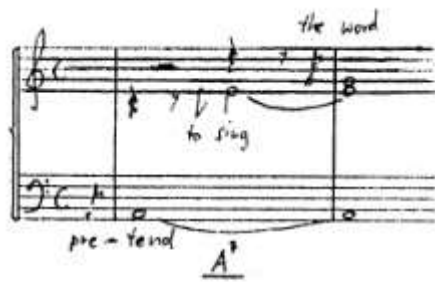
- Page 300, Chapter X: Thing-Fish from The meek shall inherit nothing till Harry-as-a-boy.

- Page 316, Chapter XI: Thing-Fish from the Crab-grass baby till the end.

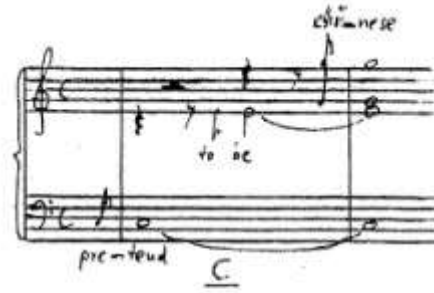
11. Be in my video

"Be in my video" is a mainstream pop song about the popularity video clips got after MTV started broadcasting them 24 hours a day. Ludwig is using this track for showing how varied Zappa's handling of

vocal parts could be.



0:47-0:51 (digit. Abspielzeit)

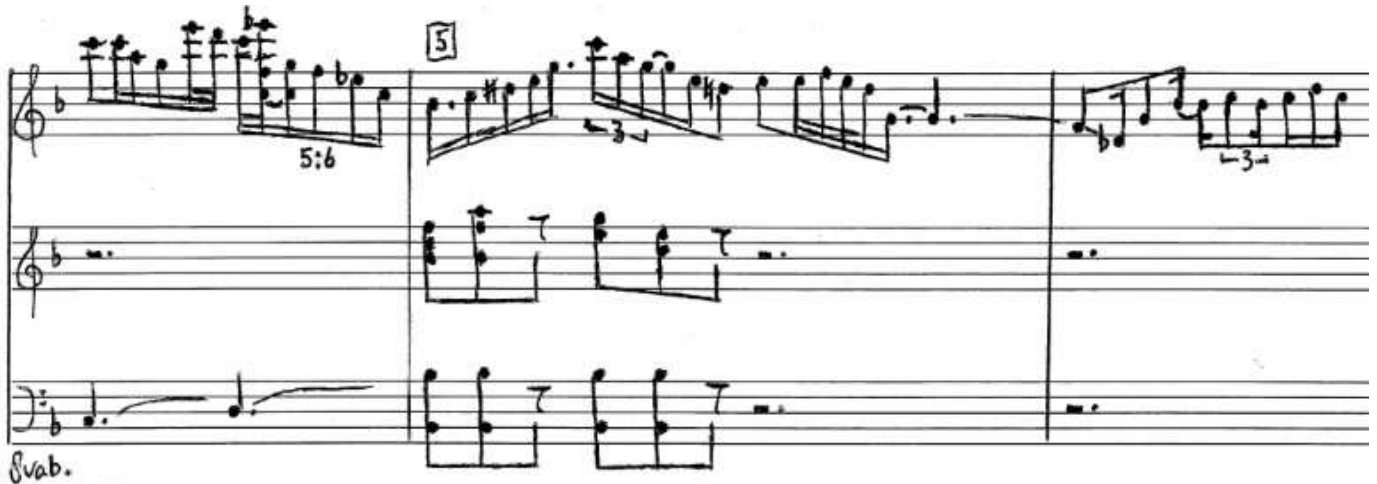


1:29-1:32 (digit. Abspielzeit)

Unglaublich hoch liegt in diesem Beispiel das eingestrichene g, das Bobby Martin mit seiner Falsettstimme erreicht.

On pages 172-3 of his study he writes: "Be in my video may serve as a last example of divers chorus handling. During the song you've got: low bass vocals, high falsetto vocals and speech-wise singing. Instead of many vocal specialties one can also point at the building up of a chord by these vocal parts, happening twice [being Am7 and C]. The falsetto G by Bobby Martin on top of the [2nd C-] chord is getting unbelievably high".

12. Them or us



Them or us, 1:15-1:35. Transcription: KS (update fall 2017, deposited at the I-depot, The Hague).

The title track is a guitar solo in Bb Lydian with Bb as a pedal note. It's a brutal solo with much use of guitar effects. Zappa liked it enough for including two more solos of this type on "Guitar":

- "Move it or park it"
- "Do not try this at home"

The accompaniment is following a simple, but articulated figure of two bars in 12/8:

First bar:

Beat one: a Bb by the bass on ticks one and two with mostly a C chord by the keyboards on top of it. The total accompanying harmony thus is the C7 chord. It gets varied upon a little, like in bar 5 of the example above with a Bb#7 chord. On tick three the accompaniment pauses.

Beat two: idem as beat one.

Beats 3-4: pause.

Second bar:

Beats 1-2: pause.

Beats 3-4: upgoing bass, a half-note flurry.

In (probably) all music by Zappa you've got notes getting altered. Here this is happening in bars 4-6. He gets cited in *Guitar Player*, October 1995, page 75, saying: "If your ear hears a harmonic foundation of something, then the interest of the solo is the theoretical difference you perceive on a note-by-note, nanosecond-by-nanosecond basis of what the improviser inflicts on the established tonality. In other words if you hear in the bass a C and a G, you know, "you're in the key of C, buddy". When the soloist comes along and plays the C#, he's sending you a message. And where that C# goes is part of the adventure of playing a solo. They're like ingredients in a stew. I mean there's a right and a wrong way to stick a C# on top of a C-G ground base. If you play all notes that are part of the C major scale, the recipe you have just prepared is oatmeal, know what I mean? So it's like the difference between eating oatmeal and eating salsa." To the right Zappa on stage in 1984 (photo downloaded from the internet, photographer unknown).

13. Frogs with dirty little lips

By 1984 Zappa had his whole family cooperating on his albums in one form or the other. He included rhymes from the still very young Diva and Ahmet in two of his songs, respectively "Chana in de bushwop" (from "YCDTOSA Vol. III") and "Frogs with dirty little lips". The music from the latter is transcribed below.

[1]

mf Frogs...

mf

mp

Etc.

Bass continues

[6]

mp

p < mf

p < mf

Bass continues

Bass continues

Handwritten musical score for "Frogs with dirty little lips" (1:11-1:59). The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto".

Section 10: The first system (measures 10-14) features a vocal line with a triplet of eighth notes and a slur over the next two measures, with the instruction "lala...". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mf". A note in the piano part is marked "Etc., plays parallel". A bracket indicates "Bar 11 repeats".

Section 15: The second system (measures 15-19) continues the vocal line with the instruction "Bars 11-14 keep Repeating for vocals, parallels and bass". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mp".

Section 20: The third system (measures 20-24) features a vocal line with the instruction "Vocals and others continue". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The dynamic is marked "mp".

Frogs with dirty little lips, 1:11-1:59. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

It's made up of three themes that are repeated three times. It opens in A minor with a sometimes syncopic bass riff with some "swamp" accompaniment by the percussion, a descending guitar note and some wooden flute. Over this riff he's singing the verses with a low nasal innuendo tone (bars 1-6). It's rather dark here. The next 4 bars take the melody upwards, while other instruments join in. Via various scales the key gets ultimately led to A. Then the song becomes joyful with the tune from bar 11 onwards. This last theme of four bars is used for the coda. During this coda it keeps getting repeated with the vocal part gradually withdrawing. In bar 18 higher keyboard movements enter the picture, played via chords with fourths and fifths. At the end it's all instrumental with these extra little keyboard sequences, that are emotionally touching. The on-line midi file suffers a bit from that my editor can't play glissandos. In his response to me you can read that B. Clement doesn't find the end a good example of A major. I agree in the sense that the D/D# is largely absent (except for the glissando fill in). I'm not 100 % sure it's audible, but as far as a D/D# is present in the harmonies it's a D natural. For instance try to play F#-A-D at 2:00 or F#-A-D#.

14. Whipping post

"Them or us" opens and ends with a cover song, as earlier on "Burnt weeny sandwich". The ending song in this case is a Gregg Allman composition, called "Whipping post". Zappa continues in Guitar Player, February 1983:

FZ: "It started out ten or twelve years ago when some guy in the audience at a concert in Helsinki, Finland, requested it.

GP: "In English?"

FZ: "Yes. He just yelled out "Whipping Post" in broken English. I have it on tape. And I said: "Excuse me?". I could just barely make it out. We didn't know it and I felt bad that we couldn't just play it and blow the guy's socks off. So when Bobby Martin joined the band and I found out that he knew how to sing that song, I said "We are definitely going to be prepared for the next time somebody wants "Whipping Post" - in fact we're going to play it before somebody even asks for it". I've got probably 30 different versions of it on tape from concerts all around the world, and one of them is going to be *the* "Whipping Post" - the *apex* "Whipping Post" of the century."

And so it was done on "Them or us" and "Does humour belong in music" (1985), the latter with Dweezil joining Frank on guitar. The Helsinki guy requesting it also reached a CD with "What you can't do on stage anymore, vol. II", introducing "Montana". Zappa's recollection here wasn't perfect. He actually replied with "maybe can you sing us a few notes so that we can play it". So the guy in the audience sang "woo woo woo" and Zappa answered that it must have been a John Cage composition. To the left Bobby Martin and Alan Zavod while performing "Whipping post" (Does humor belong in music DVD).

SINISTER FOOTWEAR

Sinister footwear II has been dealt with above with its rock band version appearing on "Them or us". Here I'm continuing with movements III and I, having been released on other CDs, next to the score as it exists on paper.

Sinister footwear III

- SF III, BTB 21:03-26:05, YAWYI track 5, GB pages 206-212.

F Pedal

1 1va bassa →

Guitar 3 4

4 1va bassa

7 1va

10 1va →

Theme from Sinister footwear III, 2:30 till 2:53. Source: Guitar book with some adaptations to the "You are what you is" version by KS (update 2008).

Part III is built around guitar solo, that appeared on "You are what you is" and that Zappa asked to be written out. The solo itself stems from the 1978 fall tour. It was first known carrying the title "Persona non grata". It is this exact solo that Steve Vai transcribed for the Guitar book, including the drum part. The differences with the "Theme from Sinister Footwear III" as it can be found on "You are what you is" are:

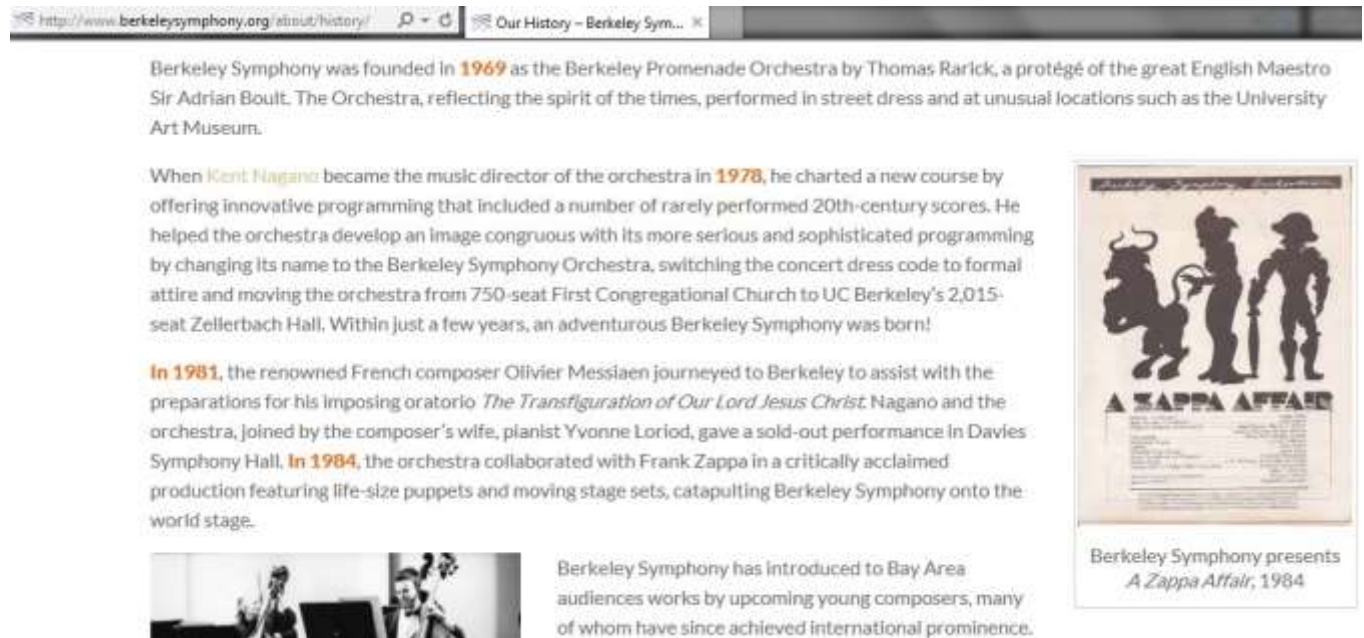
- The whole track got sped up with a minor second, thus moving from E Lydian to F Lydian. The section above is from the part where Zappa is mingling F major and F Lydian by also using a Bb (via parallels, but also as a separate note). See also the Guitar book, page 212, first half.
- The drum part in the Guitar book is a different one, thus Zappa took the solo from the live track apart and overdubbed a new bass and drum part.
- He had Ed Mann doubling the guitar line on marimba and bells.

The guitar line in the "You are what you is" example from above is not completely identical to the Guitar book version. These minor differences with the Guitar book appear to be caused by the newly recorded bass and drum part, that goes synchronous though not 100% the same. In bar 4 there's a more substantial difference. In the "Persona non grata" version the drumset is playing densely at this point, on "You are what you is" more details of the guitar line get out into the open.

It is this last part III that causes most performing difficulties. The guitar part, with all its irregular rhythmic groupings, went almost literally that way into the orchestra score. Here again there are doublings prescribed for this part. The best way to get it correctly on CD is in my opinion to proceed the same way as Zappa did for "You are what you is", namely by overdubbing instruments. To have different people play it at the same time and be synchronous for the whole track at once, that's asking a lot.

The orchestral version of "Sinister footwear" is in my opinion a masterpiece, one that in this case got officially released in the sense that the score is or has been available during a certain period. It is known

among fans via the "Apocrypha" bootleg with the 1984 performance and some people who read notes and managed to get a copy of the score. The Berkeley version lasts 26 minutes and consists for half of music unreleased on CD. The corresponding section of the above example can be found at 24:50 through 25:25, beautifully orchestrated (bars 81-92). It leaves a dissatisfying aftertaste that the availability of Zappa's modern music on CD is incomplete. Especially when you take into account that the "Times Beach" wind quintet and the "None of the above" string quartet from 1985 are also only partially released on "The yellow shark" via some of their movements. In 2009 the "Sinister footwear" bootleg recording became part of "Beat the boots III", downloadable via amazon.com and i-tunes. With the status of this recording thus turned legal and an acceptable sound quality (for a bootleg), a small step has been taken in bringing "Sinister footwear" to a wider audience.



http://www.berkeleysymphony.org/about/history/ Our History - Berkeley Sym...

Berkeley Symphony was founded in **1969** as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of the great English Maestro Sir Adrian Boult. The Orchestra, reflecting the spirit of the times, performed in street dress and at unusual locations such as the University Art Museum.

When **Kent Nagano** became the music director of the orchestra in **1978**, he charted a new course by offering innovative programming that included a number of rarely performed 20th-century scores. He helped the orchestra develop an image congruous with its more serious and sophisticated programming by changing its name to the Berkeley Symphony Orchestra, switching the concert dress code to formal attire and moving the orchestra from 750-seat First Congregational Church to UC Berkeley's 2,015-seat Zellerbach Hall. Within just a few years, an adventurous Berkeley Symphony was born!

In **1981**, the renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations for his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Nagano and the orchestra, joined by the composer's wife, pianist Yvonne Loriod, gave a sold-out performance in Davies Symphony Hall. In **1984**, the orchestra collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting Berkeley Symphony onto the world stage.

Berkeley Symphony has introduced to Bay Area audiences works by upcoming young composers, many of whom have since achieved international prominence.

Berkeley Symphony presents
A Zappa Affair, 1984

A screenshot from the history page from the Berkeley Symphony Orchestra site (<http://www.berkeleysymphony.org>), mentioning the Zappa affair program, when "Sinister footwear" got premiered. The recording for the radio broadcast of this event didn't get included in Zappa's own official CD catalogue. Via a detour it eventually did become legally available nevertheless by its inclusion in "Beat the boots III", a reasonable bootleg copy. After 30 years "Sinister footwear" is still waiting for a regular release.

SOUND AND INSTRUMENTATION

"Nothing beats two guitars, bass, drum", Lou Reed says in his "New York" CD liner notes, describing the basic rock band sound. By just looking at Zappa's rock group through the years you'll always see that Zappa wanted more than the basic sound. He would only go on tour with at least a five piece band. You can mostly see keyboards, wind instruments and percussionists added to the basis of guitar, bass and drum. What is specifically Zappa is that the less common instruments are not there to fill in the sound, but to play lead melodies and solos all equally important as the standard instruments.

Many Zappa compositions have a single melodic line as their origin, a written out lead sheet. The "Uncle meat" and "King Kong" scores as presented in the "Uncle meat" CD booklet are two examples: the plain melody with chord symbols, of which the root can be taken as pedal note. For each band that played these pieces the instrumentation got redefined anew. All "Uncle meat" executions have a different set up. The pitch may differ, the pedal notes may differ, the harmony and counterpoint are filled in each time anew.

First Zappa often doubles the melody by having more people play or sing the same part. It can be unisono, or using parallel octaves and sometimes thirds and fourths. Every now and then other intervals can be encountered as well. Characteristically he doesn't want the doubled parts to blend, but to remain individually audible, like guitar and vibes or keyboards and brass. For the singers you'll hear that they usually don't sing unisono, but in parallels. Secondly you get a harmony fill in. The on beat chords in "Uncle meat", as shown in the corresponding section in this study, follow the lead sheet literally. Thirdly there are counterpoint figures. When I started this study I took over "Uncle meat" from the Songbook (melody, chords and pedal notes), doubling the melody for the stereo effect. When I relistened and wondered why the CD version sounded so much better, I noted I missed a complete part, namely the counterpoint figure that's now included.

When Zappa wrote for an orchestra he took this same attitude with him. In the 19th century orchestras were getting bigger and bigger and orchestration was becoming a discipline by itself, involving which groups of instruments could be combined, which instruments could be used for certain effects within a context and which instruments shouldn't be used at the same time. Richard Wagner was in expert in intoxicating his audience with infinite variations upon his main themes, at some points intimate, elsewhere leading to a big orchestral blast as with the 2nd theme from Parsifal in bars 69-72 of the Overture. From this romantic perspective most people are used to, Zappa's orchestration might be seen as careless, not making full use of the possibilities of a symphony orchestra.

It is this subject an article by Arved Ashby in *The Musical Quarterly*, winter 1999, is about. It carries the title "Frank Zappa and the anti-fetishist orchestra" and demonstrates how Zappa deliberately departed from the traditional orchestra sound. You'll have to wrestle through the pile of intellectual baggage some academics deem necessary, but otherwise this article is sincere and worthwhile. In pieces as "Bogus pump" (called cheesy fanfare music by Zappa on the L.S.O. vol. II cover) or "Strictly genteel", a big closing waltz, Zappa still had an eye for traditional orchestration, as he had also done very early in his career in the closing part of "The world's greatest sinner" orchestra score. See also the examples in this study. In his later completely atonal works as "Mo 'n Herbs vacation" and "Sinister footwear I" this is mostly gone.

Sinister footwear I

A) *"Jake, who designs it"*.

- SF I bars 1-19, BTB 0:00-1:16 (see above for the abbreviations).

The first movement from "Sinister footwear" opens with variations around a rhythmical figure in different meters and tempi. This figure knows a repeated F descending to an E, varied upon a couple of times. Bars 1-5 are still leaving it undecided if the composition is going to be atonal or diatonic, but from bar 6 onwards all is atonal. The same goes for the other two examples below from movement I.

PIANO REDUCTION

SINISTER FOOTWEAR

I

by Frank Zappa

Arranged by Arthur Jarvinen

A JAKE, WHO DESIGNS IT

Sinister footwear I, bars 1-11. Piano reduction of the original score (sample anonymously posted by someone on the net).

This piano version is more an arrangement for piano than a literal reduction. The percussion part can't be included of course (sometimes replaced by the mezzopiano 8va chords).

B). This block is given no initial title, but a large number of scene descriptions are written below the bars. Jake enters his shoe factory for going to work.

- SF I bars 20-53, BTB 0:16-2:47.

In bar 20 a small theme or motif gets introduced that gets varied upon over a larger period, thus forming a large sequence. The set-up in bars 20-27 shows what Zappa does a lot in his later orchestral works. There's a lead melody led rapidly over various instrumentation groups, that are individualistic rather than moving

fluidly from one group into the other. There are sustained harmony notes, lasting over more than a bar. Dissonant strings in bars 21-23 ultimately are leading to a consonant combination of saxes and harp in bar 27. There is some counterpoint movement present in the bass guitar part in bars 24-27. The variations continue till bar 53. The meter continues being 4/4 for this whole block of bars 20-53 with the main time unit constantly being an eighth note. In this manner these bars form a contrast with many other sections of "Sinister footwear", that can contain wild irregular groupings.

Handwritten musical score for bars 20-27 of "Sinister footwear". The score is written on six staves. The first staff is for Chimes, the second for EL guitar, the third for Bells/Vibes/Mar., the fourth for Rhodes, the fifth for Harp/Piano, and the sixth for Strings/Cb. The tempo is marked as 88 bpm. The key signature has one sharp (F#). The meter is 4/4. The score shows various musical notations including eighth notes, quarter notes, and sustained notes.

20 ♩ = 88

Chimes

EL guitar

Bells/Vibes/Mar.

Rhodes

Rhodes/EL. Bass

Harp/Piano

Strings

Cb.

24

Bassoon/Clar.

Repeats

Brabassa

Sax.

Repeats

Chimes

Repeats

Temple blocks

f Bass drum

Timpani

f Elg. Ova

Repeats

f Bassg. Ova

f

Harp

fff

Repeats

Strings pizz.

f

Viola

Repeats

pizz. Vc.

Cb.

Previous pages: Sinister footwear I, bars 20-27. Original score as reproduced in The Musical Quarterly, winter 1999, somewhat reduced by me.

- SF I bars 53-63, BTB 2:47-3:13.

Strings of 16th notes, led over various sections from the orchestra. Indicated as swing.

C) "Illegal aliens on a lunch break".

- SF I bars 64-73, BTB 3:13-3:37.

A couple of gentle bars with sustained notes, supported by a percussion section ticking 16th notes.

- SF I bars 74-81, BTB 3:37-3:56.

Strings of notes turn up again in varying meters and rhythms. The rhythm of bars 80-81 is indicated as Latin.

D) "At the catering truck".

- SF I bars 82-104 BTB 3:56-4:43.

The music continues in 5/8. Now many fast strings of notes with irregular groupings are entering the picture. Bars 98-104 form a brief pause.

E) "Jake eats a molded jello salad".

- SF I bars 105-115, BTB 4:43-5:06.

A variation upon the opening block A).

- SF I bars 116-136, BTB 5:06-5:54.

A block with a constant 3/4 meter, but much varied as it comes to the rhythmic subdivision of this meter. Till bar 130 every single bar contains a different rhythm. While most of mvt. I is atonal, bars 121-123 are briefly approaching a diatonic way of writing.

F) "Jake's secretary" through K) "Ugly shoes on the assembly line".

- SF I bars 137-206, BTB 5:54-9:14.

Here you've got six blocks with a 3/4 meter alternating with a 5/8 or 7/8 meter. The blocks in 3/4 are described as a Jazz waltz feel, the ones with the odd meters as Latin feel.

137

Sax
mf 5 3 5:4 5:4

Trombones
mf 5 3 5:4 5:4

Vibes
mf 5 3 5:4 5:4

EL Bass
mf 3 3 3

Drumset
mf 5 3 5:4 5:4 5:4

Viola
p

Violin
p

V. Cellos
p

Contrabasses
p

141

Handwritten musical score for measures 141-144. The score includes parts for Sax, Trombones, Vibes, EL Violin, EL Bass, Drumset, Violins, Violas, Cellos, and Contrabasses. The notation is in 4/4 time and features various musical notations including triplets, slurs, and dynamic markings.

Measures 141-144:

- Sax:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Trombones:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Vibes:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- EL Violin:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- EL Bass:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Drumset:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Violins:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Violas:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Cellos:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Contrabasses:** Measure 141: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 142: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 143: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 144: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Sinister footwear I, bars 137-148. Original orchestra score.

Sinister footwear I, electric and drumset part of bar 125 (the meter is 3/4). Original score.

Sinister footwear I, clarinets part of bars 125-6. Original score.

Sinister footwear I, clarinets part of bars 194-7 (the meter is 7/8). Original score.

Apart from the opening block, most of the first movement of "Sinister footwear" is centered around a through-composed melodic line. This is effectuated by a number of elements:

- Instruments are playing unisono or in parallels. The melody is led through a wide range of combinations of instruments, using a large orchestra. These combinations change every few bars. As said above, Zappa prefers non-blending combinations. In the example above it's saxophones and vibes during bars 137-141 and 147-148, and trombones and vibes during bars 142-147. As almost a custom, adaptations to the score were made on the spot during the actual performance. The Berkeley Symphony Orchestra, as most orchestras, has no saxophone section, and none was added. On this occasion the saxophone part is played by the trombones. Moreover the electric violin got skipped and the drumpart is also mostly absent.
- The rhythm is kept basically the same for all parts. Only occasionally you can find a divergence of rhythms, as in bar 125. At this point you've got an eight-tuplet for the melody, 3/4 subdivided by four for the bass, and standard 3/4 by the drumset. In the score you've got the drumset ticking 3/4 in bar 148, while the melody plays a quintuplet.
- Counterpoint figures/contrary movements occur little and not very explicitly, like the bass during beat 1 of bar 138.
- Harmonies can be formed by the parallels of the melody or by held notes. In the example above you've got a number of glissando notes for the string section. During bar 125 the clarinets are playing a clustered dissonant, 14-1-2-1-2-1 as minor second steps. On beat one of bar 126 it's 14-1-2-2-1-3, on beat two 8-1-6-1-2-5. During beat 3 it's a parallel movement again, using 14-1-2-2-1-3. At the start of bar 127, the melody lands on 14-1-2-1-2-1.

Contrary movements happen as well, as for the clarinet part of bars 195-7. Since the melodic lines remain relatively close and the rhythm is the same for all clarinets, the whole sound as a chord progression rather than a combination of individual lines. This mixed writing style is more common in Zappa's orchestral music.

Though each of these elements occur frequently in Zappa's music, none can be taken as typical. For that matter the divergence between just the orchestral works among themselves is too big to draw such

conclusions. The character of "Sinister footwear", for instance, changes overnight with the beginning of movement II. See above for movements II and III of "Sinister footwear".

The image shows a musical score for a string section, specifically bars 120 through 124. The score is written for five parts: Violins I-III (VLNS I-III), Violins I-IV (VLAS), Violas (VCLS I, II), and Cellos/Double Basses (CBS). The time signature is 3/4, indicated by a '3' over a '4' and a treble clef with a quarter note. The key signature has one flat (B-flat). The score begins at bar 120 with the instruction 'tutti pizz.' (tutti pizzicato). In bar 121, the instruction changes to 'arco spicc.' (arco spiccato). The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The dynamics include 'f' (forte) and 'sfz' (sforzando). The score ends at bar 124 with the instruction 'snap pizz. sfz' (snap pizzicato, sforzando).

Sample from the printed score: the string section from bars 120-124.

The synclavier (1984-1986)

In 1982 Zappa bought a synclavier, a computer controlled synthesizer, that offered him the possibility to execute pieces, humanly impossible to play. Among the first recordings where this machine was used, was *Thing-Fish*. This work belongs to the literary side of Zappa with a peculiar plot about a government trying to spread out diseases deliberately. It has the shape of an opera. Does humor belong in music? is a compilation of live music as played during the 1984 tour. In 1985 a senate hearing was held about the possible introduction of warning labels when the lyrics of pop albums could be deemed dangerous or offensive. Zappa was one of the speakers against this idea and released *FZ meets the Mothers of prevention* as a reaction, doing many interviews as well. This last album also included some complex synclavier works. The next year *Jazz from hell* followed with the synclavier being present full-fledged. This album got rewarded with an Emmy.

THING-FISH: AN OPERA

In 1983 Zappa was again debating with his record company, now CBS, about sales figures and their unwillingness to distribute *"Thing-Fish"*. He switched CBS for EMI and *"Thing-Fish"* got released at the fall of 1984. It's a theatre piece in the form of an opera, with the libretto added to the CD, but musically more remindful of a Broadway musical. The 22 pieces are made up of dialogue sections with basic accompaniment, the re-using of earlier material, adapted for the opera, and seven new songs. A play as *"Thing-Fish"* doesn't stand by itself in Zappa's oeuvre. On various occasions he was busy writing plays and movie scripts as there are:

- *"I was a teenage maltshop"*. This idea for a mini opera stems from 1964. It didn't get any further than a demo, but can be reconstructed about halfway. See the *Mystery* disc #2 section.
- *"Captain Beefheart versus the Grunt people"*. A science fiction movie script, existing as an unpublished 94 page text from 1969 and photos of cardboard backdrops from 1965. Zappa once mentioned *"Duodenum"* as its opening theme.
- *"Uncle meat"*. A movie project completed in three phases. Because of budgetary problems and people withdrawing themselves, Zappa almost had to rewrite the script on the instance.
- *"200 Motels"*. Only a third of the 100 pages of script got actually filmed, again due to the limited budget and people leaving the set.
- *"Hunchentoot"*. A science fiction musical Zappa wrote in 1972. No budget could be raised; most music would be used on later albums, most notably *"Sleep dirt"*, that today also has the original lyrics.
- *"Joe's garage"*. This triple album/double CD follows the outlines of a play.
- *"Them or us"*, the book. This writing has the set-up of a screenplay, revisiting the earlier pieces and *"Thing-Fish"* (the whole *"Hunchentoot"* libretto is included).

In the case of *"Thing-Fish"* Zappa typed out the blueprint during the Christmas days of 1982. Though an actual performance of *"Thing-Fish"* couldn't be brought together, this time Zappa had the means and contractual freedom to get the whole piece on album exactly as he wished. It's unlikely that *"Thing-Fish"* will ever be performed on theatre stage in full on a commercial basis. For that its content is too much far-fetched and musically it has little news to offer. Imagine how absurd stage directions as *"Opal rides the bull while Francesco gives her an enema"* should be executed. The opera has become much more palatable by its re-release on CD. Now you can select the new musical songs far more easily, listen to the textual pieces once in a while and include the recycled pieces when you're in the mood for them.

1.1-2 Prologue - The mammy nuns

1

mf

5

mf

mp

mf

Prologue, 0:00-0:12. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).
The libretto and literal text on the CD show Thing-Fish's accent, in this case pronouncing the consonant "a" from "once upon a time" more like "once upon my time".

Oh

Broad- way —

it's a —

On Broad-way — , mmm.

new day —

It's a new day, mmm.

mf

The mammy nuns, 2:29 till 2:45. Transcription: KS (2nd printed edition, 2001; bass line renewed in 2012).

The entire show is hosted by the mammy nun "Thing-Fish", a part sung by Ike Willis, who first appeared as Joe on "Joe's garage" and continued working with Zappa through the last tour of 1988. During the "Prologue", Thing-Fish introduces the play, accompanied by an ongoing bass lick in A Mixolydian. A rhythm guitar is ticking the A chord in a loop, with some variation being achieved by its rhythm and the accents of the notes. Regarding sound it's tuned down or re-positioned lower than a guitar normally gets. The bass figure extends this harmony to the A7 chord and you can hear keyboards chords gliding over it. From 2:21 onwards Thing-Fish gets supported by the chorus. It's one of a number of tracks where the music is subservient to the text, spoken by Thing-Fish, rather than sung.

The mammy nuns introduce themselves in the chorus singing of the second song. The transcribed section from "The mammy nuns" has its basis in F# Mixolydian. In staff 1, bars 1-2, Zappa lets two major 5ths chords follow upon each other, rather than doing I-III, thus moving to an A chord instead of A#m-5. The A# thus alters to A natural doing so. Staff 1 mostly proceeds via 5th chords. See also the Freak out! and YCDTOSA vol. II sections (at "The idiot bastard son") for more about parallel chord types. Staff two is a melody sung against it in parallel fourths. The bass makes its own movement. The combination of these three parts makes it another example of Zappa creating harmonic fields that mingle about all notes of a scale.

1.3 Harry and Rhonda

The pieces, where the lyrics stand central, is the following set:

- "Prologue".
- "Harry and Rhonda".
- "That evil prince".
- "Harry as a boy".
- "The massive improve'lence".
- "The crab-grass baby".
- "The white boy troubles".
- "Brief-case boogie".
- "Drop dead".

In some cases the background music is pretty interesting, making one wish it could also be listened to with the lyrics mixed to the background. In other cases the music is clearly subservient to the text. A few outtakes are shown below, while the other tracks get briefly described.

The couple Harry and Rhonda from the audience gets integrated into the show. They discuss what they've seen thus far, first whispering but soon talking and sometimes singing a little. The musical basis is a bass movement of two bars in Ab Mixolydian. It keeps being varied upon. The central element is Ab moving to Gb in the first bar and Ab moving to Eb in the second bar.

The first example shows this bass theme as played at the beginning with Rhonda starting to talk to Harry (the text isn't included in the example). The second example demonstrates how the piece evolves. It's the section between 2:30-2:48 where Rhonda is both singing and speaking a series of notes. The phrase "I want fairies on the string" is clearly sung (bar 1, beats 3-4), while "... real Broadway entertainment. I want spot-lights, guilt..." etc., is spoken in an aggressive manner (bar 2, from beat 2 onwards). The bass theme gets accompanied by a slow chord progression (Ab7-Db-Ab) and an improvised descant melody.

Rhonda

mp Harrys
(whispering)

mf

Etc.

Harry and Rhonda, 0:00-0:16 . Transcription: KS (update 2013; deposited at the I-depot, The Hague).

Rhonda

I want the wind --

(pulsing)

(pulsing more strongly)

Harry and Rhonda, 2:30-2:48. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

1.4 Galoot up-date

"Galoot up-date" is the first of a number of recycled songs from preceding albums, adapted for the play. Zappa didn't record the musical tracks anew, but these songs are different because of their vocal parts. In this case the song got a new title as well. The original song, "The blue light", gets dealt with in the Tinsel town rebellion section of this study.

1.5-6 The 'torchum' never stops - That evil prince

On-ly the bo-ring and bland shall sur-vive. On-ly the la-mest of lame-ness will thrive.

Base Guitar

Brabassa

Synclavier

etc.

plays along with singer

Brabassa

Set up p

Take it or leave it, you won't stay a-live, if you are o-ver-ly cre-a-tive.

(cadenza)

Base Guitar

Brabassa

Synclavier

Keeps playing along

etc.

plus G and D pedal notes continue

Previous page: The 'torchum' never stops, Evil prince aria, 5:31 till 5:51. Transcription: KS (2nd printed edition, 2001).

In "The 'torchum' never stops" the evil virus experimenting prince sings a lengthy aria, also released as an individual piece, "The evil prince", on "You can't do that on stage, vol. IV". It's in 3/4. It's sort of a newly composed intermezzo within the returning material from "The torture never stops" from "Zoot allures". Like the original it's in G Dorian. You can see the characteristic bass motif return once in bars 4-5, the motif that's used all through in staff 5 of the transcription of the opening from the Zoot allures section. The evil prince curses gay people and everybody creative. While the evil prince sections seem to be sympathetic of the gay community, most of "Thing-Fish" is quite opposite. Gay people are ridiculed as men unable to deal with liberated women. It culminates in Rhonda's severe feminist monologue in "Drop dead".

During "That evil prince", Harry and Rhonda discuss the scene with the Evil prince in his dungeon, eating raw chitlins (pig intestines). It contains the first appearance of the melody from the later "Amnerika" track from "Civilization phaze III" (1992).

1.7-8 You are what you is - Mud club

With the "You are what you is" title track we're getting at a sequence of three songs from the "You are what you is" album. The title song, "Mud club", and the next track below follow the same following order as on the original album. These three songs are included to give the opera some more body. They are only lightly adapted for "Thing-Fish". The main theme from "You are what you is" can be found in the corresponding section from this study.

1.9-10 The meek shall inherit nothing - Clowns on velvet

A section from "The meek shall inherit nothing" is included in this study as well. Purely from the musical perspective, the recycled titles function better in their original context. They remain strong songs on "Thing-Fish", but the overdubbed texts by Thing-Fish are more literary focused than the refined chorus singing from the original recordings. "Clowns on velvet" is new material, in fact a little instrumental, played twice. It's both used as background music, with Thing-Fish talking, and as an independent interlude.

1.11 Harry-as-a-boy

The juvenile Harry enters the show, confessing he decided to turn gay as a reaction upon women becoming executives, looking like males. There's a drum pattern played in a loop (bars 1-4 of the transcription). The chords played over it are led through various scales and sound very interesting as a composition by themselves. The section below runs from 1:36 through 1:51. It contains broad chords with slow melodic fragments played over them, that further widen the harmonic fields you can hear.

1 Harry

Handwritten musical score for a piece titled "Harry". The score is written on seven staves. The first staff contains the vocal melody with lyrics: "mf -gree, I mean, Look, I'm not stu-pid, I know---". The second staff has a piano (p) dynamic marking. The third staff has a mezzo-piano (mp) dynamic marking. The fourth staff has a piano (p) dynamic marking and a "(faint)" annotation. The fifth staff has a mezzo-piano (mp) dynamic marking. The sixth staff has a mezzo-forte (mf) dynamic marking. The seventh staff has a piano (p) dynamic marking and a "pva-b." annotation. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

2

Handwritten musical score for a piece titled "2". The score is written on seven staves. The first staff contains the vocal melody with lyrics: "mf -gree, I mean, Look, I'm not stu-pid, I know---". The second staff has a piano (p) dynamic marking. The third staff has a mezzo-piano (mp) dynamic marking. The fourth staff has a piano (p) dynamic marking and a "(faint)" annotation. The fifth staff has a mezzo-piano (mp) dynamic marking. The sixth staff has a mezzo-forte (mf) dynamic marking. The seventh staff has a piano (p) dynamic marking and a "pva-b." annotation. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Harry-as-a-boy, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).
 Drumset notation (bottom up): bass drum, floor tom, snare drum, hi-hat, cymbal.

It's played in the background and it's hard to hear the exact notes from the chords and their positioning. There are no clear key notes; the Bb and F# pedal notes in the bottom staff are more part of the entire harmony than individually audible, functioning as key note. When you're looking at it as if in major, three scales would be passing by: Ab (bars 1-5), Bb (bars 5-8) and D (bars 8-9).

The transcription above contains both the accompaniment and Harry's text. The first on-line midi file presents the background music by itself. The second one is mixed as on record with Harry's line in the foreground, but it's hard to get a spoken text properly represented in a midi file (here by a sax following the pitches of the lyrics).

1.12 He's so gay

"He's so gay" is a newly composed title for "Thing-Fish". In the next section I'm dealing with both a section from the "Thing-Fish" studio version and the tail of the "Does humor belong in music" live version of this song. It's basically the same song, but with many detail differences. As usual in Zappa's output.

The libretto of "Thing-Fish" deals with several topics taken from actuality as:

- the spreading of aids,
- the fact that it had become known that the U.S. government had experimented with viruses upon its own population in the fifties beyond their knowledge,
- the women's liberation movement,
- the popularity of gay pop groups as The village people.

These subjects are combined into a weird piece of fiction that, just as in "Joe's garage", shows several aspects of more-sidedness. In it the idea is uttered that the government could have caused the deaths among its gay population by spreading viruses as well as that it is sponsoring gay life, because it halts population growth. Apparently Zappa liked toying with diverse ideas and considered their consistence irrelevant. He had developed a kind of distrust towards governmental institutions in his younger years, helped by the fact that he got busted in a set up in 1965 and his difficulties at schools. In fact he had some sort of paranoid attitude towards anything institutionalized, including churches, unions and schools. All designed to dumb people down in his opinion. He attacked them frequently in his lyrics and a scent of paranoia runs all through "Joe's garage" and "Thing-Fish". "Freak out!" opened with an attack upon American schools and how real this was came out in the eighties, when he wouldn't pay scholarships for his children himself. They could go to college, but on their own expense. Dweezil was indeed making enough money at the age of sixteen to do so if he wanted to. As children of a rock star Zappa's children got drawn into adult life rather fast. Moon and Dweezil were in their mid-teens when they got into the spotlight via "Valley girl" and the 1984 tour.

1.13-14 The massive improve'lence - Artificial Rhonda

In "The massive improve'lence" the teen-age Harry shows interest for starting a relationship with a mammy-nun, Artificial Rhonda it becomes. It's for over five minutes accompanied by a jazz type improvisation with only the upright bass and a drum set. "Artificial Rhonda" is "Miss Pinky" from the "Zoot Allures" album, being retitled. The song goes back to 1975. On "YCDTOSA vol. VI", Zappa introduces Miss Pinky as a lonely persons device. She's not a person but a sex toy, just the head, with her eyes closed and mouth wide open ... and washable.

Handwritten musical score for "Artificial Rhonda" (0:20-0:42). The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4.

System 1 (Measures 1-4):

- Harry-as-a-boy:** Measures 1-4. Lyrics: "What's a nice girl, like you, doing in a place like this, do you come here often?"
- Thing-Fish:** Measures 1-4. Lyrics: "Yauw"
- Chorus:** Measures 1-4. Lyrics: "A-hi-a--"
- Asbar 1:** Measures 1-4. Lyrics: "Asbar 1"
- Asbar 1:** Measures 1-4. Lyrics: "Asbar 1"

System 2 (Measures 5-8):

- Harry-as-a-boy:** Measures 5-8. Lyrics: "I've got a girl--"
- Chorus:** Measures 5-8. Lyrics: "Rub-ber--"
- Asbar 5:** Measures 5-8. Lyrics: "Asbar 5"
- Asbar 6:** Measures 5-8. Lyrics: "Asbar 6"
- She:** Measures 5-8. Lyrics: "She"

Additional markings:

- A bracket under the first four staves of System 2 is labeled "Bars 1-4 staves 5-6 repeat".
- The word "Vab." appears at the end of the first staff of System 1 and the first staff of System 2.

Artificial Rhonda, 0:20-0:42. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

mf

mf

mp

mf

Bars 1-4, staves 5-6 from the previous example repeat

Artificial Rhonda, 1:13-1:24. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

A—, L—, Don't be—shy, ar-te-fi-cial Rhon-da---

A—, L—, Don't be—shy, ar-te-fi-cial Rhon-da---

Synth. buzz

Etc.

(fluctuates pitch and volume)

mf

Ahi—a--

Boy got a girl--

Ashars

mf

Previous page: Artificial Rhonda, 2:05-2:27. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

"Miss Pinky" is one of three Zappa songs, that are using only one theme. He was more inclined to write multi-theme pieces than to do something as simple as this. The others are "You are what you is" and "Stick together". All three have the standard verse-refrain set-up, but for the lyrics only. Their themes get played in the manner of a perpetuum mobile, like the Rolling Stones are doing in "Claudine". In order to keep your attention such a theme needs a good drive by itself and to maintain this drive variations upon this theme are necessary. "Miss Pinky" could fit in easily into the opera, only the name of Miss Pinky had to be changed to Artificial Rhonda. The rubber head being replaced by a rubber mammy nun doll. All instrumental tracks are from the "Zoot allures" recording sessions. In this case the overdubbed vocal parts actually add flavour to the song. Staves 5-6 of the first example are the first appearance of the main theme, with the verse part of the lyrics sung over it in bars 5-8. The chorus part is one line at first during bars 1-4, though not entirely sung synchronically. So I needed two staves to notate it. In bars 6 and 8 the chorus is forming chords. The second example is the first half of the harmonica solo by (probably) Don van Vliet. Nobody gets credited for playing harmonica during this song, but Don does get mentioned on the next track. A second acoustic guitar is added for the main theme with its chords positioned somewhat differently, most conspicuously in the shape of the diminished F#m triad in bar two. The C# turns up regularly as altered to natural during this song, giving it something of a mix of A Mixolydian (its basis) and A Dorian. Bars 1-4 of the third example contain the refrain as sung during the second half of the song. It goes the same as during the first half, but the bass is playing something you might call a character variation upon the central theme (the bass still moving from A to D and the A chord becoming A7). In bar 5 the theme returns in its original form. Bar 6 contains a deviating movement, again using the C natural. The chorus is functioning quite well in enriching the whole with chords. Above to the right the corresponding part from the libretto. The text is prescribing every detail, even Thing-Fish saying "yow". I guess it's a transcription from the recording as it became, rather than everything being premeditated.

2.1-2 The crab-grass baby - The white boy troubles

A baby has been born and Harry thinks he's the father. The baby first babbles, but half-way the song its words become understandable. The music of "The crab-grass baby" consists of an ongoing bass lick in C Mixolydian, first accompanied by the chorus, later on replaced by keyboard chords. Via a loop the chorus sings the progression II 7th-VII-V-V-I (plus possibly an F, Csus4, though I can't hear this for certain). The bass figures lasts 4/4, while the chorus theme has a duration of 6/4, thus another example of Zappa using two meters simultaneously.

Artificial Rhonda seems to be more interested in starting a career. "The white boy troubles" is musically made up of three blocks:

- a) Bass motif following the blues scheme.
- b) The "Amnerika" melody re-appears, first solo, next over a bass line. The opening bars of this piece in a vocal version are included in the Civilization, phaze III section. That edition gives the best clues for how it can be transcribed, so I'm limiting myself to that version for putting it on paper. The note durations of the melody are irregular and its melodic line moves along varying scales. The fragment included in the on-line midi example goes as E-D-D-E-A-G-D, followed by D-Eb-D-C-C-B-C. It's played over a steady bass line, here alternating Bb and Ab, thus not interacting with it.
- c) Second bass motif following a blues-like pattern.

Handwritten musical score for "The crab-grass baby" section. The score is written on six staves. The first staff is labeled [1] and contains a melodic line with a "Whup tih da--" vocal line. The second staff is labeled (Chorus) and contains a similar melodic line. The third staff is labeled 6/4 and contains a bass line. The fourth staff is labeled Bar 1 keeps repeating and contains a repeating bass line. The fifth staff is labeled 6/4 and contains a bass line. The sixth staff is labeled Etc. and contains a bass line. The score includes various musical notations such as notes, rests, and bar lines. The key signature is one flat (Bb) and the time signature is 4/4.

The crab-grass baby, section. Transcription: KS (update 2013; deposited at the I-depot, The Hague).

2.3-4 No not now - Brief-case boogie

Another one of the re-used songs is "No not now" from "Ship arriving too late to save a drowning witch". Again Zappa is using the original tracks unaltered with new tracks added to them. Here we get Thing-Fish doing all the comments instead of Zappa. The original "Drowning witch" version goes as:

Handwritten musical score for "No not now". The score is divided into four systems, each with a vocal line and a bass line. The first system shows the vocal line "No not now" and the bass line. The second system shows the vocal line "Maybela ter" and the bass line. The third system shows the vocal line "She say I'm free" and the bass line. The fourth system shows the vocal line "Whom she..." and the bass line. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and lyrics.

No not now, 0:21 till 1:28 (some repetitions left out). Transcription: KS (theme A, guitar, bass)/Wolfgang Ludwig (theme B and C).
Update 2005, 3rd printed edition 2007; Ludwig part published in 1992.

"No not now" is using three themes. The set up with the starting times on the CD is:

- 0:00 Intro, theme A instrumentally.
- 0:21 "No not now", theme B.

- 0:36 "Maybe later", theme C.
- 0:43 "She say I'm free", theme B.
- 0:58 "But I like her sister", theme C.
- 1:05 "She can't decide...", first variation upon theme A with lyrics.
- 1:33 "She changed her mind", theme B.
- 1:48 "And I don't blame her", theme C.
- 1:56 "No not now", theme B.
- 2:10 "Maybe later", theme C.
- 2:17 "Giddy-up...", second variation upon theme A with lyrics.
- 2:42 "The big old hat...", theme B.
- 2:57 "String beans to Utah", theme C.
- 3:05 "Ah the wife...", theme B.
- 3:19 "String beans to Utah", theme C.
- 3:26 "Deliver string beans...", second variation upon theme A with lyrics.
- 3:54 "No not now", theme B.
- 4:09 "Maybe later", theme C.
- 4:17 "She changed her mind", theme B.
- 4:32 "And I don't blame her", theme C.
- 4:41 "She sorta wild...", first variation upon theme A with lyrics.
- 5:07 "There she goes...", theme B.
- 5:50 End.

As it comes to the bass line in this song, Zappa commented in *Guitar Player*, February 1983:

- GP: "On "No not now" there's an extremely distinctive bass line. Did you write it?"

- FZ: "I just made it up. The bass part was done as this: Arthur Barrow came in to play bass, and bar by bar I would hum it to him. We'd play it, and he'd go as far as he could, and then he'd make a mistake, and the I'd show him the next part, and then we'd punch him in. And that's how it was done: like eight bars at a time. It's a wonderful bass line."

Because of this bass line, it's difficult to assign this song to keys. The bass sort of floats. In "Brief-case boogie" the real Rhonda mocks Harry and uses a brief-case for sexual stimulation. At first you hear a fast drum pattern with some loosely improvised notes played over it. Next the drum set goes to a normal tempo and the bass enters with a little boogie.

Continued below at "Won ton on".

2.5-6 Brown Moses - Wistful wit a fistful

"Brown Moses" features Johnny Guitar Watson, who worked with Zappa as a vocalist on three occasions. See the Mothers of prevention section for more about him contributing. This song sets off in Bb minor/Dorian, where it stays till 1:39. The following example is from 2:04 through 2:19, when this song has evaded to F# major (bar 1). Bars 2-3 have D# as pedal note, but aren't stable in one particular scale. Bars 4-6 are in Db major. It's strongly vocally oriented. Only a bass pedal (bottom staff), sustained keyboard notes (staff 3 in bars 1-3) and a rhythm guitar (staff 2 in bars 1-3) are instrumental.

1

He puts some...

A-ha. Yes.

4

Brown Moses, 2:04-2:19. Transcription: KS (update Spring 2018, deposited at the I-depot, The Hague).

[1]

Some might... (pulsing)

Keeps repeating

[14]

Keeps repeating

[25]

[29] Slower, rubato

mf

Faster

Handwritten musical score for "Wistful wit a fistful, section". The score is written on three systems of staves. The first system has a treble and bass staff with a 3/8 time signature and a tempo marking "A bit slower". The second system has a treble and bass staff with a 4/4 time signature and a tempo marking "mf". The third system has a treble and bass staff with a 4/4 time signature and a tempo marking "J = J.". The score includes various musical notations such as notes, rests, and dynamic markings.

Wistful wit a fistful, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

The newly written songs give "Thing-Fish" musically its theatre appearance, most specifically "Wistful wit a fist-full". This piece is a joyful musical closing number, sung almost unrecognizably by Napoleon Murphy Brock, appearing as the evil prince.

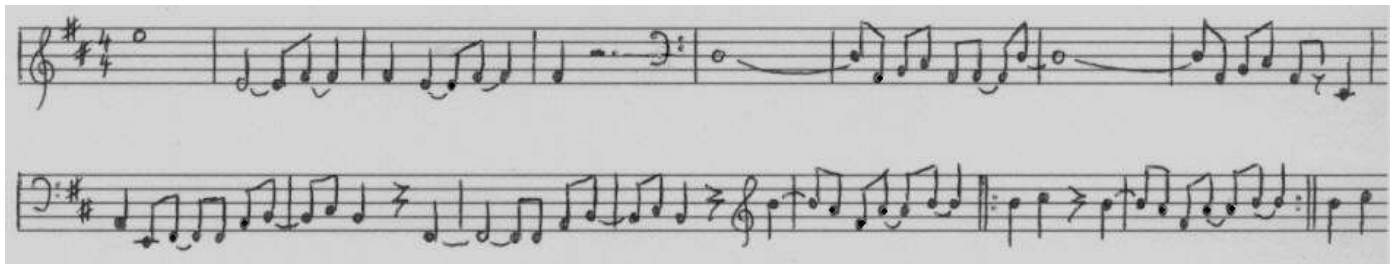
Its set up is quite difficult with varying meters, scales and tempi, as the transcribed part indicates:

- The figure in the 4/8 bar sounds modernistic. The notes don't form a traditional chord and in combination with C and D sharp a G sharp is more common in diatonic scales than a G natural. From bar 14 onwards this exact figure is played minor second lower. In bars 25-29 this theme ends with a little coda.

- In bar 25 the tempo gets slower. The music transforms from a modern style to a style used in musicals. It's in 4/4, played rubato. The music keeps moving through varying scales till the end of the transcription.
- In bar 38 the meter moves to 12/8. It goes a bit slower, but sounds as an acceleration because the main time unit in the accompaniment goes from a half note to three eighth notes.
- Bars 43-44 are two joyful exclamatory bars, typical of musicals.

2.7-8 Drop dead - Won ton on

With "Drop dead" the show comes to an end. The Evil prince and the crab-grass baby re-appear. A variation upon the bass theme from "Harry and Rhonda" is now vamping unaltered throughout this 7-minute track. The evil prince sings over it, but Rhonda delivers her feminist monologue without further musical embellishments. The vamp gets louder and Zappa lets the text at this point entirely prevail. The closing song of "Thing-Fish", "Won ton on", is using the vocal "No not now" tracks played backwards. See above at track 2.3 for the construction of "No not now". "Ya Hozna" from the preceding Them or us section is another example. "Won ton on" has a rhythm section of its own. If you play the three themes of the above "No not now" score backwards you get the following:



Won ton on, themes. Transcription: Wolfgang Ludwig (theme B and C)/KS (theme A and backwards writing).



No not now, 4:49 till 4:53, and its opponent in Won ton on, 0:57 till 1:00 (details approximately).

This example has the backward themes in the following order A (bars 1-7), C (bars 8-11) and B (bars 12-17). The sound of the on-line midi file misses to a degree the effect of the reverse fade outs of the notes, but it's good enough to recognize the melodies. See the transcription for details about the backward fade out. The reverse fade outs and reversely pronounced consonants give the backwards playing its strange effect. Whereas the D of "chile" in No not now fades out descending towards an A, in Won ton on it swells and sounds like "iesh".

The "No not now" vocal tracks in "Won ton on" start at 0:18 on the CD, corresponding with 5:37 on the original "Drowning witch" CD and then going backwards.

The "Won ton on" following order is:

- 0:18 Theme B.
- 0:48 Theme A.
- 1:11 Theme C.
- 1:19 Theme B.
- 1:33 Theme C.
- 1:42 Theme B.
- 1:56 Theme C.
- 2:23 Theme A.
- 2:31 Theme C.
- 2:46 Theme B.
- 2:53 Theme C.
- 3:08 Thing-Fish's epilogue.
- 3:39 Theme B.
- 3:55 Theme C.
- 4:02 Theme B.
- 4:18 End.

COVERS

Since this study is about Zappa's own music, the music he covered is left out of the picture. Still the pieces that he did cover support the findings of this study to a point. Namely that his integration of all styles into his own music reflects itself in the eclectic way he chose the music he covered.

An overview is given in the songlist of the globalia.net site, where you can use the following link:

<http://globalia.net/donlope/fz/songs/index.html>. This is a list of all songs Zappa ever played on record or live, where you can readily recognize the covers by looking at songs with names between brackets behind them. Just to mention a number:

- Francesco Zappa. Opus I and IV.
- W.A. Mozart. Piano sonata in B flat.
- J. Strauss. An der schönen blauen Donau (quoted in the Eric Dolphy memorial barbecue, 1991 version).
- P. Tchaikovsky. Symphony #6.
- M. Ravel. Bolero.
- B. Bartok. Theme from the Piano Concerto #3.
- I. Stravinsky. Royal March from "L'Histoire du Soldat".
- G. & I. Gershwin. It ain't necessarily so.
- G. Holtz. The planets (quoted in the Invocation and ritual dance of the young pumpkin; see the Absolutely free section).
- E. Varèse. Octandre.
- O. Nelson. Stolen moments.
- R. Barry. Loui Loui.
- Lewis/Robinson. The closer you are.
- Evins/Livingston. Theme from "Bonanza".
- Kilgore/Carter. Ring of fire.
- Trad.: Wedding dress song/Handsome cabin boy.
- J. Hendrix. Purple haze.
- N. Rota. Theme from the "Godfather, part II".

- G. Allman. Whippin' post.
- Page/Plant. Stairway to heaven.

The project to record some music by Francesco Zappa was of course triggered by the idea that Frank Zappa had a namesake from the baroque era, rather than the music itself. Zappa called the music typical of that period. In the CDs section of the left menu you can find a quotation from the "New Grove Dictionary" as well as a description of a more recent recording of Francesco's symphonies. "Francesco Zappa" is the only CD in Zappa's official catalogue that you might call a cover album. There is no track by Zappa himself on this release. The recording, released in 1984, belongs to synclavier period of his career. In 1984 the synclavier could not yet work with sampled acoustic notes. At first sounds were chosen that approached acoustic instruments, but later on this idea was abandoned for more typical synclavier sounds. So you've got baroque music with a sound very untypical of that era. Francesco Zappa worked in Italy, but is also reported to have spent some time at the court of The Hague in Holland. Manuscripts of some of his works are kept at the Library of the Dutch crown.

An image can be found in the on-line version of this study, with the text saying:

"Sonate for pianoforte, ca. 1790.

Music by Francesco Zappa.

Coming from Milan, Francesco Zappa settled in The Hague around 1768 as a music teacher. From then to 1795 his name appeared on the list of the court ensemble of governor William V as a cello player, but, like other famous musicians from that period, he wasn't a steady member."

DOES HUMOR BELONG IN MUSIC?: THE LYRICS

When asked what he regarded as his best quality in writing lyrics, Zappa answered his sense of humor. With the title of his 1985 CD "Does humor belong in music?" he's referring to this aspect. In general Zappa's lyrics can cover:

- Social criticism, tending towards cynicism.
- Absurdities.
- Comedy of a provocative nature.
- Love songs (sixties).

The lyrics can be about anything, but the thing Zappa wouldn't do is expressing personal involvement, fake or real. "Freak out" (1966) starts right out with a sharp attack on the school system ("Hungry freaks, daddy") and attempts to manipulate the public opinion ("Brain police"). Absurdities turn up with for instance "Call any vegetable" (1967), where you're advised to invest in personal friendship with vegetables because they are good for your health and keep you regular.

Zappa did some common love songs in the sixties, but later on took a stand against such lyrics. "Tell me you love me" (1970), "Babette" (1974) and "Lucille has messed my mind up" (1979) are some of the last ones he allowed. In 1970 Flo & Eddie joined the band and comedy got introduced. Zappa and Flo & Eddie stimulated each other into a form of humor that is always on the edge.

The boundaries of humor can be a problem when you play it sharp. I recall a Dutch comedian, Freek de Jonge, telling about a tour he did in the U.S. One act was about racism and he told about an uncle of his who, as he noticed that his niece was playing with a black doll, said something like don't play with that, it makes your hands dirty. The idea was to ridicule the narrow-mindedness of racist thought, but a black guy in the audience stood up saying I don't like this and went. When you know a bit about Freek you know what he means, but when you don't the reaction of the black guy is just as valid.

Zappa deliberately always looked for the boundaries between humor and offensiveness and the interpretation of it formed a debate during his lifetime and probably will continue to do so. "For those who in the rush to be offended forgot to listen", he wrote on the backside of the original "Shut up 'n play yer guitar" album box.

Whether you find Zappa's lyrics entertaining or not is personal and when Neil Slaven in his book calls "The jazz discharge party hats" tasteless, then I don't have a problem with that. But I'm less pleased when interpretations are getting added in. In his biography Barry Miles is accusing Zappa of sexism, based upon three lyrics from "Tinsel town rebellion", namely "Bamboozled by love", "Easy meat" and "Fine girl". Within the framework of Zappa's output I think they rather belong to social criticism, being about stupid male behaviour (beating up women) and stupid female behaviour (walk around in a see-through blouse). "Fine girl" is cryptical. It looks at first as if it's about enjoying the benefits of a woman doing housekeeping tasks, but when you get at the sentence "She was built like a mule, her head was kinda flat", it can't be serious no more. "Build like a mule" doesn't fit into sexist thinking. I go along with Barry however in the sense that I find these three lyrics plain rude.

The plastic way Zappa described sex and the cynic way he could address himself to the concept of love, has given him something of being women-unfriendly. Men tend to have less problems with that. "Bobby Brown" is for instance very demeaning about men. It turned out to be a hit in some countries, but I guess its lyrics got in the way of becoming an international hit. It's also good to be aware that he could do something completely different as on "Cruising with Ruben and the Jets."

Baby take your teeth out

The next example is a friendly song from "Them or us" about false teeth. I think most people will find this song funny, unless you're born with bad teeth. The song is in D Lydian, beginning instrumentally with the progression I-II-V-III. Next Ike Willis and Thana Harris sing the main theme over this progression.

(Keyb.)

p

mf Baby take--

Moo-weh--

Mum---, Ba-by---

As bar 4

(After first 4 bars
vibes playing solo)

Svabassa

(Keyb.) Svabassa

Leave--- ta-ble.

Repeats

As bar 5

Leave--- ta-ble.

Well---

Moo-weh--- Ba-

Repeats

p

Repeats

Svabassa

Baby take your teeth out, opening. Transcription: KS (update 2005, 3rd printed edition 2007).

The lyrics here go as:

"Baby take your teeth out

Try it one time/It'll be fine/You look divine/I will recline

Baby take your teeth out
Try it one time/It'll be fine/You look divine/I will recline
Leave 'em on the kitchen table." Etc.

Zappa was always rapid in applying new techniques. It already started in the early sixties in Paul Buff's studio, when he got a chance to learn how to use multitrack recording equipment. The sound quality of "Sheik Yerbouti" is for a 1979 album amazing. I know virtually nothing about recording techniques, but you can look into the Ludwig study for this topic. With "Does humor belong in music" Zappa immediately responded to the just introduced CD by putting a half of a concert program from the previous 1984 tour on a disc. The humor from the title in this case not only refers to the lyrics in general but also to the on-stage jokes of the band members among themselves, like Ike Willis adding in the "hi-ho silver" phrase from a then popular song.

Let's move to Cleveland

"Does humor belong in music?" is a coherent album with known pieces in interesting new versions and three unreleased pieces. One of them is "Let's move to Cleveland", a sort of a reggae waltz, reggae in 3/4. As more often, Zappa's songs exist a while before they reach an album. In this case an earlier version of this song was part of the 1976 tour program and got released on the Zappa Family Trust release "FZ:OZ" as "Canard toujours" (French for always duck for dinner). The set up goes as:

The central themes

- 0:00 Theme 1.
- 0:32 Theme 2.
- 0:56 Theme 1.
- 1:28 Theme 2.

Transcribed below are its two central themes. The first one, the reggae one, is in C, though with notes being altered frequently. It begins with playing around the C and G+5 chords, a rather uncommon progression. The second chord already involves an altered note (Eb or D#). Rhythmically of interest is bar 10, that has a subdivision into four within a 3/4 bar. The second theme, beginning in bar 13, is in E Dorian.

Keyboard and percussion solo

- 1:52 Keyboard solo by Alan Zavod, an example of what Zappa referred to as his "volcano" solos, a musical eruption (see the YCDTOSA Vol. III booklet at "Chana in the Bushwop"). It has its basis in E Dorian and E Aeolian, with both C natural and C sharp turning up, but rather volatile. Evasions to other keys and chromatic passages happen frequently.
- 6:36 Percussion and drum solo by Chad Wackerman. Both Alan and Ched get specifically mentioned in the CD leaflet for their contributions during this song.

Jazz type of keyboard soloing

- 9:34 The solo starts rather chromatic.
- 9:58 Sequence in A Aeolian.
- 10:18 Chord sequence, beginning with a Cadd2 and Gadd4 alternation.
- 10:20 Return of theme 2.

Guitar solo

- 10:52 A pedal note solo with Zappa starting in C Lydian.
- 11:49 Continuing in D Mixolydian.
- 12:49 Return to C Lydian.
- 13:02 Chromaticism is getting the upper hand.
- 13:33 Stable again, now in Ab Lydian.

Handwritten musical score for the first system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with notes and dynamic markings (mf, p, mf). The middle staff has a treble clef and 3/4 time signature, with notes and the label "As bar 1" repeated. The bottom staff has a bass clef and 3/4 time signature, with notes and the label "Ova-bassa".

Handwritten musical score for the second system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with notes and the label "Ova-bassa". The middle staff has a bass clef and 3/4 time signature, with notes and the label "(Rhythm figure continues)". The bottom staff has a bass clef and 3/4 time signature, with notes and the label "(Rhythm figure steps)".

Handwritten musical score for the third system, featuring three staves. The top staff has a treble clef and 3/4 time signature, with notes and the label "mf". The middle staff has a bass clef and 3/4 time signature, with notes. The bottom staff has a bass clef and 3/4 time signature, with notes and the label "Ova-bassa".

Previous page: Let's move to Cleveland, opening (repetitions left out). Transcription: KS (update 2005, 3rd printed edition 2007).

Return of the central themes

- 15:11 Theme 2.
- 15:34 Theme 1.
- 16:06 Theme 2 with lyrics, "Let's move to Cleveland".
- 16:42 End.

"Does humor belong in music?" was also used as the title for a DVD, that regarding songs partly overlaps with the CD, but is entirely taken from a single different concert, namely at the New York Pier. The idea behind the CD and DVD was an all across selection from the 1984 tour, not specifically the release of new material, otherwise Zappa could for instance have included "Ride my face to Chicago". Still, when you include the solos, more than half of the 60 minutes on the CD is unreleased music. Eventually the 1984 tour would become very well covered, with apart from "Does humor belong in music", about three CDs in the YCDTOSA series and many solos on "Guitar".

Hot plate heaven at the Green hotel - For Giuseppe Franco

The image shows a handwritten musical score for the piece "Hot plate heaven at the Green hotel". The score is written on three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of the word "bvbassa" written in the bass line. The score is marked with "1" and "5" in boxes, indicating specific measures. There are also handwritten annotations like "Threetimes" and "used". The notation is dense, with many sixteenth and thirty-second notes, and some measures contain complex rhythmic patterns.

Hot plate heaven at the Green hotel, opening. Transcription: KS (3rd printed, 2007; some details in the bass line corrected in 2012).

Note: the sextuplets are here subdivided into two instead of three. Regarding conventions the beats should better be notated with two triplets, but two triplets take up a lot more writing time.

Handwritten musical score for guitar, featuring multiple systems of staves with treble and bass clefs, key signatures, and time signatures. The notation includes complex rhythmic patterns, accidentals, and dynamic markings.

System 1:

- Staff 1 (Treble): Labeled "Guitar" and "12/16". Contains complex rhythmic patterns with triplets and slurs.
- Staff 2 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals.
- Staff 3 (Bass): Labeled "12/16". Contains rhythmic patterns with slurs.

System 2:

- Staff 4 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals.
- Staff 5 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals.
- Staff 6 (Bass): Labeled "12/16". Contains rhythmic patterns with slurs. Includes the marking "8va.-----".

System 3:

- Staff 7 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals. Includes the marking "8va.-----".
- Staff 8 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals.
- Staff 9 (Bass): Labeled "12/16". Contains rhythmic patterns with slurs.

System 4:

- Staff 10 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals. Includes the marking "8va-->".
- Staff 11 (Treble): Labeled "12/16". Contains rhythmic patterns with slurs and accidentals.
- Staff 12 (Bass): Labeled "12/16". Contains rhythmic patterns with slurs.

Previous page; For Giuseppe Franco, 2:30 till 2:48. Transcription: KS (3rd printed edition, 2007).

Zappa's solos are sometimes independent pieces, but normally they are part of songs. Some of the fanatics, the ones with all the bootlegs and giglists, are therefore able to identify which songs they stem from and even to correct Zappa's dates occasionally. "Hot plate heaven at the Green hotel" for instance is good for four solos in total. For the 1984 tour it was agreed upon that halfway the solo the accompaniment would accelerate to double density. What used to be one bar then becomes two bars. It can be heard this way on the "Does humor belong in music" CD. Since the "For Giuseppe Franco" solo on "Trance-fusion" is in the same key and doing exactly the same, it is obviously another "Hot plate heaven" solo. The song re-appeared during the 1988 tour, again with a solo, but this time without an acceleration. It's on "Broadway the hard way" in total and again a similar solo was released on "Trance-fusion", called "Finding Higgs' Boson". Next are the theme from "Hot plate heaven at the Green hotel" and a section from "For Giuseppe Franco" with the double density. The song's theme is in E Dorian and the solo in A Mixolydian (the same notes but with A pedal). In the transcribed section below however the accompaniment is playing a progression.

A couple of times in this study you're getting at the question if you should notate something in 4/4 with triplets or 12/8, in sounding effect being the same. This has been discussed at for instance "I'm the slime" and "Lucille has messed my mind up". In "Hot plate heaven at the Green hotel" its relevance is more than a matter of notational choice only, because in bars 1-4 Zappa is using two subdivisions simultaneously (straightforward 4/4 and beats using triplets).

He's so gay - Bobby Brown

I'll continue with two mainstream pop-songs that can be found on the DVD version only. Regarding its rhythm "He's so gay" is for Zappa-standards unusually straightforward. Not only is the meter regular 4/4, about everything is played on beat. Zappa may complain about most pop music going boom-tick-boom-tick in the Real Frank Zappa book. Something that can be confusing however, is that whenever you find Zappa talking about something he dislikes, you'll also find examples of him doing exactly that. In this bottom section it's about rhythmic and harmonic conventions. What makes "He's so gay" sound interesting, specifically on the "Thing-Fish" studio version, is the way the bass part is handled. I don't know how exactly Zappa created this effect, but it has the accent fluctuating between the left and right channel of the stereo field plus it's made up of more than one single bass line. I've notated it via three staves, one for the left channel, one for the right channel and one for the middle. Zappa about always looked for a stable fully deployed stereo field, so this is something unusual. Already around 1970 he started using the possibility of double-channeling a guitar, with the left channel reacting a bit different to the instrument than the right channel. So he continued playing in stereo ever since. Only during the "Burnt weeny sandwich" guitar solo he let an instrument move between right and left via the simple method of using the stereo buttons from the control panel. What's done here with the bass line is a much more sophisticated manner of letting an instrument vacillate.

1

Now tell me then. Ooh---

---seat, Let's skate a way---

R

M

L

Well--

Maybe--

R

M

L

He's so gay (Thing-Fish), section. Transcription by Kasper Sloots (update winter 2015, deposited at the I-depot, The Hague).

Bottom three bass staves: R, M and L stand for right, middle and left channel.

In case of "Bobby Brown", Zappa's choice for following pop-standards paid off, maybe more than he had expected. With "Baby snakes" on the other side it became a hit, though only in some specific European countries (see the screenshot below from swedishcharts.com). The lyrics about a sexually degenerated male got in the way of getting it aired in English speaking countries. With hindsight the song could better have had conventional lyrics as well.

Below follows the construction of these two songs on DVD, mostly global, but filled in with details for the transcribed sections:

He's so gay

- 0:00 Intro. The song is in Bb.

- 0:05 Theme 1

The transcribed section from "Thing-Fish" from above corresponds with the DVD at 0:51 for its starting point. Bars 1-5 are the tail of theme 1. The spoken words in staff 1 are Brown Moses commenting.

- 1:00 Theme 2

Bars 6-9 contain phrases 1 and 2 from theme 2. Harmonically the song so far mostly has been a series of

triads in Bb. During phrase 2 you can see some altered notes turning up. In bar 8 the Bb chord moves down chromatically with a minor second to the A chord. Bar 9 contains the progression Bb-Cm7 (plus Ab)-Bb7-Fm (plus B). So Zappa has briefly modulated here to Bb Mixolydian. Next the example from above stops and phrase 1 gets repeated, followed by a variation upon phrase 2 and a longer coda.

- 1:31 Theme 1 returns.

- 1:57 Theme 3.

- 2:11 Finale. While so far the lyrics of this song have been making fun of gay life, at this point it's given a comic twist. It ends with saying "maybe later we'll all be gay". The example below jumps in at 2:16. It ends with the chord progression I-II 7th-I 7th in Bb (bars 3-6). Ike Willis is starting with an A in bar 5, but lets it resolve to Bb. Also the keyboard part in staff 5 is moving freely through the scale, but neatly ending with the Bb chord.

- 2:26 Bars 6-9. Citation from the Culture Club song with the same title. The melody and chord progression are a variation upon their version. Zappa is using I-II-III-III 7th. If I'm hearing it correctly the last chord has an extra Bb added to it.

- 2:34 Bars 10-11. Transition towards "Bobby Brown". The "He's so gay" track on YCDTOSA VI CD is from the same concert as on the DVD, but doesn't include this transition.

- 2:37 Bars 12-15. Intro in C for "Bobby Brown", still included in the "He's so gay" track.

[1]

5

A bit slower *A bit faster*

Do- you-
Do- you-

8va

8va.b.

III

pp

8va.b.

He's so gay - Bobby Brown, transition. Transcription by Kasper Sloots (update winter 2015, deposited at the I-depot, The Hague).

Bobby Brown

- 0:00 Verse. Beat 4 of bar 15 is used as the pick-up bar for "Bobby Brown". Zappa starts singing theme 1 all by himself at first. The general outlines of "Bobby Brown" have been described briefly by Wolfgang Ludwig (see below). I'm filling it in with some details from the "Does humor belong in music" DVD. The song is in C and theme 1 follows the progression I-VI-II 7th-V. The transcription above stops with bar 20 with the II 7th chord.

- 0:25 Refrain.

- 0:42 Verse.

- 1:08 Refrain. At this point the last example below starts. Its chord progression goes as:

Bars 1-2: IV sustained with the chorus singing IV-III-II-I-IV-III-II over it.

Bars 3: III 7th sustained by bass, keyboard and chorus. Zappa sings the lyrics alone.

Bar 4: VI sustained. Zappa continues solo.

Bar 5: II 7th sustained. Zappa now continues with notes of the melody, while the chorus is singing A and C steadily. The rhythm is speech-influenced and can get syncopic at various points. Here you've got a pretty heavy syncope between bars 5 and 6. Also the drummer follows this (main beats are included for these bars). Also bar 8 looks a bit strange on paper.

Bar 6-8: V sustained. Here the chorus is moving rather freely. Zappa sings the lowest notes, the melody itself. The higher notes are sung by Ike Willis, Ray White and Bobby Martin, forming improvised harmonies. In bars 7-8 all four are following their own melodic line. Basically the "Does humor belong in music" version and the original on "Sheik Yerbouti" are the same. It's details like these specific notes by the chorus, that form the difference.

Bars 9-10: Other than on Sheik Yerbouti, you're here having a unisono G note following the "I wonder, wonder" text. On "Sheik Yerbouti" the text is also only using the G, but the accompaniment follows the progression V-IV-III-V and the bass is descending from G to D to ultimately the C of the verse.

- 1:24 Verse. The example below stops here after the first two bars.

- 1:49 Refrain.

- 2:28 End.

[1]

Handwritten musical score for system [1]. The score is in 4/4 time and features vocal lines and piano accompaniment.

Vocal Lines:

- Top Vocal Line:** Lyrics: "Oh— god I— am ---". The melody starts on a whole note, followed by eighth notes, and includes a triplet of eighth notes.
- Bottom Vocal Line:** Lyrics: "Oh— god I— am ---". The melody follows a similar pattern to the top line, with a triplet of eighth notes.

Piano Accompaniment:

- Pra (Piano Right Hand):** Features a series of chords and a triplet of eighth notes. Dynamics include *mf* and *mp*.
- Brab. (Piano Left Hand):** Features a series of chords and a triplet of eighth notes. Dynamics include *mf* and *mp*.

[5]

Handwritten musical score for system [5]. The score is in 4/4 time and features vocal lines and piano accompaniment.

Vocal Lines:

- Top Vocal Line:** Lyrics: "mi-strable-- --bit ch-- --which-- I". The melody includes eighth notes and a half note.
- Bottom Vocal Line:** Lyrics: "mi-strable-- --bit ch-- --which-- I". The melody follows a similar pattern to the top line.

Piano Accompaniment:

- Pra (Piano Right Hand):** Features a series of chords and a triplet of eighth notes. Dynamics include *mf*, *mp*, and *pp*.
- Brab. (Piano Left Hand):** Features a series of chords and a triplet of eighth notes. Dynamics include *mf*, *mp*, and *pp*.

9

won-der--

-- So I went--

pp

mp

Bob.

Bobby Brown, section. Transcription by Kasper Sloots, with basic material by W. Ludwig (update winter 2015, deposited at the I-depot, The Hague).

There's a number of ways for identifying chords. In the Ludwig study you'll sometimes find a coding, used in Germany only. In my study you'll also find different methods, so a brief overview might at this point be handy for knowing what the German symbols stand for. Even so there are more notational variants.

Chord identification with numbers, related to scales and their tonic:

- In Europe chords are identified by their root note, corresponding with a scale step, identified with the Roman numbers I to VII. Chords are always interpreted as derived from stacking thirds. Two thirds form a 5th chord, three a 7th chord etc. Not all thirds have to be present.
- In the US the same idea gets applied with an extra distinction. Major chords use an uppercase, minor chords a lowercase Roman number.
- The German variant uses the series T-Sp-Dp-S-D-Tp-(VII) instead of I-VII. T stands for tonic, Sp for subdominant parallel etc.

Identification of diatonic chords by their root note plus symbols for the type of chord:

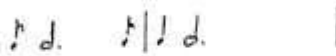
This is the common method in songbooks. The major triad on C gets the symbol "C", the minor triad "Cm", the dominant 7th "C7" etc.

Chords in general:

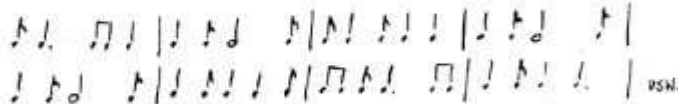
- By simply mentioning the individual notes in the chord, for instance F-C-E-G-B.
- By naming the intervals as the number of minor seconds between the subsequent notes. F-C-E-G-B then becomes 7-4-3-4.
- This can be refined by identifying the octave the notes are in as well. The central C gets called C4. When you move this C an octave down you get C3, and by going up you get C5. By the standard that A4 has the frequency of 440 Hz, chords can be identified in an absolute manner.

4. k) *Bobby Brown (SHEIK YERBOUTI)*; 2:44 Min.

Metrum: 4/4

Grundrhythmen: 

(Baß)



(Gesang)

Form: a - a - b (2 Strophen - Refrain)

a - a - b

a - a - b - b'

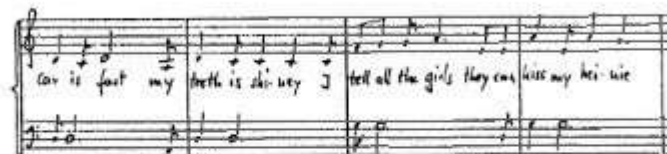
Harmonik: T - Tp - Sp - D

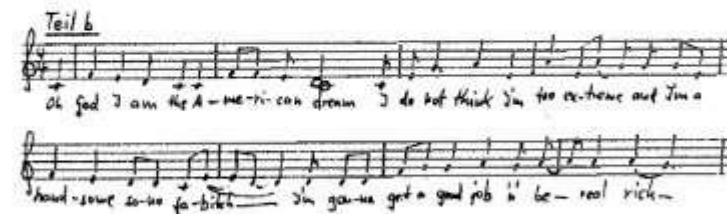
S - Dp - Tp - Sp - D

Melodik:

Teil a

Grundmuster



Teil b

head-sore so-so fa-bi-ous you gon-na get a good job to be - real rich-

Besonderheiten: viele Keyboards (Synthesizer); Doo-wop-ähnlicher Begleit-
gesang: "la la la laa", "Uh la la" etc.

Bobby Brown as analyzed by W. Ludwig.

swedishcharts.com

FRANK ZAPPA - BOBBY BROWN (SONG)

Label:	CBS
Entry:	1979-07-27 (Position 7)
Last week in charts:	1991-07-31 (Position 34)
Peak:	1 (3 weeks)
Weeks:	22
Place on best of all time:	472 (1940 points)
Year:	1978
Music/Lyrics:	Frank Zappa
Producer:	Frank Zappa
World wide:	ch 🇨🇭 Peak: 5 / weeks: 24 de 🇩🇪 Peak: 4 / weeks: 50 at 🇦🇹 Peak: 2 / weeks: 31 se 🇸🇪 Peak: 1 / weeks: 22 no 🇳🇴 Peak: 1 / weeks: 26

7" Single
CBS CBS S 8216 (de)

7" Single
CBS CBS 7485 (nl)

Other tracks from Does humor belong in music?

CD and DVD:

- "Zoot allures": the original 1976 recording gets dealt with in the corresponding section.
- "Trouble every day" follows the "More trouble every day" song from "Roxy and elsewhere". Only the lyrics overlap with the first edition of "Trouble every day" from "Freak out!".

DVD only:

- "The dangerous kitchen" is or used to be available via Barfko Swill (transcription by Steve Vai).
- "Keep it greasy": excerpts from two earlier versions are present in the FZ:OZ section.
- "Honey, don't you want a man like me?": four versions are coming by in the YCDTOSA section.
- The scores from "Dinah-Moe Humm" and "Cosmic debris" are available via the Hal Leonard guitar books series (see the Overnite sensation section).

FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION: POLITICS

On the "Does humor belong in music" DVD "Hot plate heaven" gets interrupted by an interview section and the solo isn't included (screenshot to the right). The song's lyrics and the interview part are about Zappa's aversion of the Republican Party and his political ideas would become more and more present on his albums and in his other activities. In 1985 he opposed the idea of parental advisory stickers on rock albums, doing many interviews on the subject, and the 1988 tour had an outspoken anti-Republican character. During the turnover in Eastern Europe he was seen by various people as a herald of intellectual freedom, among them the newly elected president Vaclav Havel of Czechoslovakia. He visited Russia several times, trying to interact for business deals. The zenith became his encounter with Havel, that reached the international press. In 1991 he talked a while about the idea of running for president in interviews and doing a feasibility study. It was expressed at a time when the Republicans were in office for quite a while and the Democrats failed in presenting an appealing alternative. Zappa considered Reagan a moron and abroad Reagan was indeed seen by many as a caricature of the presidency rather than as someone with political insight. Eventually no real steps were taken, nor any program items spoken of. His ill health at that time would have ruled out campaigning anyway. Probably he was more interested in the publicity effect, than that he thought he had any chance. The Libertarian party however had contacted him if he was interested in becoming a candidate on their behalf.

"Frank Zappa meets the mothers of prevention" contains a large collage piece, called "Porn wars". It includes several passages from the Senate's committee hearing about lyrics on rock albums, with Zappa being one of the artists being interviewed. Apart from Zappa himself you can hear some of the senators speaking. Zappa recorded the event himself with a tape recorder he had brought with him in his handbag. The ZFT would later on release the whole interview on a separate CD, called "Congress shall make no law", the opening words from the first amendment to the constitution of the U.S.A.

1. I don't even care

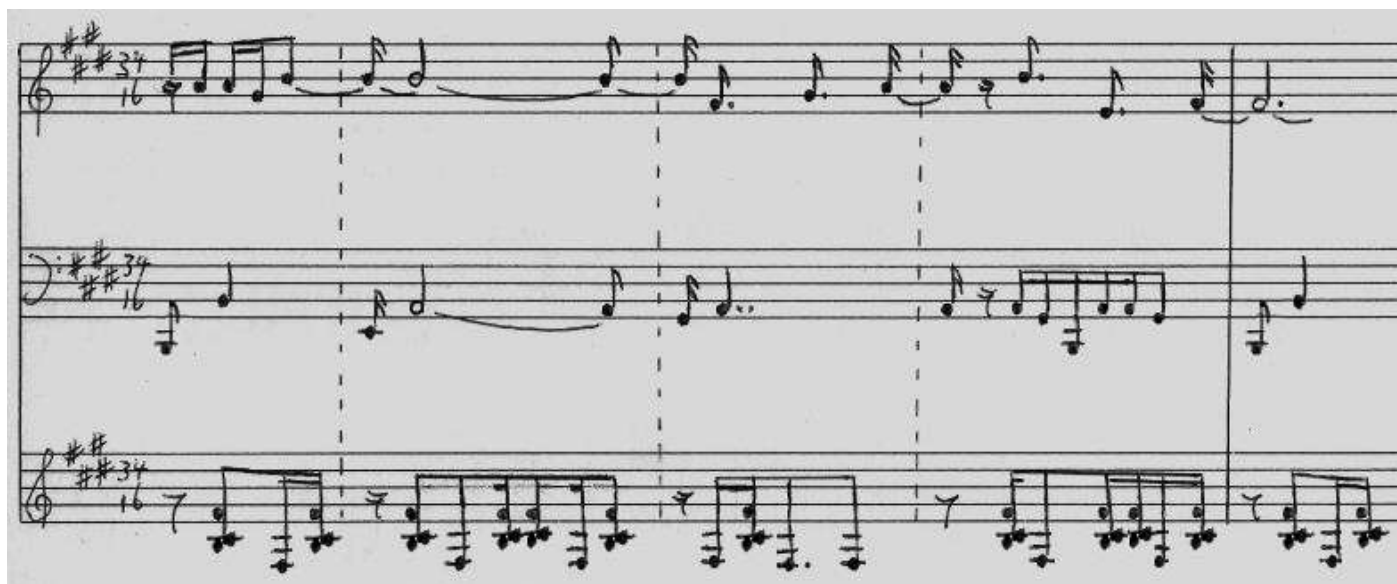
"The mothers of prevention" originally had different U.S. and European LP versions. Luckily it's all united on the current CD version, because it's all worthwhile. The "porn wars" issue was American politics, but understandable for everybody, and similar discussions are raised elsewhere as well. The CD was clearly compiled for the occasion. It's a mix of unreleased recent material from Zappa's closet without being related, but with enough quality per item. The opening piece "I don't even care" for instance has nothing in common with the two synclavier examples from below.

It features Johnny Guitar Watson on a Zappa album for the third time. Zappa admired Watson as a guitar player. He was one of his examples when he started to learn to play the guitar. On Zappa's albums however Watson was invited for his voice. He could improvise in a funny agitated way and gets credited for the lyrics on this one. He's singing and talking over a vamp all through, in this case made up of a bass movement and a chorus (bars 6-8, staff1). It's E Mixolydian, accompanied by an ongoing E chord in 16th notes. Photo to the right of Watson downloaded, source unknown.

I don't even care, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

2-3. One man, one vote - Little beige sambo

The A-B-A construction from "G-spot tornado" (see the Jazz from hell section) is also used in "One man - one vote" from "FZ meets the mothers of prevention". Whereas "G-spot tornado" is fit for human performance, this applies less to "One man, one vote", because it's deliberately using the synclavier for creating odd rhythms. This piece begins with a bass theme lasting 34/16, with an uneven subdivision, over which the opening theme is played. The opening B in staff 2, the returning B in the lead melody and the constant present Bsus2 accompanying chord in staff 3 can be seen as setting the scale to B Mixolydian.



One man, one vote, opening. Transcription: KS (update 2005, 3rd printed edition 2007).
See also the comment in the main text about the presence of dashed lines in this transcription.

The synclavier pieces based upon note entry can be printed out from the machine, so it's kind of useless trying to transcribe much of this material in detail. This fragment from "One man - one vote" is a transcription by myself and not 100% accurate. I also don't have a good reason to subdivide the bass theme that lasts 34/16 in total, the dashed lines are sort of arbitrary. "Little beige sambo" is another synclavier piece, as well as the next track. Several prints have already been handed out to orchestras (see the CDs and scores section).

4-5. Aerobics in bondage - We're turning again

"Aerobics in bondage" opens with two melodies that are alternating each other rapidly (that is when one staff holds a note, the other staff takes over the melody). In the last three bars in the example the two melodies are getting to play more jointly, thus becoming more polyphonic in style. This example apparently has no constant meter, and I can't guarantee what meters Zappa used typing it in. Below I've followed the returning high E note to start a bar.



Aerobics in bondage, opening. Transcription: KS. The meters here are my notational choice not meant as compelling (the original score can be printed out from the synclavier). Update 2006, 3rd printed edition 2007.

The eighth note is used as the time unit all through these bars. Harmonically it's another example that you can interpret either as made up of scale fragments or as atonal/chromatic altogether. With "We're turning again" we're getting at a recording with Zappa's regular rock-band. It's one last time kicking at remnants from the hippie era. In his biography you can read why Barry Miles finds the lyrics of this song particularly tasteless.

6. Alien orifice

Handwritten musical score for "Alien orifice" opening. The score is written on five systems of three staves each. The top staff is for the lead melody, the middle for Right Hand Guitar, and the bottom for Double Bass. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten notes include "mf", "pp mf", "mp", "Keeps repeating", "Rh. guitar continues", and "Rh. guitar Chords: Gsus2 D D Gsus2". Measure numbers 1, 5, 9, 13, and 17 are marked at the beginning of their respective systems. The score ends with a double bar line and repeat dots.

Alien Orifice, opening. Transcription: KS, with the lead melody being based upon the original score (update 2013, deposited at the I-depot, The Hague).

Handwritten musical score for three systems, each containing four staves. The notation includes various musical symbols, dynamics, and performance markings.

System 1:

- Staff 1: Treble clef, key signature of two flats, 4/4 time. Starts with a triplet of eighth notes, marked *mf*. Includes a first ending bracket labeled [1].
- Staff 2: Treble clef, key signature of two flats, 4/4 time. Starts with a triplet of eighth notes, marked *mf*. Includes a dynamic change from *f* to *pp*.
- Staff 3: Treble clef, key signature of two flats, 4/4 time. Includes a dynamic change from *p* to *pp*, and another from *mp* to *p*.
- Staff 4: Bass clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.

System 2:

- Staff 1: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 2: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 3: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 4: Bass clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.

System 3:

- Staff 1: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 2: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 3: Treble clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.
- Staff 4: Bass clef, key signature of two flats, 4/4 time. Includes a triplet of eighth notes, marked *mf*, and a triplet of eighth notes marked *p*.

Handwritten musical score for 'Alien Orifice', showing measures 10, 13, and 14. The score is for a string quartet with parts for Violin I (Va), Violin II (Vla), Viola (Vla), and Violoncello/Double Bass (Vab.).

Measure 10: 14/16 time signature. The Violin I part has a melodic line with a 14/16 time signature. The Violin II part has a melodic line with a 14/16 time signature. The Viola part has a melodic line with a 14/16 time signature. The Violoncello/Double Bass part has a melodic line with a 14/16 time signature. Dynamics include *p*, *mf*, *pp*, and *mp*. Articulation includes accents and slurs. Fingerings include 3, 6, and 9.

Measure 13: 3/4 time signature. The Violin I part has a melodic line with a 3/4 time signature. The Violin II part has a melodic line with a 3/4 time signature. The Viola part has a melodic line with a 3/4 time signature. The Violoncello/Double Bass part has a melodic line with a 3/4 time signature. Dynamics include *p*, *mf*, and *pp*. Articulation includes accents and slurs. Fingerings include 3, 6, and 9.

Measure 14: 3/4 time signature. The Violin I part has a melodic line with a 3/4 time signature. The Violin II part has a melodic line with a 3/4 time signature. The Viola part has a melodic line with a 3/4 time signature. The Violoncello/Double Bass part has a melodic line with a 3/4 time signature. Dynamics include *p*, *mf*, and *pp*. Articulation includes accents and slurs. Fingerings include 3, 6, and 9.

Alien Orifice, return of the opening theme.

Transcription: KS, with the lead melody being based upon the original score (update 2013, deposited at the I-depot, The Hague).

"Alien orifice" belongs to the series of scores that the ZFT offers (or used to offer) for rent to ensembles that want to perform Zappa's music. For private persons the availability of these scores has become more and more difficult, which leads to the awkward situation that for this study I'm sometimes forced to transcribing something that some other people already must have lying on their shelves. In this case the lead melody from the opening is present in the Ludwig and Clement studies. I've transcribed the remainder rather detailedly from the performance on "FZ meets the Mothers of Prevention". There are obviously version differences between this execution and the 1981 live version that got released on YCDTOSA vol. VI, though the sections below are relatively similar. There are also differences with the sheet music (see below at this paragraph). "Alien orifice" is made up of five instrumental blocks, with the final block being a reprise of the opening block followed by a coda. The opening block contains the main theme, played twice. It's made up of four phrases of four bars each, that every time begin with the same rhythmic figure for their first bar. What makes this theme interesting is that all phrases get harmonized in a different way. To be sure I have the scales identified correctly, I had to transcribe the slow arpeggio-like figures in the second example as well. The opening block has something of a triple tonality. The theme itself has A as its central note (in the Ludwig study it's presented as an example where Zappa is repeating notes in a melody). Next you've got an ongoing Gsus2 chord by the rhythm guitar. The bass follows a jazz-type walking bass, thus the pedal notes are relatively weakly present. Taking these pedal notes as tonic you get:

Opening block, first statement of the central theme:

- Bars 1-4: Eb Lydian. Apart from the Gsus2 etc. chord for the rhythm guitar, no other chords are used. It's audible lightly in the background, and you have to listen carefully to notice that it changes a couple of times. The harmonic climate, that surrounds the melody, is thus more determined by the bass line.
- Bars 5-8: E minor (Aeolian).
- Bars 9-12: C Lydian.
- Bars 13-16: G Dorian.

Repetition of the central theme:

- Bars 17-20: Eb Lydian. The melody now gets played in the form of a series of 5th chords. The A now appears as the highest note of the F chord. The transcription stops at bar 19. I'm continuing below with describing what you can hear on album.
- Bars 21-24: E Dorian. During bars 5-8 the C appears only once as natural. Here the A becomes part of the F#m chord with a C#, thus here it's E Dorian.
- Bars 25-28: C Lydian. The A becomes the D chord.
- Bars 29-32: G Dorian. The A becomes the F chord at first, but at its off-beat second appearance in bar 29 immediately turns over to Faugm, where it stays till bar 31, beat 1. Next you get the progression F-Em-Fm-Bb-C-D-F#m etc.

Return of the central theme during the final block (2nd example):

- Bars 1-4: G minor (Aeolian). The Gsus2 chord does not return. The bass is now more clearly playing pedal notes. Here you've got chords/scales as strings in the form of arpeggios, and some uncommon wider chords. In bar 1 it's II 7th (or Am7-5). In bars 2-3 it's VII 9th.
- Bars 5-8: Bb minor variant. The series of notes used here is Bb-C-Db-Eb-Fb-G-A, thus not a standard diatonic scale. In bar 8 the F, as played by the bass, becomes natural again.
- Bars 9-12: A Mixolydian. Some chromatic elements are added: the Eb in the figure from staff 1 in bar 10, and the Bb in staff 2 in bar 11.
- Bars 13-16: C Dorian. Again a chromatic element turns up by the F natural switching to F# in bar 16. After this bar the coda begins. "Alien orifice" and more specifically "Aerobics in bondage" have wild codas. Since both pieces are multi-scale, there is no standard coda to end with. It could end in every manner and Zappa takes advantage of this by also letting the coda jump through a number of scales. At the end it looks like Zappa wants to close this piece in E minor, but the final chord is simply the D chord (VII in E minor or moving over to I from D Mixolydian).

The number of examples in this study, that compare the sheet music with the albums, show that it is more a rule than exceptional that album versions differ from the sheet music (see also the Uncle Meat section). "Alien orifice" seems to be yet another example of the score and CD going differently. In the study by B. Clement you can find two examples from what must be the score the ZFT has for rent. During the reprise Clement found examples of what Tommy Mars has referred to as the "minor Lydian" chord. Upon C he describes it as the Cm chord mixed with the D chord (Clement 2009, p. 207). The chord you're then getting at is C-D-Eb-F#-G-A. The minor third explains the "minor" part of the term, while the augmented fourth is typical of the Lydian scale. The score version appears to have pedal notes/chords as follows (pages 368-9 of the Clement study):

Initial statement of the theme:

Phrase 1 (bars 1-4 of my 1st example): EbM7, the scale-chord combination then becoming Eb Lydian.

Phrase 2 (bars 5-8): Em11 and E Dorian.

Phrase 3 (bars 9-12): CM7 and C Lydian.

Phrase 4 (bars 13-16): Gm and G Dorian.

Phrase 1:

Chord: D[5-3-2-5-4-7]

Scale: C Dorian (substitute for Eb Lydian)

Phrase 2:

Chord: D[8-1-6-1-2-5]

Scale: G Minor Lydian (2) (substitute for E Dorian)



Chord: D[3-3-1-3-4-7]

Scale: A Minor Lydian (1) (substitute for C Lydian)



Chord: D[1-3-4-7-4-3]

Scale: C Minor Lydian (2)

Alien Orifice, reprise of the opening theme. Score version as reproduced in the B. Clement study. See the main text for Clement's use of terms.

Reprise of the theme:

Phrase 1 (bars 1-4 of my 2nd example): G-C-Eb-F-Bb-D-A.

Phrase 2 (bars 5-8): Bb-F#-G-C#-D-E-A or the G minor Lydian chord in a different following order with an additional F#.

Phrase 3 (bars 9-12): A-C-D#-E-G-B-F# or the A minor Lydian chord in a different following order with an additional G.

Phrase 4 (bars 13-16): B-C-Eb-G-D-F#-A or the C minor Lydian chord in a different following order with an additional B.

As you can see the pedal notes and scales of the initial exposition of the theme are (largely) the same, but the chords being played on "FZ meets the Mothers of Prevention" are different. Phrase one of the reprise goes similar in both versions. The use of the minor Lydian chord during phrases 2-4 is specific for the score version. Its root notes are still returning as pedal notes on album for phrases 2-3, but here the harmonies are forming figures, that are moving more freely. For phrase 4 the album version is using a C as pedal note instead of a B.

Why Clement calls phrase one of the reprise C Dorian gets explained on page 212 of his study: "For the accompaniment of the reprise, Zappa provides both chord symbols (not given) and pitch-space realizations of these symbols. As can be seen, these realizations are all seven-note Chord-Bible harmonies. Of these, only the chord accompanying phrase 1, the diatonic D[5-3-2-5-4-7], is unconfirmed. Though the lowest note of this chord is G, Zappa's chord symbol (not given) indicates C as its true root." The D[...] notation stands for the pitch-space realizations (number of minor seconds intervals between the subsequent notes). Apparently Zappa also used chord symbols, indicating the root notes, which Clement used for writing out the chords in the first bar of each phrase. See his own study or the left menu of this site for what he means by Chord-Bible harmonies.

7-8. Yo cats - What's new in Baltimore?

The image shows a handwritten musical score for a piece titled "Yo cats - What's new in Baltimore?". The score is written on three staves (treble, bass, and a lower bass staff) and is divided into three systems, each starting with a boxed bar number: 1, 7, and 12.

- System 1 (Bars 1-6):** The first staff (treble clef) starts with a key signature of one sharp (F#) and a 5/8 time signature. It contains a melodic line with notes and rests, marked with "mf" (mezzo-forte) and "8va--7". The second staff (bass clef) also starts with a key signature of one sharp and a 5/8 time signature, with notes and rests, marked with "mf". The third staff (bass clef) starts with a key signature of one sharp and a 5/8 time signature, with notes and rests, marked with "mf" and "8vab.".
- System 2 (Bars 7-11):** The first staff (treble clef) starts with a key signature of two sharps (F#, C#) and a 3/4 time signature. It contains a melodic line with notes and rests, marked with "mp" (mezzo-piano). The second staff (bass clef) starts with a key signature of two sharps and a 3/4 time signature, with notes and rests, marked with "Repeats". The third staff (bass clef) starts with a key signature of two sharps and a 3/4 time signature, with notes and rests, marked with "Repeats".
- System 3 (Bars 12-15):** The first staff (treble clef) starts with a key signature of two sharps and a 4/8 time signature. It contains a melodic line with notes and rests, marked with "PP" (pianissimo) and "mf". The second staff (bass clef) starts with a key signature of two sharps and a 4/8 time signature, with notes and rests, marked with "Repeats" and "Bars 9-12 Repeat". The third staff (bass clef) starts with a key signature of two sharps and a 4/8 time signature, with notes and rests, marked with "Repeats" and "8vabassa".

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The handwriting is in black ink on white paper.

What's new in Baltimore? (1982), 0:32-0:57. Transcription: KS, main melody in bars 1-11 by Wolfgang Ludwig. Update 2009, deposited at the I-depot, The Hague; Ludwig part published in 1992.

The music of "Yo cats" was co-written with Tommy Mars, credited under his official name Mariano. It's sung by Ike Willis with basic accompaniment. The lyrics (by Zappa) are using that many slang expressions, that in this case some explanation as in the Slaven and Russo books is welcome. It appears to be about session musicians seeking ways to maximize their income at the expense of others. "The mothers of prevention" album sleeve hardly gives any information about the recording dates. The personnel stems from both the 1982 and 1984 tours. Apparently Zappa didn't feel like including live material from the 1984 tour, for which he already had a CD in mind.

"What's new in Baltimore" exists in three versions. One from the 1982 tour, one from the 1984 tour and the one on "The mothers of prevention". According to the bootleg collectors this last version is the way the band played the song during the 1981 tour. There are also two musical reasons for why this version precedes the other two. First it's played closer to the draft score as Zappa probably wrote it down. That is a lead melody, bass pedal notes and chord indications. The Ludwig study includes a transcription of the "The mothers of prevention" version in this form. The 1982 version, transcribed here, already includes an amount of freedom that you can take when you're playing it for a while. The bass opens a bar with a pedal note, the vibes take care of the lower notes of the melody and the keyboard has its accents on the higher notes. For the remainder the parts don't have to be in exact parallels. Secondly the 1982 version is played a bit faster and the 1984 version considerably faster. The metronome tempos of a quarter note are approximately:

- The mothers of prevention (1981): 150.
- YCDTOSA V (1982): 155.
- Does humor belong in music? (1984): 175.

The song is made up of two almost unrelated halves. The opening part is a sequence of various shorter melodies in meters and keys that keep changing. The transcribed part shows the use of 5/8, 4/8, 3/4 and 7/8. The opening melody (bars 1-6) is in E Dorian. Bars 7-8 are making a transition. The second theme (bars 9-16) is in E. Bars 17-20 offer an atonal/chromatic variation upon the opening theme, now including counterpoint lines. Bars 21-22 get repeated. They are diatonic again, but without a clear key note. The second half of the song on the other hand is a guitar solo in normal 4/4 with only the last chord of the first half making a link.

9. Porn wars

"Porn wars" is the centerpiece of the album, lasting 12 minutes. It's a collage, constructed with the aid of the synclavier. You can hear a number of senators speak during the Senate's committee hearing, addressing the issues the PMRC had brought up. This PMRC, the Parents' Music Resource Center, was headed by a number of wives of politicians. Elizabeth "Tipper" Gore being the most prominent member. Both she and her husband are among the people listed in the album liner notes. The statements by the senators aren't directly commented upon, but indirectly mocked at by putting their words in a loop mingled with synclavier samples.

Very roughly the outlines go as:

- 0:00 Senator Danforth: "The reason for this hearing ..."
- 0:21 Senator Hollings: "I've had the opportunity ..."
- 1:32 Collages #1, "Rape, incest, it's outrageous filth ..."

1

mf And the ef-fects-
mf So Wild —
mf Rape,
in-cest, it's out-ra-ge-ous-filth.
p mp p
mf

14

- of such Ly-rics, well ad-just- ted child, may not be ca-tar, -clys-mic. It's --

Of such Ly-rics, child may not be, ca-ta-, -clys- mic.

Like well-kids. It's out ra-(ge-ous)-

bo

bo

3

Previous page: Porn wars, 1:32-1:41. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

Drumset notation (bottom up): bass drum, various ticks/scratches, hi-hat, cymbal (the types not that precisely indicated, the rhythm is more relevant).

The example above is the opening bars of this collage section #1. The synclavier starts normally in 4/4, but the spoken parts are put on top of it in a deliberate irregular way. They are made up of snippets of some words from the senators testimonies, sped up and slowed down at will, while the rhythm of the spoken words is superimposed upon the 4/4 basis irregularly. It's meant to create a chaotic atmosphere with people speaking through each other, while the sustained notes of the synclavier offer some relative calmness. It's difficult to catch spoken words in midi format, so the two on-line midi examples sound less recognizable than elsewhere in this study. When composing on the synclavier, Zappa typed in the drum part too. In this case I've included this part in the transcription, being an essential element in the written composition. Literally putting the collage parts on paper is terrible. What you can see happening here is two text parts, reciting the same words, but in a different manner. The pitches are unequal and the rhythm is uneven most of the time. In bar 3 the words "of such lyrics" start equal. In bar 4 everything is uneven, not just the two voices among themselves, but also their relationship with the synclavier part. In bar 5 the words "it's outrageous filth" get sped up. This is getting more and more exaggerated throughout the piece, to the point of making "maybe I can make a better rock star" sounding like some sort of a disco jingle between at 6:40 and 7:22.

3:18 1967 Piano people (see the Lumpy Gravy section): "This must be the end of the world ...".

3:27 Collages #2, "What is the reason for these hearings ...", "sex ...".

4:02 Collages #3, Senator Hawkins: "I might be interested what kind of toys your kids ever had."

5:50 Collages #4, Senator Gore: "I find your statement very interesting ...".

6:08 Collages #5, "Wait a minute ... maybe I can make a better rock star ...".

6:21 1967 Piano people: "They don't even understand their own music ...".

6:41 Collages #5 cntd.

7:23 Collages #6, "Rock, rock, porn rock ...".

8:13 Thing-Fish: "We will get back to the whi(m)p ...".

8:27 Rock music, "I see some of y'all be frowning ...".

This is the only section, that you could call musically standard with a rock progression in 6/8, though not consistently so. As you can see, the bass part is using a subdivision into four during the second half of bars 2-4, as if playing in 4/4 at these points. For the lyrics Zappa is re-using lines from "Galoot up-date" from "Thing-Fish" unaltered, as he's also doing with the 1967 piano people. He lets these citations express his opinion, rather than using his own words from his testimony. Like above with the senators, the text by "Thing-Fish" is spoken and superimposed upon the rock theme in an irregular manner. He did give many interviews that expressed his ideas more directly and the ZFT has released his integral testimony on their release "Congress shall make no law". Harmonically this rock passage is a chord progression in F# minor. It begins with a F#m/F#m7 - D alternation, repeated a few times. The example above has this alternation two times. Next it gets followed upon by A - A (augmented 5th) - D - A progression over an A pedal by the bass, thus a modulation to A Mixolydian or major.

9:23 Collages #6, Senator Gorton: "Mr. Zappa, I am astounded ...".

11:42 Collages #6 cntd., "Mr. Zappa, thank you very much for your testimony ...".

12:03 End.

mf I see some of y'all be row-hin', 'cause may-be yethink what I's tel-ling you's

mf pp

f mf

mf

Bvab. mf

a lie-, am-I-right? Let's just have a test. How ma-ny(of) you nice folks--

mf

mf

Bvab.

Porn wars, 8:27-8:37. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).

10. H.R. 2911

Handwritten musical score for H.R. 2911, measures 1:25-1:36. The score is written on ten staves, each labeled with an instrument or section:

- Harp**: Two staves at the top, featuring complex melodic lines with many accidentals and a 12-measure rest in the first staff.
- Flute**: A single staff with a melodic line and a 3-measure rest.
- Violin**: A single staff with a melodic line and a 3-measure rest.
- Clarinet**: A single staff with a melodic line and a 3-measure rest.
- Horn**: A single staff with a melodic line and a 3-measure rest.
- Bassoon**: A single staff with a melodic line and a 3-measure rest.
- Jazz**: A single staff with a melodic line and a 3-measure rest.
- Cello**: A single staff with a melodic line and a 3-measure rest.
- Woodblocks**: A single staff with a melodic line and a 3-measure rest.
- Drums**: A single staff at the bottom with a melodic line and a 3-measure rest.

The score includes various musical symbols, accidentals, and performance markings. The bottom staff (Drums) includes the notation "(wrah)" and "(hrah-hrah)".

H.R. 2911, 1:25-1:36. Transcription: KS (update Winter 2018, deposited at the I-depot, The Hague).
 Drumset notation (bottom up): bass drum, tom, various ticks/scratches/undefined noises, hi-hat.

"H.R. 2911" is another collage, this time solely made up of synclavier samples. The title is the code for a law proposal that would tax blank recording tapes. This tax would be returned to the copyright holders of the music the people would probably copy on these tapes at home. By itself it had nothing to do with the PMRC proposals, but it was thought that a combination of regulations could make the record industry more receptive to the ideas of the PMRC. Eventually no laws were made, but parental advisory stickers did turn up for a while. To the right an outtake from the CD backside drawing by John Dearstyne.

This piece knows no themes in its standard definition. It rather sound as one big through-composed melody, hocketing with its notes popping up in quite a number of staves. Just 11 seconds already takes up a page. It's made up of motifs, note-strings and sustained notes. Combined you're getting at some sort of harmonized melodic line, accompanied by snorks and other undefined sound samples as well. Apart from these snorks it sounds as chamber music with a percussion section. I can't include these snorks in midi format, but I've indicated them at the bottom of the score. For this reason the on-line midi file sounds less recognizable than I'd wish. The synclavier at this point had sounds imitating acoustic instruments, but not with the quality of how Zappa added them later on by sampling real acoustic instruments. Other collages as "N-lite" and "Beat the reaper" can contain regular themes (see the Civilization phaze III section). The constant factor in "H.R. 2911" are the bass drumbeats. Listening to the record it's impossible to discern downbeats, so I can't tell where Zappa may have put the meter lines. I've used dashed lines in the example just for readability, as if it's in 4/4.

JAZZ FROM HELL: THE SYNCLAVIER #1

In 1983 Zappa achieved a synthesizer that could play computer-programmed compositions, called a synclavier. The synclavier provides means to execute high tempos and the constant repetition of accompanying figures, which would become fatiguing to impossible for human players. Zappa in The real FZ book: "Anything you make up, can be played or typed by the machine. One of the things I'm using it for, is the creation of complex rhythms, that I can have executed accurately by different groups of instruments. With the Synclavier you can have every imaginable group of instruments play the most complex passages because the little fellows inside will always play it with a millisecond precision degree... Some things live musicians do and machines don't are good and some are bad. One of the good things live musicians do is improvise. They respond to the moment, and can play with more expression than a machine. (Not that a machine knows no expression, but I have to type in a lot of numbers to instantly get the same amount of expression as of a well-rehearsed band)...Machines don't get drunk, stoned, or fired and don't need help to carry their families with them from here to everywhere in cases of emergency."

The synclavier was first used for accompanying the spoken parts of "Thing-Fish". Next compositions performed on it appeared on "The perfect stranger" and the 1985 release "FZ meets the mothers of prevention". With the exception of one guitar solo the instrumental album "Jazz from hell" (1986) is all composed on the synclavier. The album makes full use of the instrument to get perfect high tempo recordings of complex compositions. It's the first one from three official CDs by Zappa himself with mainly synclavier music on it. Additional material has been released by the ZFT.

1. Night school

"Night school" from "Jazz from hell" has something of a written out improvisation, for it's an ongoing melodic movement without returning themes. It's played over a repeated bass motif, sometimes interrupted for a bar to make change. The section below is from the part where the motif is moving from C pedal to Ab pedal. The basic scale is Lydian in both cases, though you have a lot of chromaticism going on. In the Ab pedal part you for instance have the Ab and Ab augm. 5th chords alternating.

The subsequent pedal notes in "Night school" constitute the following modulation scheme:

- 0:00 Two bars with drums only.
- 0:07 C Lydian.
- 0:53 C# minor.

A chromatic element runs through much of this piece. At 0:54 the melody plays the C# minor scale downwards, while the underlying chord is the uncommon combination E-A#-D#, followed by E-F#-B-E (Esus2). You might call the A# a chromatic passing note in this context. Or a mingling of minor with Dorian.

- 1:07 C Lydian.
- 2:02 C# major.
- 2:16 C# Dorian variant (with a major 7th).
- 2:22 C Lydian.
- 2:54 Ab Lydian.
- 3:21 G minor.
- 3:26 C Lydian.
- 4:11 F# pedal, semi-chromatic, semi-diatonic.
- 4:35 C Lydian.
- 4:50 End.

The image displays a handwritten musical score for a piece titled "Night school". The score is organized into three systems, each consisting of three staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second system changes to a key signature of one flat (Bb). The third system continues in the Bb key signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and repeat signs. Handwritten annotations include "Repeats" in the second system, "Ova" above the second staff of the second system, and "(Bass keeps repeating)" in the third system. The score concludes with a final measure in the third system.

Night school, 2:47-3:16. Transcription: KS (update 2005, 3rd printed edition 2007).



Night school, 2:00-2:23. Transcription: KS (update 2019, deposited at the I-depot, The Hague).

The title "Night school" refers to an idea Zappa had for a television program to discuss how news items can get edited. It's being described in the Neil Slaven biography, chapter Once again, without the net. Despite of all the new possibilities the instrument was giving him, the coming years saw a relative decrease in the flow of new compositions and the accent shifted to the compiling of already recorded material. We'll continue with the synclavier in the Civilization Phaze III and Dance me this sections. Night school has been orchestrated and played by a couple of ensembles and orchestras, among others the Ensemble Modern. To my knowledge these re-arrangements weren't done by Zappa himself.

2. The Beltway bandits

"The Beltway bandits" begins suggesting a diatonic composition. You might call the G# the central note and, apart from some passing notes, the chord formed is the G#sus4 chord. It's played in layers and built up irregularly. The piece begins with a bar in 11/16. Next the example below continues in 10/16. It belongs to a group of compositions without clear downbeats. The meter notation is only there as a time unit. It gives these pieces a certain charm of their own, making them sound as an ongoing stream. When

you try to nod your head to it, you'll find it won't work. This goes for several synclavier pieces, but there are also original compositions on paper where Zappa keeps changing the meters all the time or where he's applying syncopes half of the time. In a practical audible sense, these pieces get meterless: they are there on paper, but you can hardly experience them when only listening. This goes for instance for "Igor's boogie" (changing meters) and "The perfect stranger" (syncopes). There are also some solos where Zappa is playing without a rhythm section and not thinking about a meter. Any attempt to notate meters nevertheless in such cases is technically possible but futile. It would get arbitrary, looking weird. Like Steve Vai in the FZ Guitar book, I prefer to notate this as "no meter" rather than attempting some forced meter subdivisions. This is for instance happening during the opening of the "Yo' Mama" solo and in part of the "Heidelberg" solo. In my "Heidelberg" example you can see that at some point Zappa starts playing in a recognizable 4/4 meter, a little before the rhythm section joins in. It's sort of a directing with a guitar instead of a baton.

①



The Beltway bandits, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

I can't guarantee Zappa used 10/16 himself, but it's getting likely by the pattern of the repeating G# note in my staff 4. When the lead melody enters the picture in bar 7, the first impression of a diatonic composition is swiftly diminishing. The accompaniment can sound diatonic, but the lead melody is chromatic. It's played by a number of instruments, for as far as you can call it that way on a synclavier. Rhythmically they are following the same pattern, but the intervals between the notes vary all the time (with maybe some accent on thirds). So you're getting a sequence of chords as well, which makes the overall sound a bit awkward and indefinable.

Most synclavier pieces from "Jazz from hell" are humanly performable. For instance on the 4th and 6th of December 2003, the Asko Ensemble played:

- Outrage at Valdez
- Outside now again
- Get whitey
- The Beltway bandits
- Night school
- Jazz from hell

- G-spot tornado

The arrangements for this specific occasion are delivered by Ali Askin, Django Bates, Ron Ford and Corrie van Binsbergen. Some more details can be found at https://www.united-mutations.com/a/asko_ensemble.htm.

3. While you were art II

All synclavier music from "Jazz from hell" is based upon note entry, so the sheet music could be printed out from the machine. The sound effects from "Massagio Galore" are probably the only exception, being overdubbed samples. That scores indeed exist has been proven by the orchestrated versions that have been used by a couple of ensembles. At the beginning of the Frank Scheffer documentary about Zappa you can briefly see an orchestra playing "Night school" (see my left menu, miscellaneous items). A human performance of "The Beltway bandits" can be found on the "Greggery Peccary and other persuasions" CD by the Ensemble modern. Best known is of course their "G-spot tornado" execution on "The yellow shark".

Zappa himself talks about this in the Real FZ book, chapter All about music. In the La machine section he notes that music could be typed or played into the synclavier. So the synclavier supported some form of music notation. In the While you were art section he continues with stating that one of the features of the machine was to facilitate that it could be printed out as score. He did this with "While you were art II" for an ensemble assembled by Art Jarvinen. They didn't succeed in playing it on short notice and decided to do a fake performance by playbacing it. Wires to amplifiers were attached to the instruments to explain the more electronic sounds of the tape being played. Later on sampled examples of acoustic instruments were added to the synclavier repertoire, so even that wouldn't be necessary anymore. In case of "Civilization phaze III" from 1994, with the Ensemble Modern contributing, it became impossible to tell when humans or the synclavier is playing.



While you were art II, 0:11-0:15. Transcription: KS (update Autumn 2017, deposited at the I-depot, The Hague). See the main text for some comment about why I've notated no meters.

Zappa used the score of his "While you were out" guitar solo as the starting point (see also the Shut up 'n play yer guitar section). This solo has been transcribed in full in the FZ Guitar book. "While you were art II" is using diatonic material from different scales, mostly without clear tonics. At 3:47 an acceleration is taking place. All is played by a number of instruments in a fragmented, hocketing way. It's energetic and emotionally touching with some progressions sounding melancholic. Compared to the original solo this composition got thus thoroughly re-arranged that it gets difficult to recognize the similarities when just listening. Replaying bars with the score on your desk makes it possible to detect the notes from "While you were out", as I'm showing with the fragments below and on the previous page.



While you were art II, 0:17-0:19. Transcription: KS.



While you were art II, 0:21-0:23. Transcription: KS.

- Snippet #1 (0:11-0:15): as you can see only the notes by Zappa's own guitar part are roughly recurring. The accompanying chords by Warren aren't used. Instead you've got a pretty different arrangement. The returning notes are (F)-G-A and B-A from bar 5 (the first F stems from bar 4). Straight from CD it's impossible to know what meters are used during "While you were art II". So I've refrained from a meter notation, using only dashed lines for a better readability. At this point there's a D pedal as in the original, so the key can be identified as D Dorian.

- Snippet #2 (0:17-0:20): several notes from bars 7-9 can be detected. It's played in a hocketing way.

- Snippet #3 (0:22-0:24): the descending D-C-G movement can be readily recognized, though also played an octave lower.

I've limited myself to only these fragments. I feel uncomfortable transcribing existing scores, especially really complex ones, just because they are unavailable to private persons. On the other hand I can't omit them. It wouldn't do justice to Zappa and give this study something of an incompleteness. So some examples are included, that are terrible to transcribe directly from CD. When rhythms are getting as irregular as in this case, it's not even transcribing anymore in its standard meaning. It's more like figuring out some sort of notation to get things even.

In the on-line version of this study you can find screenshots from www.pragueproms.cz, concerning a performance of Zappa's music by the Czech National Orchestra, June 2016. The orchestra, assisted by former Zappa collaborators, was temporarily re-named as The Orchestra en Regalia. Sarah Hicks was conducting. Notice the inclusion of "While you were art II". This is the first human performance of this composition.

4. Jazz from hell

Of the three atonal/chromatic compositions on "Jazz from hell", the title track is the most complex one. To a degree Zappa here does try to let the instruments sound as a jazz ensemble. There's an upright bass playing a counterpoint line and there are brass-like instruments. The other synclavier pieces are using undefined computer-generated sounds. In the "Greggery Peccary and other persuasions" CD liner notes, Gail Zappa tries to give some comment upon the title. As usual rather cryptic. Some remarks by Zappa himself can be found in the Neil Slaven biography at the end of chapter XIX. Though entirely instrumental, all titles of the tracks seem to refer to actual events as if Zappa wanted to say something nevertheless. In case of "While you were art II" this reference is musical.

5. G-spot tornado



G-spot tornado. Source: original score (here in reduced form) as printed in the The yellow shark CD booklet.

G-spot tornado. Source: original score as reproduced in a study by Olli Virtaperko included in the former Ensemble Ambrosius site (www.ensembleambrosius.com), adapted to the Jazz from hell version by KS. This study in Finnish is about arranging Zappa's music for Baroque instruments. Currently the Ensemble can be found on Facebook.

This section is in B Dorian and harmonically basically regular. You could accompany it with for instance I 7th in the first bar, I 7th-II 5th-I 7th in the second bar etc. The general structure of "G-spot tornado" is A-B-A. In A the main melody is played over a repeated bass counterpoint melody (or extended vamp, or it's a passacaglia in baroque terms, if you like), B is the free variation part and the theme returns at the end.

The second example is from the middle B block, following all harmonic formations, though using the notes of one scale. There are no clear key notes in this part. The bass is making an irregular quasi-improvised movement, using G natural as opposed to the G sharp of the main melody. Because of the large register difference between the low G of the bass and the descant melody, the dissonance effect of this difference isn't conspicuous. For the later "Yellow Shark" version this whole bass line from the middle block eventually got left out. As it comes to sound, instrumentation and the human element, the "Yellow shark" version is far richer. As a composition however, "G-spot tornado" is more articulate on "Jazz from hell", being a good example of the use of free counterpoint.

Both "G-spot tornado", at the period of the second example from above, and "Massagio Galore" offer many examples of Zappa applying fourths and fifths, as parallel chords or as melodic fragments with these intervals stacked. In traditional harmony that's uncommon, in harmony classes even referred to as "errors". Zappa however liked such progressions and you can find many examples throughout his music, but not in the sense that you might call them typically Zappa. It's just one of the many ways he looked for harmonic freedom.

G-spot tornado, 2nd example:

- Bars 1 and 5: stacked fourth (F#-B-E).
- Bar 2, beat 1: stacked fifth (G#-C#-F#-B).
- Bar 4: stacked fourths (G#-C#-F# and B-E-A).
- Bars 9-15: large series of parallel fourths.

Continued below at Massagio Galore.

6. Damp ankles

"Damp ankles" is an atonal composition of the free kind. As "Night school" it has no thematic structure. It moves on slowly in many layers over an ongoing accompanying figure (the diminished 5th notes from staff 3).



Damp ankles, opening. Transcription: KS (update 2008, deposited at the I-depot, The Hague).
Note: the 4/4 meter is my notational choice.

Its beat is clear, the downbeats not. I've notated 4/4 in the example because it's the most common meter, but Zappa may very well have used other meters. It begins and ends with the sound of water waves and seagulls, suggesting a naval environment.

7. St. Etienne

"St. Etienne" is the only humanly performed piece on "Jazz from hell", giving the whole an extra dimension. It's a solo from the 1984 tour, simply named after the venue, where it was recorded. It's a pedal note solo in B Dorian. Towards the end you can hear Zappa picking notes as fast as he can. He did

something comparable during his Budapest solo. See the Documentaries section for how this looks on paper.

At the time of the "Jazz from hell" release in 1986 Zappa had a guest appearance in the Miami Vice TV-series as the drug dealer Mario Fuentes. Fuentes was living on a boat just outside the territorial waters of the U.S., so that he couldn't be taken into custody by the Miami Police. A set up was constructed, where detective Crockett and an FBI agent could take action against Fuentes (I don't recall what the idea behind it was). But on their way towards Fuentes' boat Crockett found out that the FBI agent was corrupt and that the plot was actually against himself. He just managed to shoot the agent before the agent could shoot him. That was the end of the episode.

8. Massagio Galore

Continuation of the above at G-spot tornado:

Massagio Galore:

- Bar 1, beat 4, of the vamp: upgoing series of fifths (C-G-D-A).
- Bar 2, beat 1, of the vamp: downgoing series of fifths (Bb-Eb-Ab-Db).
- Bars 2, 4, 6 and 8: fourths for the harmony.
- Bars 8-9: the lead melody begins with a series of stacked fourths (D-G-C-F).

"Massagio Galore", the closing track from "Jazz from hell", is made up of a two-bar vamp in G minor, over which a slow lead melody is played. The example above shows the opening with the lead melody entering in bar 8. All through this track you've got various sound effects, that I've also included in the transcription and, to a lesser degree, in the on-line midi file. It's hard to simulate such effects in midi format. The stacking of fifths in the vamp leads to two altered notes on beat 1 of bar 2, Ab and Db. If you would interpret this as a modulation, it would mean that you're here getting at an obscure scale, namely G Locrian. The lead melody is hexatonic, using G-Bb-C-D-Eb-F. Only at the very end you can hear an Ab passing by. With chromatic notes turning up in the "sound effects" staves, there's some ambiguity about the scale being used. In his response to me, Brett Clement calls it G Phrygian, which holds the middle between minor and Locrian. The A is first natural in bar 1 of the vamp and flat in bar 2, so I consider calling it G minor more logical.

Handwritten musical score for two systems, each with five staves. The key signature is B-flat major (two flats) and the time signature is 4/4.

System 1:

- Staff 1 (Sound Effects):** Treble clef. Measures 1-3 contain notes with dynamics *p*, *mp*, and *mf*. Measure 4 contains a note with dynamic *mp*.
- Staff 2:** Treble clef. Measure 2 contains a note with dynamic *mf*.
- Staff 3:** Treble clef. Contains rhythmic patterns with 'x' marks. Measure 1 has lyrics "Hu-ehh-" and dynamics *mf*, *mf*, *f*, *mf*. Measure 2 has a crescendo line and dynamic *mp*. Measure 3 has lyrics "-- hu-ehh." and dynamic *p*. Measure 4 has lyrics "mf Wrahoh." and dynamic *mf*.
- Staff 4 (Vamp/Harm.):** Treble clef. Measures 2-3 contain notes with dynamics *mp* and *mf*. Measure 4 contains a note with dynamic *mp*.
- Staff 5:** Bass clef. Contains a continuous rhythmic pattern with dynamics *mf* and *mf*.

System 2:

- Staff 1:** Treble clef. Measure 1 has dynamic *pp*. Measure 2 has dynamic *p*. Measure 3 has dynamic *pp*.
- Staff 2:** Treble clef. Measure 1 has dynamic *p*. Measure 2 has a note with dynamic *p*.
- Staff 3:** Treble clef. Measure 4 contains a note with lyrics "Ee-ay, ee-" and dynamics *mf* and *p*.
- Staff 4:** Treble clef. Measures 1-3 contain notes with dynamics *mf*, *mp*, and *mf*.
- Staff 5:** Bass clef. Contains a continuous rhythmic pattern.

Massagio Galore. Transcription: KS (update Winter 2014, deposited at the I-depot, The Hague).

The black page (1987)

In 1987 Zappa released some material as a bonus of magazines or in collaboration with magazines. About these releases Greg Russo writes: "The January issue of Guitar Player Magazine featured a soundpage (also known as a "flexi") of the 1984 live track "Sharleena", on which Frank and son Dweezil shared lead guitar responsibilities. A longer (and differently mixed) version of this performance of "Sharleena" surfaced on the April 1988 "You can't do that on stage anymore sampler" and on the later 1989 release of "You can't do that on stage anymore vol. 3". Keyboard Magazine's issue for February featured an interview with Zappa and his synclavier work, as well as another soundpage. The recording on this occasion, a Synclavier version of "Black page no. 1", is exclusive to this soundpage. In June, Zappa released the cassette "The guitar world according to Frank Zappa", in conjunction with with Guitar World magazine". The solos on it would later on be released on "Guitar" and the ZFT production "One shot deal", though in different edits.

Previous page: The black page #1 (1987), bar 5 and bar 6, beat 1. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague), where the lead melody is taken over from the original score.

The black page #1 (1987), bars 12-14. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague), where the lead melody is taken over from the original score.

Note: I'm hearing seven notes popping up during beats 1 and 2 of bar 12, but I'm not positive about their length being equal. It might involve slightly different note values instead of being a perfect septuplet.

The two examples above are played between 0:16-0:21 and 0:44-0:56 on the flexi-single respectively. In bar 5 you can see that staves 1 and 2 are playing in parallels. Staff 1 is the original score. Staff 2 creates parallels, subsequently major thirds, minor thirds, unisono and fourths. Melodically you can also see that the last four notes of bar 5 are stacking fourths. The 1976 score prescribes G2, suggesting G Lydian, though with the inclusion of many chromatic notes. The 1987 execution has a B pedal, suggesting B minor at first. Staves 3 and 4 contain counter melodies. With their rhythm following the lead melody, the overall effect is that they extend the harmonies to all kind of chord types. The idea of using sus-2 chords is completely gone in this synclavier version, as well is the use of Lydian scales only left. During the second and third beat of the triplet, chromaticism is getting the upper hand. Bar 5 is also an example of tuplets within tuplets. In this case a quintuplet and sextuplet within a triplet. Quite specific for the 1987 version is the inclusion of a hocketing accompaniment for the notes, that are sustained. This is happening during

beat 1 of bar 6 and beats 1-2 of bar 12 in the examples above. The second example with bars 12-14 confirm this picture. Again the lead melody is played in parallels (as is also happening occasionally during the 1976 performance). In the 1976 version these bars belong to the D2 part in D Lydian. If notes should be called tonics, it's B in the second example above for bars 12-13 and D in bar 14. They suggest B Dorian and D Lydian respectively, though again the chromatic element is significant.

The final tour and the tape vault (1987-1990)

In 1984 stopped being on the road every year and turned his attention to his huge tape archive with, among others, all the live recordings. He had the habit of permanently changing his compositions, so many alternative versions got available via the massive You can't do that on stage anymore set. It comprises six double CDs, covering his whole career and about all different bands and tours. Guitar is another guitar solo collection from the 1982 and 1984 tours. Still there would be much more releasable material in the vault, as some of the ZFT issues indicate. In 1987 Zappa initiated what turned out to be his final tour. It was done with a large band with a large repertoire. The last leg of the tour had to be cancelled because of conflicts within the band. The financial loss was compensated by releasing most of the set on Broadway, the hard way, The best band you never heard in your life and Make a jazz noise here. Trance-fusion is a third guitar solo CD, with the accent lying on the 1988 tour.

GUITAR: SOLO TYPES AND MINGLING OF CLOSELY RELATED SCALES

In 1987 Zappa released a second guitar solo collection, named "Guitar". It differs a bit in climate compared to the first "Shut up 'n play yer guitar" box of 1981. This 1981 collection shows more unity. The majority of the solos were recorded during a shorter time-span (1979-1980), the sound of the guitar in the various solos is more alike and the Lydian mode with a I and II chord alternation is often used. Then in "Guitar" there's more variety. The pedal note and vamp solos prevail. This is part of the reason why "Guitar" is a more demanding guitar album to listen to. With the chord alternations, when you drop out following what the guitar wants, you at least have the certainty that you can follow the chord change every one or two bars. It's sort of a comfortable basis. The other part is that Zappa in his search for rhythmic and melodic variation here repeatedly turns to sections that are less fluid, sometimes to the extent of being aggressive (I noted that some Zappa fans don't appreciate the album, finding it too much and all "sounding alike"; personally it took me a while to get accustomed to the CD, but after I did I enjoy it a lot). The C Lydian chord alternation here returns once in a 1979 solo, called "Systems of edges", as a reminiscence of "Shut up 'n play yer guitar". To the right an outtake from one of the photos by Sergio Albonico from the CD booklet.

In this section we'll look some more at the different accompanying types Zappa is using in his solos. They can be divided into four categories. The subject already has come by in the previous sections. The following is a summary of the guitar solo bars in this study, subdivided this way, with several new examples from "Guitar". The Shut up 'n play yer guitar section contains tables of all solos with their scales and types. The latter table is a consequence of my discussion with B. Clement about Zappa's use of scales. So some redundancy between these two sections of my study grew out of this, but I prefer not to re-shuffle the content of my study through time.

1.1 Sexual harassment in the workplace

1) Solos over a chord progression or being a chord progression.

This is the most common way of doing a solo in rock music. Mostly there's an instrumental in a song where the accompaniment keeps following the main chord progression and someone is doing a solo over it. Because you already know the chords the solo sounds as a logical in-between without surprises. In other instances the soloist is filling in the chords of the accompaniment that are agreed upon in advance. Zappa rarely does solos this way. The solo from "Dirty love" from "Overnite sensation" is a clear example of him playing in this manner. The most exceptional ones are the "Zoot allures" and the "Five-five-FIVE" solo openings, that are chord progressions by themselves. Another one is the title track from "Sleep dirt" where the accompaniment is doing broken chords. It ends with joking about the repetitiveness of playing

broken chords: "Damn! What? Your fingers got stuck?". Solos of this kind in this study are:

- "Lost in a whirlpool" opening: playing over the blues scheme in 1958.
- "Walking out" section.
- "Hungry freaks, daddy" (follows the progression from the song).
- "Call any vegetable" solo section from a 1971 bootleg. Here the keyboard is basically doing a vamp, the same one as on the original version on "Absolutely free", but in the transcribed bars it's making a movement.
- "Another whole melodic section" section.
- "Fifty-fifty" section. A solo following a modulation scheme.
- "Phyniox". A solo following a modulation scheme, combined with the use of vamps.
- "Zoot allures" main theme, as mentioned.
- "Sleep dirt" opening, idem.
- "Bowling on Charen" third example.
- "Five-five-FIVE" opening, idem.
- "Stevie's spanking" opening.
- "For Giuseppe Franco" section. A pedal note solo with a section with a chord progression in it, that is transcribed in this study.
- "Sexual harassment in the workplace" intro.

Handwritten musical notation for a solo section. The top staff is in treble clef with key signature of two sharps (F# and C#) and a 12/8 time signature. It starts with a rest followed by a broken chord (F#4, C#5, G#4). The bottom staff is in bass clef with the same key signature and time signature, starting with a rest followed by a melodic line. The word "Repeats" is written above the second measure of the top staff.

Handwritten musical notation for a solo section. The top staff is in treble clef with key signature of two sharps (F# and C#) and a 12/8 time signature. It starts with a rest followed by a broken chord (F#4, C#5, G#4). The bottom staff is in bass clef with the same key signature and time signature, starting with a rest followed by a melodic line. The word "Repeats" is written above the second measure of the top staff.



Sexual harassment in the workplace, intro. Transcription: KS (3rd printed edition 2007).

In his response to me B. Clement calls the chord in bar 9 G#7#9. I agree, a C natural has been added to the chord.

Zappa kept playing the blues throughout his career. "Suicide chump" and "In France" are two of his eighties blues pieces. "Guitar" opens friendly with Zappa playing over the blues scheme in "Sexual harassment in the garage". Blues is a highly standardized style, there's little more possible than to play around the scheme (see also the Bongo fury section). Here Zappa is adding in extra chords in C sharp minor. The I of the blues I-IV-I-IV-V progression is augmented as I 7th followed by V and the IV becomes IV 7th plus I. Then of course there is the solo itself.

In his response to me Brett Clement disagrees (?) with calling it minor/Aeolian, writing: "blues minor pentatonic, neither melody or accompaniment is purely Aeolian: melody (minor pentatonic), accompaniment (minor, but includes V7#9)". Of course one can listen to a melody and the accompaniment individually, but for the identification of the scale a piece is in, one has to listen to all parts combined. One does this for orchestral scores and the harmonizations of Zappa's music can be crucial for verifying scales. After relistening I agree that there's a dissonant note to be added to the V chord. It's indeed V7#9 (G#7#9) and not just G#m7, as I first had. I consider the presence of altered notes normal. Pure (100%) Aeolian is unrealistic, as pure minor pentatonic would be for the melody only (e.g. Zappa is playing a D# too between 1:30-1:32). It's minor with pentatonic passages. And yes, there are altered notes. See my citation of Zappa at the "Them or us" solo: "it's like the difference between eating oatmeal and eating salsa."

1.2 Which one is it?

With the second solo on "Guitar", "Which one is it?", we get to one of the many solos where Zappa is playing over a pedal note. With the leaving of the familiar blues scheme the tension immediately rises. "Which one is it?" is in Bb Lydian. It's a rare example where you can hear both the solo and the song it was taken from on an official CD. When you listen to "Which one is it?" by itself, there's no way you can connect it to "The black page" (see also below at "Sinister footwear III"). "The black page #2", as included on "YCDTOSA Vol. V", was recorded at Munich, June 1982. It begins with soloing over the vamp from the "Them or us" solo (see the corresponding section), thus another rare example of knowing when a certain type of vamp was used by listening to an official CD. Halfway it becomes more like a regular Bb

pedal figure, the part "Which one is it?" was taken from. During the first half you can also hear the riff from "Ya Hozna" being played through it.

1.3 Republicans

2) Solos over pedal notes.

The next solo, "Republicans", is in 4/4 with a steady beat all through. This piece has a shifting pedal note and the soloing moves on chromatically. It doesn't use a diatonic scale, but you can't call it atonal neither. In the transcribed section Zappa mostly follows E-F#-G-A-Bb-C#-D#. The pedal notes start with E at 0:00, subsequently B Flat at 2:19, D sharp at 3:17 and then back to E at 4:29.

Handwritten musical score for "Republicans" by Frank Zappa. The score is written on five staves. The first staff is labeled "Guitar" and shows a melodic line with various accidentals and dynamics like "mp" and "mf". The second staff is labeled "Rhythm guitar" and shows a rhythmic pattern with the word "Repeats" written next to it. The third staff is labeled "Bass" and shows a bass line with the word "Repeats" written next to it. The fourth staff is labeled "mp (acc. keeps repeating) mf" and shows a melodic line with a "5" indicating a fifth fret. The fifth staff is labeled "Guitar" and shows a melodic line with various accidentals and dynamics like "mp" and "mf".

Republicans, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The handling of the pedal notes in Zappa's solos can take various directions. In "Ship ahoy" the pedal note is buzzing in the background. In "Republicans" it's a pedestrian beat. In most solos the bass is playing around the pedal note, as in the transcribed section from "GOA" below.

Sections from the following titles are present in this study as examples of pedal note solos:

"Breaktime"/"Waltz" (these two have a jazz type walking bass, rather than pedal notes; there's only a tendency for one note to be the pedal note), "Invocation & ritual dance of the young pumpkin", "The Orange County lumber truck", "Baked bean boogie", "The Nancy and Mary music", "Twinkle tits", "The subcutaneous peril", "Brixton still life", "Waka/Jawaka" solo, "Think it over", "D.C. Boogie",

"Apostrophe (')" (rather a duet than a pedal note solo, but the B can be taken as pedal note/tonic), "Pygmy twylyte" (1st example), "Rollo" opening, Rhythm guitar solo from "Chunga's revenge" (1975), "Friendly little finger", "Ship ahoy" section, "Sheik Yerbouti tango", "Mo' mama", "Heidelberg", "Paroxysmal splendor", "Ancient armaments", "While you were out", "Soup 'n old clothes", "The deathless horsie", "Why Johnny can't read", "Canard du jour", "The torture never stops (1980, first solo)", "Sinister footwear III", "Republicans", "Do not pass go", "In-a-gadda-Stravinsky" (2nd example), "That's not really reggae", "Once again, without the net", "Were we ever really save in San Antonio?", "That's not really a shuffle", "For Duane", "GOA", "Swans? What swans?", "Too ugly for show business", "Canadian customs", "The torture never stops part two" (1987), "Improvisation in A", Budapest solo, "Good Lobna", "Butter or cannons", "Bavarian sunset", "Dance me this".

1.4 Do not pass go

"Do not pass go" is a pedal note solo in B Dorian. It's a relatively relaxed solo, with Zappa playing sustained and glissando notes as in bars 2-3 of the next example.

Do not pass go, 0:33-0:48. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

At such points the accompaniment is getting closer into the picture. Keyboards and rhythm guitars are represented in the example in a somewhat reduced form in staves 2-3. Throughout the piece one of the two

rhythm guitars tends to alternate between the III and IV chords, as during beat 3 of bar 1 from the example.

1.5 Chalk pie

"Chalk pie" is another pedal note solo, this one in A Mixolydian. "Chalk pie" is also the title of a live double album from his 1982 tour, that Zappa once considered releasing. See the Cosmic Debris book by Greg Russo, the 2002 "son of revised" edition, page 268. "Chalk pie" would have been the title track. All listed songs have subsequently been released elsewhere, spread out over a number of CDs. Above to the right Zappa's band in 1982 (photo downloaded from the Steve Vai site).

1.6 In-a-gadda-Stravinsky

Tempo 1

[1] Guitar Sva-->

Rh. Guitar #1, no meter

Rh. Guitar #2

9-tuplet repeats

Repeats

[4] Sva-->

6

73:64

Etc.

Etc.

Keeps repeating as bar 1

[7] Sva-->

In-a-gadda-Stravinsky, opening. Transcription: KS (update 2013, deposited at the I-depot, the Hague).

The image shows a handwritten musical score for a section titled "In-a-gadda-Stravinsky". The score is written on multiple staves and includes several annotations:

- Staff 1:** Labeled "Guitar, tempo 2 (slower)" and "11:8". It contains a melodic line with triplets and a 7:8 ratio.
- Staff 2:** Labeled "Rh. Guitar #2, tempo 1, no meter". It contains a rhythmic pattern with a "Etc." marking.
- Staff 3:** Labeled "Tempo 2". It contains a melodic line with a triplet.
- Staff 4:** Labeled "8va." and "8va-->". It contains a melodic line with a triplet and a 5:3 ratio.
- Staff 5:** Labeled "8va." and "8va--". It contains a melodic line with a triplet and a 15:16 ratio.
- Staff 6:** Labeled "8va." and "8va--". It contains a melodic line with a triplet and a 3:1 ratio.
- Staff 7:** Labeled "8va." and "8va--". It contains a melodic line with a triplet and a 3:1 ratio.
- Staff 8:** Labeled "8va." and "8va--". It contains a melodic line with a triplet and a 3:1 ratio.

In-a-gadda-Stravinsky, section. Transcription: KS (update 2013, deposited at the I-depot, the Hague).

From the perspective of mingling related scales (see below), "In-a-gadda-Stravinsky" is an interesting solo because it's using a number of scales simultaneously. It's a bizarre solo. First the rhythm. The bass plays a figure in 4/4 for the first half of this solo. It's on beat during beats 1-2 and continues syncopically during beats 3-4. The strange thing about it is the behaviour of the two rhythm guitars: they ignore the 4/4 meter by the bass and drums and follow their own tempo. It causes some notational difficulties. In the first example the beats of rhythm guitar #1 happen to coincide with a 9-tuplet for bars 1-2, but at the transition from bar 6 to 7 it starts to shift. Rhythm guitar #2 coincides with the pattern of staff 3 - an eight note

followed by a pause of a half note - but that also only lasts neatly for the example here. During the second example rhythm guitar #1 has left and the tempo is a bit slower. But rhythm guitar #2 is still present, following the same tempo from the first example. It's like xenochrony, but in the opposite direction.

For the first half the bass guitar plays a vamp in D Dorian (all notes natural), while rhythm guitar #2 implies D Lydian (with an F#, C# and G#). Zappa can use either of these scales or get between them via D Mixolydian (F#, others natural) or D major (F# and C#, others natural). At several points his soloing becomes chromatic. During bars 1 till 7 (beats 1-2) Zappa follows D major. At beat 3 of bar 7 the F# gets altered to F natural and Zappa continues in D Dorian for a while on the CD. For the second half of the solo the bass vamp disappears to make place for, basically, D pedal. At the point of the second example Zappa is playing in D Mixolydian. For bars 7-8 the bass plays an A pedal and it looks like Zappa might want to continue in A, but at the end of bar 8 things are getting chromatic. This continues more explicitly in bars 9-10.

1.7-8 That's not really reggae - When no one was no one

These titles are yet two more examples of pedal note solos. "That's not really reggae" is in A Dorian and "When no one was no one" is in A Mixolydian. The example below contains bars 1-3 of the first solo. There's a rhythm guitar present, scratching notes with only faintly audible pitches in bar 3, but indeed not like reggae.

The image displays a musical score for two songs by Frank Zappa. The first system, labeled '1 Guitar', shows bars 1-3 of 'That's not really reggae'. It features a lead guitar line (mf), a rhythm guitar line (pp), and a bass line (mf). The second system, labeled '3', shows bars 3-5 of 'When no one was no one'. It includes a lead guitar line (mf), a rhythm guitar line (pp), and a bass line (mf). The score is written in 4/4 time and includes various musical notations such as accidentals, dynamics, and articulation marks.

That's not really reggae, opening bars. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague). The accompanying keyboard part (staff 2 in bars 1-2) and the rhythm guitar are faint and by approximation only.

The bass during this track isn't fixed as a pedal note. At various spots it sounds as if the bass is playing progressions of broken chords, mostly using I, III and IV. At 2:26 Zappa introduces something you might call a theme with fast notes, being varied upon a couple of times. At 2:50 he begins playing chord progressions around III and IV himself, with the bass and especially the keyboards mostly following him. It coincides with the often used I-II alternation in C Lydian from "Shut up 'n play yer guitar", which is why it sounds familiar. See also below at "Systems of edges".

1.9 Once again, without the net

Handwritten musical score for "Once again, without the net". The score is written on six staves. The top staff is labeled "Guitar" and the second staff is labeled "Rhythm Guitar". The bottom four staves are grouped by a bracket on the left and labeled "Keyb./Synth./Bells". The key signature is two sharps (F# and C#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. There are handwritten annotations: "Guitar" and "Rhythm Guitar" at the top left, "As bar 3" on the second staff, and "(Synth. rush)" on the fourth staff. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and others containing rests or specific rhythmic markings like "3" over a note.

Once again, without the net, opening. Transcription: KS (update Autumn 2017, deposited at the I-depot, the Hague).

The accompaniment of "Once again, without the net" is relatively simple: a D pedal by the bass with a pulsing chord around the notes from the Dsus2 chord. This chord, played by keyboards and rhythm guitars, isn't constant. The volume fluctuates and you've got notes coming up and fading out. The transcription is only by approximation regarding this aspect. The B and E can be part of the chord too at several instances. It's the combined harmonies of the solo and the accompaniment that are responsible for the intensity of this solo:

- The solo guitar frequently plays the F# and G#, so all diatonic harmonic combinations can be heard.
- The solo guitar follows the D Lydian scale, while the accompaniment uses the D Mixolydian scale. This creates a presence of conspicuous chromatic notes within the sound of the whole. It's almost like the bass and the guitar are competing about the G being natural or sharp, both in the example below (bars 1-6) and several other sections from the solo.
- The guitar part by itself is frequently applying altered notes too, like a C natural during 0:58-1:04, a D# at 1:14 and an A# at 1:33.

While Zappa liked to boast about his achievements, he opens "Guitar" with an understatement: "These solos were recorded live between 1979 and 1984. None of them are perfect, but I hope you can enjoy them anyway."

"Shut up 'n play yer guitar" centered around the 1979-1980 tours. This collection around the 1982 and 1984 tours (touring in 1983 was skipped). The 32 included solos can be subdivided over the touring years as:

- 1979: 2.

- 1981: 5.
- 1982: 11.
- 1984: 14.

The later "Trance-fusion" collection would focus on the 1988 tour. Zappa's various other live albums and quite some ZFT recordings cover the other years reasonably well too. Recording conditions could be less in earlier years. Still one might wonder about the possibilities the tape archive could offer.

1.10 Outside now (original solo)

"Outside now" has a characteristic vamp, which is why Zappa didn't re-title the four versions, that are available in his catalogue:

- The first release can be found on "Joe's garage". It has an intro with lyrics, using the same vamp as the solo.
- "Outside now again" from "The perfect stranger" is a synclavier execution. It suggests an improvisation, but has been written out entirely. Some bars are present in this study. The piece has been performed by human ensembles as well, like the Asko ensemble.
- "Guitar" offers an entirely live recording from 1979, that Zappa calls the "original solo".
- Another live recording from the 1988 tour can be found on "Broadway, the hard way". On this occasion a brass section was added to the instrumentation. The main theme from this version of "Outside now" is included in the Joe's garage section of this study.

♩ = 139 (Rhythm section continues vamp)

Guitar solo

Drums

The musical score shows the opening bars of the "Outside now" guitar solo from the "Joe's garage" execution. It is transcribed by Steve Vai. The score is written for guitar and drums. The guitar part starts with a forte (ff) dynamic and features a complex rhythmic pattern with triplets and a 4:3 ratio. The drum part includes cymbal rolls (CR), snare (S), and bass drum (B) patterns. The score is divided into two systems, with a dashed line indicating a meter change from 6/8 to 5/8. Dynamics range from mp to f. The guitar solo is transcribed by Steve Vai.

Above are the opening bars of this solo in the "Joe's garage" execution, as transcribed by Steve Vai (including the drum part). The meter is 11/8 as 6/8+5/8, using dashed lines to indicate this. It is known that Zappa used xenochrony to transfer live solos to the "Joe's garage" album. See the Halloween section at "Occam's razor" to see how this worked. Probably there are blocks from original live solos of "Outside now" too, that Zappa superimposed on a studio accompaniment for getting at the album version.

1.11 Jim and Tammy's upper room

"Jim and Tammy's upper room" is a pedal note solo in G Dorian. The accompaniment in this case is rather simple, just the G as the bass pedal note and some harmony notes. The opposite of the "Swans? What swans?" example at track 2.7 further below. Every now and then, the bass guitar player breaks this pattern with some motifs of its own as in bar 8. Zappa can be using chromatic notes (bars 2, 5 and 6).

The image displays a musical score for the opening of "Jim and Tammy's upper room". It is a guitar solo in G Dorian, featuring a pedal point on G. The score is written in 4/4 time and consists of three systems of staves. The first system (measures 1-3) shows the guitar melody in the treble clef and the bass line in the bass clef. The second system (measures 4-6) continues the melody with various ornaments and triplets. The third system (measures 7-9) shows the melody and bass line with further ornamentation. The score includes a key signature of one flat (B-flat) and a common time signature of 4/4. The guitar part is marked with a '1' and 'Guitar' at the beginning. The bass line is marked with '8va b.' at the beginning of each system. The score includes various musical notations such as triplets, sixteenth notes, and eighth notes.

Jim and Tammy's upper room, opening. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague).

The title of this solo can only refer to the TV evangelists couple Jim and Tammy Faye Baker. Around 1987 they were indicted for financial malversations and sexual abuse, and eventually convicted.

1.12 Were we ever really save in San Antonio?

SCALES AND MOODS

Guitar 8va→

mf

mp

mf

mf

mf

8va→

Loco 5

7:8

8va→

mf

mp

mf

mf

mf

Were we ever really save in San Antonio?, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, the Hague).

In music literature scales often get associated with moods. The major scale is explained as bright or merry, the minor scale as dark or sad. In the study by Brett Clement (see the left menu) you can find a table with the modal scales listed in this way. From brightest to darkest, the sequence is: Lydian-Ionian-Mixolydian-Dorian-Aeolian-Phrygian-Locrian (page 317). Some attempts are made to interpret Zappa's music in this manner:

Page 141: "Hence, Lydian is judged the brightest of all the modes and, of the five modes of the Lydian system, [...]. Of his four most often employed modes (Lydian, Ionian, Mixolydian, Dorian) only one is a "minor" mode, and that mode, Dorian, is the "brightest" of the minor modes. The general brightness of Zappa's modal choices highlights the lack of "tragedy" expressed by his music."

Pages 134-5: "That is, Lydian and Dorian are, in a sense, polar opposites within the modal system. One manifestation of this binary relationship can be seen by hearkening back to our discussion of the Lydian mode, particularly the concert-opening guitar-solo vamp used by Zappa circa 1978-79: a sustained E pedal that was customarily accompanied by an E-Lydian solo. On Halloween night 1978, Zappa modified the opening solo by substituting an A pedal for the standard pedal on E and accompanying this A pedal with a Dorian improvisation. Given the occasion of Halloween, therefore, the characteristic minor tonality of Dorian was deemed a more appropriate concert introduction than the typical major tonality of Lydian."

As it comes to emotions in music you're getting at an area where you can't prove things. Ultimately only your own experience counts. There are common denominators however. When you're playing these scales up and down or when you're playing standard progressions in these scales as I-IV-V-I, most people will indeed experience major as joyful and minor as lamenting. This whole thing gets different as soon as you're getting at a composer as Zappa, using any chord in any position. In that case the above evaporates into a bigger universe. Just play a number of sus2- and sus4-chords in these keys instead of triads and seventh chords. According to Brett Lydian is Zappa's mostly used scale in his instrumental music and according to my findings Dorian and Mixolydian. In his response to me you can read that it would only be a matter of definition for Brett to agree with Dorian having that status: should pieces with pentatonic passages be called pentatonic (and not Dorian) or Dorian with pentatonic passages. In Zappa's music pentatonic passages are about always taking place in a Dorian or Mixolydian environment, so I think it should be the second. Just that would lead to a different accent regarding the moods according the mentioned table/sequence from above. Moreover Brett calls examples in Ionian in his study rare, so the inclusion of Ionian above at this specific point seems to be done to strengthen the argument. But that's not really the point I would like to make. In my opinion something else is going on: this table mostly doesn't apply at all in case of Zappa.

- In case of "Joe's garage", acts II and III, Zappa is both in his lyrics and music looking for tragedy in a classical sense. You've got Joe being deprived of his music, being able to play guitar solos only in his head. "Outside now" is in Bb Lydian and "Watermelon in Easter hay" is in E major. So Zappa is using major type of scales for his best known wailing solos. This doesn't mean that there's also "tragic" music by Zappa in minor type of scales. It does mean that Zappa could resort to any kind of scale for doing so.

- You can check the many examples in this study yourself to find if there is a relationship between moods and scales. "Were we ever really save in San Antonio?" from above is in B Dorian, "St. Etienne" from "Jazz from hell" is another one in B Dorian. Such solos don't sound "dark" to me.

As said, the main reason why the moods-table doesn't fit well, is Zappa's attitude towards harmony. In bar 1 of the example from above, Zappa is playing along II 7th, while the keyboard part improvises along I 7th and III 9th. The bass is giving a B pedal and you've got a second guitar maintaining an E. All combined you've got the whole B Dorian scale sounding as a 13th chord. When you continue with looking at how Zappa's guitar notes can be grouped into chords, you'll find he just does anything that pleases him. I find Zappa's solos very expressive and CDs as "Guitar" offer an ongoing stream of two hours of quality music. It's not just Zappa doing this, other composers can get at a more abstract emotional level as well:

- C. Debussy remained a diatonic composer (apart from a few whole-tone compositions), widening his use of chords from triads and sevenths to any combination within a scale. The effect of his non-standard progressions is both that they sound very refreshing till today and that it's difficult to describe the

emotions they evoke with a regular vocabulary.

- A. Schoenberg willingly sought for complete atonality, leaving behind all standard patterns regarding emotional expression in music. You're getting in a different world, abstract, but expressive just the same when you're able to handle it well (as Schoenberg did).

1.13 That ol' G-minor thing again

With the title of track 13, Zappa is referring to the "Variations on the Carlos Santana secret chord progression" solo from "Shut up 'n play yer guitar". Here he is re-using the vamp from this piece, a clear reference to the type of accompaniment Carlos Santana frequently used. This vamp can be found in The FZ Guitar Book, page 108:



It's a vamp of two bars in 4/4, alternating the Gm7 and C chords. It gets its specific character by its rhythm (both off beat and on beat) and the inclusion of Bm (no third) add E as a passing chord. "Minor" in this context stands for minor type. More specifically, the key is G Dorian.

1.14 Hotel Atlanta incidentals

1 Guitar

6va -> 6

(feedback)



Hotel Atlanta incidentals, opening. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

"Hotel Atlanta incidentals" is yet again another pedal note/vamp solo, this time in E Dorian. You might call the bass figure, lasting one bar, a vamp playing around E-G-E-A. The E is strongly present as pedal note.

A number of note values are used to give the opening of the solo the idea of accelerandos and ritenutos:

- Bar 1, beats 1-3: eighth notes.
- Bar 1, beat 4: double-dotted eighth notes in triplet time.
- Bar 2, beats 1-2: eighth notes in triplet time.
- Bar 2, beats 3-4 and bar 3, beat 1: dotted 16th notes.
- Bar 3, beats 2-4 and bar 4: standard variation.
- Bar 5: mainly fast notes.
- Bar 6-8: mainly sustained notes.
- Bar 9, beats 1-2: standard variation.
- Bar 9, beats 3-4: pausing.

1.15 That's not really a shuffle

"That's not really a shuffle" is neither normally diatonic, nor atonal. The overall sound tends towards Eb Dorian, which is why I notated this piece as if in Eb Dorian.

More precisely, what you are hearing is:

- The guitar and keyboard accompaniment is using the progression Eb-Fm-Gb-Fm. With the Eb chord, this figure starts implying Eb Mixolydian, but continues as if in Eb Dorian.
- Zappa is applying many chromatic notes during his solo, but mostly is following the Eb Dorian scale.
- The bass follows the largely descending line E-C-A-E, thus with the E and A being natural instead of sharp. There's a distance of one or two octaves between the bass and the other parts, so the created dissonance remains mild. There aren't enough bass notes to say this part is positively in a certain scale, but you could call this a form of bitonality with the bass playing notes from E Dorian. So the whole stays indeterminate. There's no musical term covering this accurately.

[1] Guitar

Handwritten musical score for guitar, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a treble clef and a bass clef. The first staff has a treble clef and a key signature change to B-flat major. The second staff has a bass clef and a key signature change to B-flat major. The third staff has a bass clef and a key signature change to B-flat major. The fourth staff has a bass clef and a key signature change to B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals.

[5] Bra→

Handwritten musical score for guitar, measures 5-7. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a treble clef and a bass clef. The first staff has a treble clef and a key signature change to B-flat major. The second staff has a bass clef and a key signature change to B-flat major. The third staff has a bass clef and a key signature change to B-flat major. The fourth staff has a bass clef and a key signature change to B-flat major. The notation includes various musical symbols such as notes, rests, and accidentals.



That's not really a shuffle, opening. Transcription: KS (update Spring 2017, deposited at the I-depot, The Hague).

1.16 Move it or park it

"Move it or park it" is one of two solos on "Guitar", where the accompaniment goes similar to the "Them or us" solo from the CD with the same title. The other is "Do not try this at home". See the corresponding section for an outtake of the particular "Them or us" solo. All three solos are in Bb Lydian.

1.17 Sunrise redeemer



Sunrise redeemer, opening. Transcription: KS (2nd printed edition, reprint 2003).

"Sunrise redeemer" at the end of disc one is one of the solos on this album that are using a vamp, nicely varied upon by Scott Tunes. Halfway the vamp switches to being played an octave lower than in the following opening bars.

It's an E Mixolydian vamp of two bars. This vamp is characterized by alternating moving downwards from B to E and from E to E. Again you've got a steady chord for the rhythm guitar. This time it's a major third on D, played before beat.

2.1 Variations on Sinister #3

Zappa's solos are mostly outtakes from songs, where these sections are played as instrumental interludes. The fact that this is known is largely by circumstantial evidence. The many bootlegs contain these pieces in their entirety. The solos themselves seldom relate to the material from the song that they were part of. Neither the accompaniment, nor Zappa is referring to themes or progressions from a song. No solo from "Guitar" can be attributed to a song when you're only listening to the solo itself. When taken separately, they become individual compositions in every meaning of the word. In fact, as it comes to what song they can be part of, they can be interpreted as interchangeable. Only the tempo and the key have to be in line with the song. More importantly, as it comes to the improvising, Zappa started anew each time. When you're looking at the opening bars from "Yo' mama" and "Mo' mama" (both present in this study), you can see that this concerns different compositions. So quite correctly Zappa's solos carry individual titles, instead of calling a solo "Solo from Inca roads #3" or something like that. Their quality is such that releasing three guitar solo collections is justified.

Sometimes however, there is a relationship with other solos:

- A solo includes a returning melodic section, that you can call pre-arranged or "written". This is the case in for instance "Black napkins", "Zoot allures" and "Watermelon in Easter hay". This is also the case in "Variations on Sinister #3", where you can indeed recognize variations upon thematic material from the "Sinister footwear III" solo, as released earlier on "You are what you is".

- A solo has a characteristic vamp. This is the case in for instance "Outside now".

In both of such instances, Zappa is consistent in not giving these solos new titles.

To the right Zappa playing guitar during his 1984 tour. Further below one from 1982 (photos downloaded, photographers didn't get mentioned).

2.2-3 Orrin Hatch on skis - But who was Fulcanelli?

Handwritten musical score for "Orrin Hatch on skis". The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It includes parts for Guitar, Rh. Guitar, Keyb., and Dva. (Double Bass).

First System:

- Guitar:** Starts with a melodic line in the treble clef, featuring triplets and a 9-measure rest. Dynamics include *mf* and *p*.
- Rh. Guitar:** Provides harmonic support with chords in the treble clef.
- Keyb.:** Plays a simple harmonic line in the treble clef, starting with a *pp* dynamic.
- Dva.:** Plays a melodic line in the bass clef, featuring triplets and a 9-measure rest.

Second System:

- Guitar:** Continues the melodic line, featuring a 15-measure rest and a 6-measure rest. Dynamics include *mf* and *p*.
- Rh. Guitar:** Continues the harmonic support.
- Keyb.:** Continues the harmonic line.
- Dva.:** Continues the melodic line, featuring a 6-measure rest.

Third System:

- Guitar:** Continues the melodic line, featuring a 3-measure rest and a 6-measure rest. Dynamics include *mf* and *p*.
- Rh. Guitar:** Continues the harmonic support.
- Keyb.:** Continues the harmonic line.
- Dva.:** Continues the melodic line, featuring a 6-measure rest.

Fourth System:

- Guitar:** Continues the melodic line, featuring a 3-measure rest and a 6-measure rest. Dynamics include *mf* and *p*.
- Rh. Guitar:** Continues the harmonic support.
- Keyb.:** Continues the harmonic line.
- Dva.:** Continues the melodic line, featuring a 6-measure rest.

Annotations:

- Bar 4 repeats:** Indicated in the bass clef part.
- Bar 4 repeats:** Indicated in the bass clef part.
- Etc.:** Indicated in the treble clef part.

Orrin Hatch on skis, opening. Transcription: KS (4th printable edition 2012).

"But who was Fulcanelli?" is a pedal note solo in E Lydian. "Orrin Hatch on skis" is another solo using a vamp. This one has a reggae beat and a bass figure with a syncope in it during the second beat.

Regarding scales it's an example where Zappa is alternating or mingling two closely related scales while using the same keynote, two scales that only differ by one note. C major and C Lydian are for instance very close: you only have to vary between F and F#. For modulating from C major to minor (Aeolian) you would have to change three notes. There are other diatonic scale combinations, that behave the same like minor-Dorian, major-Mixolydian and Dorian-Mixolydian. It's a subtle manner of modulating, that Zappa sometimes applied both for his solos and written compositions. As already mentioned Zappa normally doesn't use drastic key changes in his solos. He preferred to stay in one key. When the key does change he could effect it by changing the pedal note (leaving the set of notes the same) or changing a note as in the list below. Solos that are using unrelated scales are rare. Examples mentioned in this study are the "Black napkins" ending and the solo from the Hammersmith Odeon version of "King Kong".

In "Orrin Hatch on skis" D Mixolydian tends to have the upper hand. The keyboard and rhythm guitar are in D Mixolydian all through. The bass starts chromatically (bars 1-3) and then continues in D Dorian. The guitar opens with an accentuated F in bar 1, bar 2 has an F# and bar three an F natural again. Next the guitar continues in D Mixolydian with only one more time the Dorian F on beat three from bar 6.

MINGLING OF CLOSELY RELATED SCALES

Below are a number of examples with two closely related scales with a common keynote, that have come by in this study:

- "The Gumbo variations": G Mixolydian and G Dorian (B versus Bb).
- "Get a little": E Dorian and E Mixolydian (G versus G#).
- "My guitar wants to kill your mama": G Mixolydian and G Dorian (B versus Bb).
- "Fifty-fifty": a couple of combinations, see the Overnite sensation section.
- "Echidna's arf of you": E major and E Lydian (A versus A#), B minor and B Dorian (G versus G#).
- "Dickie's such an asshole": F# minor and F# Dorian (D versus D#).
- "All skate": A major, A Mixolydian and A Dorian (G# versus G and C# versus C).
- "Inca roads (1975)": C major and C Lydian (F versus F#).
- "Can't afford no shoes" guitar solo: E Mixolydian and E Dorian (G# versus G; sample bars are included in this study, see the One size fits all guitar book for the complete solo).
- "Carolina hard-core ecstasy (1984)": C major and C Lydian (F versus F#).
- "RDNZL" solo: A major and A Lydian (D versus D#).
- "Phyniox": Ab major and Ab Lydian (Db versus D).
- "Black napkins", the C# pedal bars: C# minor and C# Dorian (A versus A#; see my remarks below the "Pink napkins" example).
- "Wind up working in a gas station", solo: D Dorian and D Mixolydian (F versus F#).
- "Filthy habits": F minor/C minor and F Phrygian/C Phrygian (G/Gb versus D/Db).
- "Big leg Emma": E major, Mixolydian and Dorian (D versus D#, as well as G versus G#).
- "Ship ahoy": D Dorian and D Mixolydian (F versus F#).
- "Paroxysmal splendor (Ten years after)": A Dorian and Mixolydian (C versus C#).
- "Stink-foot" (1974-78): C Mixolydian and C Dorian (E versus Eb).
- "While you were out": D Dorian and D Mixolydian (F versus F#; only mentioned in the Shut up 'n play yer guitar section; see the Guitar book for the transcription of this solo).
- "The deathless horsie": C# minor and C# Dorian (A versus A#).
- "Stevie's spanking" solo bars: A Dorian and A Mixolydian (C versus C#).
- "Theme from Sinister footwear III": F Lydian and F major (B versus Bb).
- "In-a-gadda-Stravinsky": see above.
- "Orrin Hatch on skis": D Dorian and D Mixolydian (F versus F#).
- "Ride my face to Chicago": idem (only mentioned in my YCDTOSA section).

- "Strictly genteel": D Lydian and D major (G# versus G).
- "Ask dr. Stupid": F# Dorian and F# Mixolydian (A versus A#).
- "Dance me this": F Mixolydian and F major (Eb versus E).

In his discussion with me you can read that Brett Clement doesn't approve of this approach saying: "In sum, I would say that Sloots is overstating the importance of some of these scalar discrepancies. In most of these examples, there is indeed a primary scale, and the other note is simply chromatic or a blues coloration".

It's not possible to name a rule for when you're seeing a note as an altered note and when you can say it becomes using a different scale. When a note appears altered a couple of times it doesn't have consequences for identifying a scale. But when the numbers of appearances of a note as natural or as flat/sharp tend to approach each other, I'm inclined to call it a mingling of scales. The difference isn't sharp, but I noticed this tendency enough times to take it into account as one of the characteristics of Zappa's music. In case of for instance the opening from "Echidna's arf of you" you can clearly see that the A and A# are being used as equal. In case of the "Think it over" guitar solo the Dorian B happens twice as much as the Aeolian Bb, but also in situations like this one might consider calling it a mingling of closely related scales. A probable secondary reason why Brett doesn't like this idea, is that it doesn't suit his theory well. He's giving musicological reasons why Zappa would prefer some scales and avoid some others. When Zappa can be switching between scales as easily as I'm suggesting here, examples could also easily switch between being in favour or against Brett's claims. From my perspective it only underscores Zappa's flexibility.

Peculiar is Brett's remark about my inclusion of Can't afford no shoes (solo) in my Mixolydian list, saying "standard blues playing; not clearly Dorian or Mixolydian". While he himself lists it as Dorian only. Something similar he says about "The Gumbo variations" in my Dorian list: "this is simply the blues scale in G, not clearly Dorian or Mixolydian". Apparently Brett does at least sometimes recognize the below. It's human nature to mostly pick the key that suits your theory best.

My transcribed bars from:	My interpretation	Brett
- The Gumbo variations	G Mixolydian and Dorian	G Dorian (Blues)
- Get a little	E Dorian and Mixolydian	E Dorian
- Fifty-fifty (interlude)	C Mixolydian and Dorian	Dominant ninth chords
- idem	Db Mixolydian, major and Lydian	idem
- Echidna's arf of you (opening)	E major and Lydian	E Lydian
- idem	B minor and Dorian	B minor
- All skate	A major, Mixolydian and Dorian	A Dorian (Blues)
- Inca roads (opening)	C major and Lydian	C Lydian
- Can't afford no shoes (solo)	E Mixolydian and Dorian	E Dorian
- Carolina hard-core ecstasy (1984 opening)	C major and Lydian	C Lydian
- RDNZL (solo)	A major and Lydian	A Lydian
- Phyniox	Ab major and Lydian	Ambiguous
- Black napkins	C# minor and Dorian	C# Dorian
- Wind up working in a gas station (solo)	D Dorian and Mixolydian	Pentatonic
- Filthy habits	F/C minor and Phrygian	F/C Dorian and Phrygian

- Big leg Emma (interlude)	E major, Mixolydian and Dorian	E Dorian (Blues)
- Ship ahoy	D Dorian and Mixolydian	D Dorian
- Stink-foot	C Mixolydian and Dorian	C Dorian
- While you were out	D Dorian and Mixolydian	D Dorian
- The deathless horsie	C# minor and Dorian	C# minor and Dorian
- Stevie's spanking (solo)	A Dorian and Mixolydian	A Mixolydian
- Theme from Sinister footwear III (section)	F Lydian and major	F Lydian
- In-a-gadda-Stravinsky	D major, Dorian, Mixolydian and Lydian	Polyscalar
- Orrin Hatch on skis	D Dorian and Mixolydian	D Mixolydian
- Strictly genteel	D Lydian and major	D Lydian and major
- Ask dr. Stupid	F# Dorian and Mixolydian	F# Mixolydian
- Dance me this	F Mixolydian and major	F Mixolydian

Mostly I'm concentrating on the transcribed bars/note examples in my study. Sometimes a Guitar book is available with a complete song. In case of Sinister footwear III and Orrin Hatch on skis I'm saying this in relation to my example. In these solos as a whole Lydian, respectively Mixolydian, indeed dominate. Somewhat related to this are situations where one of the 7 diatonic notes is missing, like the Overture from "200 Motels". For lack of anything better I'm calling this piece C Ionian or Lydian. It's better than saying undecided, which could mean anything, or hexatonic, which doesn't specify the notes involved.

2.4 For Duane

Guitar

8va --> 1

mf

pp

mf

mf

mf

8va b. mf

3



For Duane, 0:00-0:12. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

"For Duane" is a pedal note solo in A Dorian. Its accompaniment is elementary, applying a traditional figure from blues songs, as is also done at the beginning of "200 years old". Here it goes as A-D-C-A. It gets repeated without much variation and at various instances with some faint keyboard harmony notes. Pretty much in the manner of "I'm a man" or "Mannish boy" by London, McDaniel and McKinley Morgenfield. Zappa is playing over it rather fast, making the overall character of this solo kind of rough.

The example above contains the opening bars with two times the complete accompanying figure. I've notated this figure as two times 12/16, but other meter choices are possible too. Staff two contains some vaguely audible scratched and feedback notes. In the example the F# from the A Dorian scale isn't present. Zappa largely avoids this note, but it can be heard in the background harmonies. He himself plays the F# at for instance 2:50-2:51.

2.5 GOA

"GOA" is a pedal note solo in D Mixolydian, though the guitar solo part itself is at various points chromatic. "Republicans" (above), "Canadian customs" (below) and "GOA" have as a common characteristic that they are accompanied by a steady chord by the rhythm guitar. Sequently they are D#, Em-5 and Asus4. Their rhythms vary. On "Republicans" it becomes a reggae beat, on "Canadian customs" it's an ongoing stream of eighth notes.

The image shows a handwritten musical score for a section titled "GOA". The score is written on five systems of staves, each containing a guitar staff (top), a piano staff (middle), and a bass staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The guitar staff starts with a "Guitar" label and a "Pva->" annotation. It features a complex, fast-paced melody with many sixteenth notes. The piano staff has a "mf" dynamic and a "9" measure rest. The bass staff has a "mf" dynamic and a "6" measure rest.
- System 2:** The guitar staff continues with a "Loco" annotation. The piano staff has a "pp" dynamic and a "mf" dynamic. The bass staff has a "mf" dynamic and a "6" measure rest.
- System 3:** The guitar staff has a "Pva-feedback" annotation. The piano staff has a "pp" dynamic and a "mf" dynamic. The bass staff has a "mf" dynamic and a "6" measure rest.
- System 4:** The guitar staff has a "Pva b." annotation. The piano staff has a "mf" dynamic and a "6" measure rest. The bass staff has a "mf" dynamic and a "6" measure rest.
- System 5:** The guitar staff has a "Pva b." annotation. The piano staff has a "mf" dynamic and a "6" measure rest. The bass staff has a "mf" dynamic and a "6" measure rest.

Throughout the score, there are various musical notations including notes, rests, and dynamic markings. The text "Keeps repeating" is written in the middle of the second system. The text "Pva b." appears at the end of the fourth and fifth systems.

GOA, section. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

In "GOA" it gets more complicated. Whereas the bass and drum are playing in regular 4/4, the rhythm guitar plays a constant figure in an odd rhythm. By itself it gets counted as "One-two-three-four-and" with the "and" standing for the addition of a 16th note to the four eighth notes. Zappa is reported to have said that "GOA" isn't an abbreviation, but the province of Goa in India. If so then the capitals caused some confusion (photo to the right by KS). The solo has no Indian flavour to it, but "Strat Vindaloo" does. See the documentaries section for the latter solo and Eastern influences upon Zappa's music.

2.6 Winos do not march

3) Solos over two alternating chords.

"Winos do not march" is in G Mixolydian, using two alternating chords (I-VII). At any given point it's identical to I-II in F Lydian. In this case the solo begins with G, so I agree with the comment by Brett Clement in his response to me it should be identified as G Mixolydian.

As mentioned above, there are few examples of solos over two alternating chords on "Guitar". "Winos do not march" and "Systems of edges" are in fact the only two. But you can check the dozen of examples from other CDs in this study:

"Holiday in Berlin, full blown", "Holiday in Berlin" solo (1970), "Orange County" solo from "Roxy and elsewhere", "Inca roads" solo from "YCDTOSA II", "Black napkins", "RDNZL", "Any downers? (1975)", "Bowling on Charen" second example, "King Kong" solo from "Odeon Hammersmith", "Yo' mama" second half, "Pink napkins", "Shut up 'n play yer guitar", "Return of the son of Shut up 'n play yer guitar", "Pick me, I'm clean" (Buffalo version), "Occam's razor".

2.7 Swans? What swans?

1 8va--> 3

Guitar

5 8va-->

Previous page: Swans? What swans?, 0:36-0:53. Transcription: KS (update Summer 2018, deposited at the I-depot, The Hague).

"Swans? What swans?" is a solo in Lydian, this time Bb Lydian over a Bb pedal note. Other than "For Duane" from above, this one is pacific, especially in passages as the one transcribed below.

The piece begins brightly in 4/4. Below it's going in a syncopic way at various points. It's mostly the drummer, who's maintaining the downbeat. Zappa is playing gently and slowly, sometimes simply pausing, while the band is forming some sort of harmonic field with different chords. Because everybody is improvising all kinds of combinations can come up. The band got trained to get accustomed to Zappa's attitude towards harmonies and, in situations like this, this is paying off. At the beginning of bar 6 the bass is for instance playing a stacked fourth downwards. At the beginning of bar 7 it's a standard triad.

2.8 Too ugly for show business

"Too ugly for show business" begins as a solo with a little vamp by the bass player, but once Zappa starts soloing, this vamp flattens and evolves more like a pedal note, being played around a bit. The example below contains bars 9-12 from this piece with the start of the guitar part. It's in D Mixolydian. Because the band has already been playing for eight bars, the pattern is known by everybody. For this reason it can happen that everybody is avoiding the downbeat at the beginning of bar 10. This also involves the drummer (not included in the transcription).

Handwritten musical score for "Too ugly for show business" (bars 9-12). The score is written on six staves. The top staff is labeled "guitar" and contains a melodic line with various ornaments and dynamics (mf, feedback, gva-). The second staff is a bass line with a pedal point and some syncopation. The third and fourth staves are for a keyboard instrument, showing chords and some melodic movement. The fifth staff is for a bass player, showing a stacked fourth and some syncopation. The sixth staff is for a bass player, showing a stacked fourth and some syncopation. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, feedback, gva-).



Too ugly for show business, 0:27-0:42. Transcription: KS (update Spring 2017, deposited at the I-depot, The Hague).

In Guitar Player, October 1995, Zappa commented:

- GP: "There are three or four bars at the very beginning [of Heavy duty Judy] before you hear a downbeat."

- FZ: "Right. And if you're oriented to 4/4 music, that's going to disturb you. But music doesn't always have to land on the downbeat of every bar. It's just totally unnecessary - there's no gold-plated rule anyplace in the universe saying that must occur. You can tap your foot to it and hear the harmonic rhythm - the harmonic line that keeps coming back - but the rhythmic line doesn't have to match it. There is such a thing as a hemiola, where you play across the bar. And you've got hemiolas to death, for days, in those three [Shut up 'n play yer guitar] albums."

2.9 Systems of edges

As already mentioned, "Systems of edges", is the second solo from "Guitar" with a chord alternation. The first bar in 2/4 instead of 4/4 isn't an intentional different meter or a pick-up bar. It comes from Zappa starting the tape half-way a bar.

1 Guitar
mf
mp
8va b. mf

5
mf
mp
8va b.

8
mf
mp
8va b.

Systems of edges, 0:00-0:20. Transcription: KS (update Winter 2018, deposited at the I-depot, the Hague).

The solo begins unusually relaxed. The fun part of this solo is that Zappa is gradually playing faster and faster, while the bass maintains its calm I-II alternation in C Lydian. Between 2:35 and 3:09 this combination almost becomes a form of insanity with Zappa playing as fast as he can. The bass, keyboards and drums are staying calm as if nothing special is going on. See the "Budapest" solo from the documentaries section for how that looks on paper.

2.10-11 Do not try this at home - Things that look like meat

4) Solos that are using a vamp.

"Do not try this at home" is the second solo on "Guitar" with the "Them or us" flavour to it. "Things that look like meat" has a vamp in G Dorian. Musical vamps are constantly repeated accompanying figures. In this study I'm calling something a vamp when there's a melodic and/or rhythmic element to it. Alternating chords might also be called vamps, but in Zappa's music they can better be seen as a category by themselves.

1. Guitar

8va. b.

8va. b.

The image shows a handwritten musical score for a guitar solo. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). It starts with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest. The second staff has a treble clef and a key signature of one flat. It contains a series of eighth notes with ties, ending with a triplet of eighth notes (G4, A4, Bb4). The third staff has a bass clef and a key signature of one flat. It contains a series of eighth notes with ties, ending with a triplet of eighth notes (G3, A3, Bb3). The fourth staff has a bass clef and a key signature of one flat. It contains a series of eighth notes with ties, ending with a triplet of eighth notes (G3, A3, Bb3). There are various annotations and markings throughout the score, including 'As bar 8', 'Continues like bar 8', and 'Vib.'.

Things that look like meat, end. Transcription: KS (update Autumn 2017, deposited at the I-depot, the Hague).

This vamp is a bass figure of two bars, appearing in a couple of rhythmical shapes. During the first bar the G gets followed by a C, towards the end in the manner of bars 1 and 3 from the example from above. The second bar in this example moves more freely from E to G, with the transition from the first bar to the second often being syncopic. "Things that look like meat" is a solo having a composed coda, uncommon in Zappa's output. So I've transcribed the end in this case, 6:24 through 6:46, after which the CD continues with the audience applauding till 6:57. In the example the coda comprises bars 5-13. It remains in G Dorian till the very end, when a chromatic line ends with evading to an F7 chord. On top of Eb it implies a modulation to Eb Lydian, but it simply ends with this chord as such. Zappa liked to end songs with deceptive cadences like that during the eighties. See also my comment upon "Outrage at Valdez" in the documentaries section. During the coda the shape of the vamp is returning to the form it had at the beginning of the solo.

Solos using a vamp in this study are:

"Speed-freak boogie", "Bossa Nova pervertamento", "Mondo Hollywood", "No waiting for the peanuts to dissolve", "Chunga's basement", "The grand wazoo" solo section, "Imaginary diseases" solo (the vamp starts in the third bar), "Pygmy twylyte", examples 2-3 (bass pattern), Guitar solo bars from "Duke of prunes" (1975), "Phyniox" (a solo following a modulation scheme, combined with the use of vamps), "Reeny ra", "Keep it greasy", "Muffin man", "Filthy habits", "Conehead instrumental" (1977), "Conehead" (1978), "On the bus", "Watermelon in Easter hay", "Canarsie", "Treacherous cretins", "The deathless horsie" first example, "In-a-gadda-Stravinsky" first example, "Sunrise redeemer", "Orrin Hatch on skis", "Things that look like meat", "Heavy duty Judy (1988)", "Zomby woof" (1988), "Strat Vindaloo", "Ask dr. Stupid", "Trance-fusion", "Soul polka", "Diplodocus", "Light is all that matters".

2.12 Watermelon in Easter hay

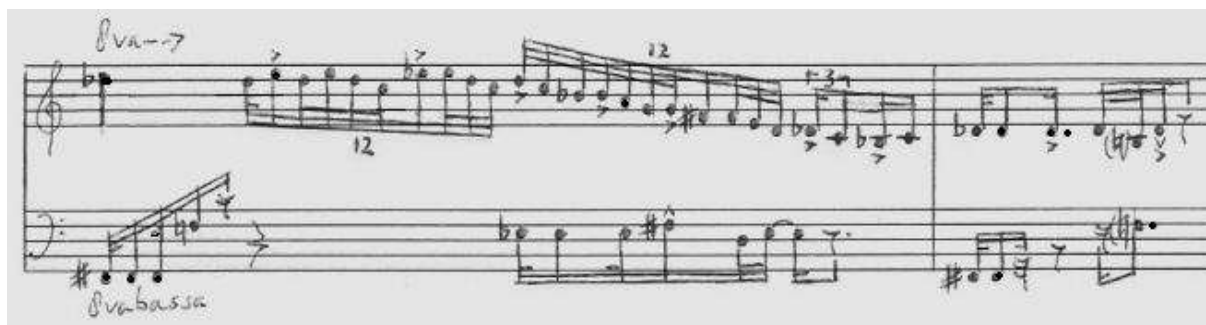
"Watermelon in Easter hay" is probably Zappa's most famous solo, using a vamp. It's available in three versions:

- "Joe's garage": this version of "Watermelon in Easter hay" has been transcribed in full in The FZ Guitar book. The coda is included in the Joe's garage section.

- "Guitar": the theme of this execution from the 1984 tour is included in the Joe's garage section as well. It goes a little different from the first release on "Joe's garage".
- "Hammersmith Odeon": this ZFT release contains a much different version, presented as "Watermelon in Easter hay (prequel)". A section from this "prequel" is presented in the Sheik Yerbouti section from this study.

2.13 Canadian customs

Handwritten musical score for "Canadian customs". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is labeled "Guitar" and the bottom staff is labeled "Bass". The music is in 4/4 time and features a mix of treble and bass clefs. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several triplets indicated by a "3" over the notes. A section of the guitar part is marked "Keeps repeating". The score concludes with a double bar line and a final chord.



Canadian customs, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

"Canadian customs" starts off as a pedal note solo upon F sharp, but after a minute the bass player has worked towards a riff, that will keep vamping for the remainder of the solo. Right at the beginning there's no meter yet. As you can see in the transcription it takes a couple of seconds before the bass sets the meter to 4/4.

"Canadian customs" is chromatic in a way comparable to "Republicans". There are no diatonic scales used, but both the bass and the solo guitar tend to use sets of notes over longer periods. See above also above at "GOA" for steady accompanying chords.

2.14 Is that all there is?

"Is that all there is?" is a pedal note solo in C Lydian. As I've been pointing at in the Shut up 'n play yer guitar section, there's a relationship between the choice of scales and the type of accompaniment. In case of chord alternations, there's a preference for Lydian, while upon pedal notes Lydian stays behind Dorian and Mixolydian. To me these are statistical facts only. That is when Zappa's doing something occurring less frequently, it sounds quite normal too. Relatively many (8) pedal note solos on "Guitar" are in Lydian, not at all sounding unusual.

2.15 It ain't necessarily the Saint James infirmary

"Guitar" ends with a cover, with Zappa beginning a solo with citing music from two American classic songs, one written by George and Ira Gershwin, the other by Jim Pimrose. The vamp, that's being used here, is also present in what I'm calling block V of the 1982 "King Kong" execution, that you can hear on "YCDTOSA Vol. III". See the corresponding section from this study for a short description and some transcribed bars. At this point it's not a cover, but directly attributable to Zappa.

YOU CAN'T DO THAT ON STAGE ANYMORE: LIVE COMPILATIONS #2

From 1987 onwards Zappa turned his attention more and more to the large tape vault at the cellars of his house in Los Angeles with all the live recordings and unreleased studio tracks. He had the habit of changing his compositions a little and sometimes drastically for each tour and even during a tour. So the tape vault contained a large collection of different versions or "covers" of his music. Some of it had already appeared in the first half of the eighties: a third of "Tinsel town rebellion", "Baby snakes" and most of "Does humor belong in music" (1985) consisted of such recordings. Now he set off to compile a six-double-CD series from the tapes called "You can't do that on stage anymore" (YCDTOSA), released during the period 1988-1992. This series, as well as the bootleg albums, show that Zappa didn't write most of his material with a specific album in mind. Some of the bootlegs were "officially" released in limited supply as the "Beat the boots" series of 1991/2 to spoil the bootleg market (see the left menu). The compositions were added to a pool of unreleased compositions, from which from time to time the albums were extracted. Many songs were part of the concert program for some time, before they appeared on album.

Most of these CDs contain quite some unreleased material. When you include the solos the "You can't do that on stage anymore" series offers between 30 and 40 minutes of music that you can qualify as new per CD. Zappa always looked for new approaches to his music, giving each release some specific characteristics of its own. The special treat of this massive series here is that this time it is not chronological, but an arbitrary selection of music from all concerts from all periods. It's looking at his entire career from another angle and, as far as I know, never been done this way before by other artists. Next are a couple of examples of unreleased pieces from the series, plus two titles in much different versions.

VOL. I

Babette

"Babette" is a simple vocal-harmony love song from the fall of 1974. Zappa loved such pieces and normally included one or two of them in the concert program. They could be either composed by himself or covers, as the series at the end of vol. IV. Presented below is the main theme from "Babette".

- Pick-up bar: Napoleon Murphy Brock starts singing, ritardando.
- Bar 1: Phrase 1 of the main theme. Everybody starts in the tempo Napoleon originally began with, ignoring the ritardando.
The song is in C with the meter being 12/8. The band is playing in an improvised manner around the I and VI chords.
- Bars 2-4: Phrase 2 of the main theme in three variants. The chords in the subsequent bars are II-III/V-IV. At various points you can see that duplets or quadruplets are used for the melody, thus the subdivision of the beats into three gets repeatedly passed. On beat three of bar 4 a Db and Bb turn up as passing notes for everybody, a little chromatic element.
- Bars 5-6: Phrase 3 of the main theme played twice. The chord progression is II-V. The II-V-I progression, that Zappa claimed to hate according to the Real Frank Zappa book, turns up in this song a couple of times, in full (bars 6-7) or partially. See also the Absolutely free section at "America drinks at goes home". One might try to explain such examples away as parodies. Personally I think it's better to notice that Zappa followed no rules whatsoever, even rules he sometimes suggested himself.
- Bars 7-8: Phrase 4 of the main theme. The band returns to I, moving to IV in bar 8, next to return to a repetition of the main theme.

Babette, theme. Transcription: KS (update 2006, 3rd printed edition 2007; bass line renewed in 2012).

Other tracks from Vol. I

Many titles from the "YCDTOSA" series also appear in other sections from this study. In this case I'm only mentioning the examples that have been specifically transcribed from the version on "YCDTOSA". In case of volume I:

- "Once upon a time": this song belongs to the Sofa-suite or Divan series, that has a subsection of its own in the Playground psychotics section.
- "Sofa": this title is part of the same series and is also included in the same Playground psychotics subsection.
- "The groupie routine": this one is a variation upon "Do you like my new car?" Excerpts from both versions are included in the Fillmore East, June 1971 section.
- "The deathless horsie": the opening of this version is described in the Shut up 'n play yer guitar section.

VOL. II

"You can't do that on stage anymore, vol. II" has a section of its own in this study. This volume is entirely devoted to a single concert held at Helsinki, 1974. The following titles are represented in this study with examples from the specific YCDTOSA, vol. II version:

- "Approximate".
- "Room service".
- "Pygmy Twylyte".
- "Village of the sun".
- "The idiot bastard son".
- "Dupree's paradise".
- "Inca roads".

VOL. III

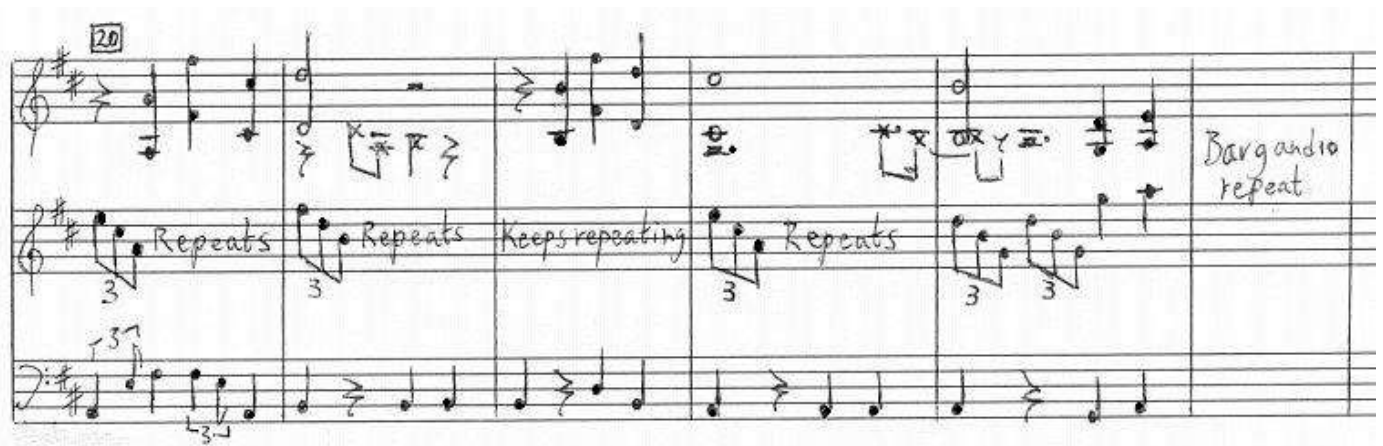
Ride my face to Chicago

Tracks 10-12 from Vol. III are three unreleased songs from the 1984 tour in a row. The first is a rock song, called "Ride my face to Chicago", the title being taken over from a 1965 piece of toilet graffiti Zappa could still remember in 1988.

Handwritten musical score for the first system, measures 1 through 6. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 1, 3, and 5 are boxed. The word "Bavabassa" is written below the first staff. The word "Asbar" is written above the second staff in measures 5 and 6. The word "Asbar 1" is written above the third staff in measures 5 and 6. The word "Asbar 2" is written above the fourth staff in measures 5 and 6. The word "Bars 1 and 2 repeat two times" is written in the center of the system.

Handwritten musical score for the second system, measures 7 through 12. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 9 and 12 are boxed. The word "Ridemy" is written below the first staff. The word "Asbar" is written above the second staff in measures 11 and 12. The word "Asbar 1" is written above the third staff in measures 11 and 12. The word "Asbar 2" is written above the fourth staff in measures 11 and 12. The word "Bavabassa" is written below the first staff.

Handwritten musical score for the third system, measures 13 through 16. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves. Measure numbers 13 and 16 are boxed. The word "Bars 1 and 2 repeat" is written below the first staff. The word "Say oo~" is written below the second staff. The word "Repeats" is written below the third staff. The word "Keeps repeating" is written below the fourth staff. The word "Repeats" is written below the fifth staff. The word "Asbar 12" is written above the sixth staff. The word "Bavabassa" is written below the first staff.



Ride my face to Chicago, theme. Transcription: KS (update 2006, 3rd printed edition 2007).

- Bars 1-6: the song opens instrumentally in D Mixolydian with the chord progression I-V. The bass guitar is giving a D on beat, while the guitar is playing a low riff. This riff combines a subdivision into two and into three and is using syncopes as well. There's a slight difference between bars 1-2 in the sense that the V chords last an eighth note and a dotted quarter note respectively.
 - Bars 7-8: the figures continue, while the bass goes up from D to D (an octave higher) following the entire scale.
 - Bars 9-16: theme I. Like the previous guitar riff, the lead melody is using subdivision into two and into three. You now got syncopes with triplets and syncopes going over a bar, so rhythmically it's a complicated figure. The accompanying chords are all played off-beat. The progression turns up in two variants: I-VII and I-VII, followed by the F chord (thus with F# turning F natural). This last chord implies a switch to D Dorian, but this doesn't get effectuated any further.
 - Bars 17-24: theme II. The music modulates to B minor. Theme II knows two phrases. The first is sung over a broken I chord in triplet time, the second over a broken VII chord. Other than theme I, this one is rather elementary going on beat with Zappa commenting "sing ooh-weeh-ooh-weeh...you can do that".
- The global set-up of this song is:
- 0:00 Opening themes from above, played twice.
 - 0:51 Opening bars return as the intro to a guitar solo.
 - 1:01 A guitar solo begins in D Mixolydian.
 - 1:54 Continuing in D Dorian.

This is another example of mingling closely related scales. The bass vamp is using both F and F# in its figure, leaving it a bit in the middle if this solo is in Dorian or Mixolydian. Zappa begins with playing an F# (e.g. at 1:31) but later on switches to F natural.

- 3:38 Sung themes return.
- 3:59 Outro.
- 4:22 End.

King Kong (1971/1982)

"King Kong" was part of about every tour program Zappa did, so it can be found in a number of studio and live versions. Five by Zappa himself, and a couple more of them on ZFT releases and the "Beat the boots" series. Five are passing by in this study:

- Lumpy Gravy version: this is the first time Zappa recorded the "King Kong" theme. It's played over a jazz type vamp in a polyrhythmic manner, combining a 4/4 meter for the vamp with 3/8 for the melody.
- Uncle Meat: here the melody of King Kong gets its definitive form. Zappa hardly changed the notes and the rhythm of this melody ever since, nor did he transpose the song (all versions are in Eb Dorian). The

differences therefore lie in the accompaniment. The Uncle Meat section shows that there's already a difference between the sheet music and the album recording.

- Finer moments: for the 1969 live performances Zappa added a second theme to "King Kong". The Uncle Meat section contains an example plus a re-appearance of the main theme in a weird combination with the "Uncle Meat" theme.

- Hammersmith Odeon: the example contains the final bars of the "King Kong" theme, followed by a guitar solo.

Here we continue with the version you can find on "YCDTOSA Vol. III". It's a compilation of four concert outtakes, one from 1971 and three from 1982. It lasts over 24 minutes, thus with "Billy the mountain" the longest one-track recording in Zappa's official catalogue. Still unedited 1969 and 1971 performances of "King Kong" could last longer, taking up half an hour, as you can find one on for instance "Carnegie hall". This is largely due to the fact that Zappa used the "King Kong" theme most of the time as an introduction to at least one, but mostly a couple of solos. The theme itself is relatively short, lasting one and a half minute. This also applies to the "YCDTOSA Vol. III" version, that with its different sources and improvised extravaganza, becomes a very interesting overview of what could happen to this song on stage. It's made up of six blocks.

- Block I, 0:00-1:14. Theme from "King Kong". In this case you've got a minor rhythmic variant, in the sense that the three beats of the 3/8 meter now get played in the form of triplets. So this notates more easily as 3 times $3/16 = 9/16$. As on Lumpy Gravy the presentation is polyrhythmic. The vamp, that's accompanying the theme, namely lasts 12/16. This vamp is a two-bar bass theme with free keyboard improvisation over it. As said it's largely this accompaniment, that's responsible for the main theme sounding different on various occasions. The bass line forms a I-IV alternation in Eb Dorian. It gets interrupted by bars 8-9, where the bass plays along with the melody. In order to get the two parts equal at the start of bar 8, you have to plan such things carefully in advance. Only when the main melody begins on beat 4 of bar 4, you're getting the picture as in bar 8.

Handwritten musical score for the opening of King Kong (1982). The score is written on ten staves, organized into three systems. The first system (staves 1-5) includes a key signature of two flats (B-flat and E-flat) and a time signature of 12/16. It features various dynamics such as 'p' (piano), 'mp' (mezzo-piano), 'mf' (mezzo-forte), and 'f' (forte). The second system (staves 6-10) includes the instruction 'Etc.' on the right side of staves 7, 8, and 9. The third system (staves 11-12) includes the instruction 'like bars' on the right side of staff 12. The notation includes various musical symbols such as notes, rests, and accidentals.

King Kong, 1982, opening. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block II, 1:15-5:02. This block is using a vamp in Bb. The example begins with the final bar of the "King Kong" theme. As also shown in the Uncle Meat example, at the end the meters get grouped as larger periods, so here two times 12/16 has become 24/16. The next vamp in Bb continues with this meter. It's a figure of one bar. At first very faintly, you've got synthesizer notes coming up (bar 2, staff 3; staff 1 from bar 3 onwards). In bar 6 they come up explicitly as glissandos. In bar 7 the bass figure briefly gets a pause, while the keyboard improvisation continues in the background. After a while members of the band sing along with only "blow job" as text.

- Block III, 5:02-12:12. Now we're getting at the part with solos from 1971:

a) 5:02-7:13. Sax solo by Ian Underwood in D Dorian.

b) 7:14-8:11. Intro for the guitar solo. I'm not sure if this is a keyboard part, sounding like a guitar, or the guitar itself playing softly.

c) 8:12-9:56. First part of the guitar solo. Zappa is here moving through notes from varying scales via chord progressions. There are no clear tonics, making it as good as impossible to assign sections to keys. The solo is adrift through the diatonic world. Only at 9:11 the chords seem to settle for A Mixolydian. The meter is 4/4 with a number of different subdivisions. It can be plain 4/4 with the beats subdivided into two. But the beats can also be subdivided into three, thus more like 12/8. These beats, on their turn, can also get subdivided into three, leading to figures that look like the ones in bar 5.

The chords in the first example below are:

bars 1-2: Gm7-Am7-Bb.

bar 3: C add M9th.

bar 4: Gm7-Am7-Bbmaj7.

bar 5: playing along Amaj7 (beats 1-2) and Am7 (beats 3-4). Notes gets altered compared to the preceding bars, so it sounds as two modulations.

bar 6: Asus4-Am7.

bar 7: Gm7-Am7-Bb again, followed by two parallel fifths.

d) 9:56-12:12. Second part of the guitar solo with Zappa soloing in a way that's more common in his music, namely an improvised melody in A Mixolydian. The bass is doing a little vamp, while the chords alternate VII and I per bar. The second example below is from this second half of this guitar solo.

Handwritten musical score for King Kong, 1982, section #1. The score is written on six staves, organized into three systems. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

System 1 (Measures 1-6):

- Staff 1: Measure 1 has a boxed "1" above it. It starts with a treble clef, key signature of two flats, and a 2/4 time signature. The first measure contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 2: Measure 1 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 3: Measure 1 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 4: Measure 1 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 5: Measure 1 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 6: Measure 1 has a bass clef, key signature of two flats, and a 2/4 time signature. It contains a half note G3 (labeled *mf*) and a half note A3. The second measure contains a half note Bb3 and a half note C4, with a bracket indicating a triplet of eighth notes (3-7).

System 2 (Measures 7-12):

- Staff 1: Measure 7 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 2: Measure 7 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 3: Measure 7 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 4: Measure 7 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 5: Measure 7 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 6: Measure 7 has a bass clef, key signature of two flats, and a 2/4 time signature. It contains a half note G3 (labeled *mf*) and a half note A3. The second measure contains a half note Bb3 and a half note C4, with a bracket indicating a triplet of eighth notes (3-7).

System 3 (Measures 13-18):

- Staff 1: Measure 13 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 2: Measure 13 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 3: Measure 13 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 4: Measure 13 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 5: Measure 13 has a treble clef, key signature of two flats, and a 2/4 time signature. It contains a half note G4 (labeled *mf*) and a half note A4. The second measure contains a half note Bb4 and a half note C5, with a bracket indicating a triplet of eighth notes (3-7).
- Staff 6: Measure 13 has a bass clef, key signature of two flats, and a 2/4 time signature. It contains a half note G3 (labeled *mf*) and a half note A3. The second measure contains a half note Bb3 and a half note C4, with a bracket indicating a triplet of eighth notes (3-7).

King Kong, 1982, section #1. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

The image shows a handwritten musical score for a piece titled "King Kong, 1971, section #1". The score is divided into three systems, each with a measure number in a box (1, 14, 16). Each system consists of a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *mf*, *p*, *pp*, and *mp* are indicated throughout. The notation is in a piano manner, with chords often written as vertical stacks of notes.

King Kong, 1971, section #1. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague). Note: the chords are notated in a piano manner.

Handwritten musical score for "King Kong" (1971), section #2. The score is written on two systems of three staves each. The first system is labeled "1 Guitar" and the second "2 Guitar". The key signature is one sharp (F#) and the time signature is 4/4. The first system includes dynamics like "mf", "mp", and "p", and features triplets and a "3:4" ratio. The second system includes dynamics like "pp", "mf", and "mp", and features a "7:8" ratio and a "3:4" ratio. The notation includes various musical symbols such as notes, rests, and accidentals.

King Kong, 1971, section #2. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block IV, 12:13-18:02. We return to 1982 with a number of routines the band did. Tommy Mars stands central with a keyboard solo. Sometimes solos from "King Kong" refer to the "King Kong" lead melody. This happens in "Lonesome electric turkey" from the "Fillmore East" album during the 0:14-0:22 seconds period, or as in the next example from the keyboard solo on this occasion. It shows Tommy Mars varying the "King Kong" melody in 2/4 during bars 1-9, before continuing with his own extravaganza (bars 10-17). These "King Kong" quotes happen during 12:54 through 12:58 seconds and 15:00 through 15:17 seconds.

Handwritten musical score for "King Kong, 1982, section #2". The score is divided into three systems, each with three staves (treble, middle, and bass clef). System 1 (measures 1-5) includes a first ending bracket and a "Pedal" instruction. System 2 (measures 6-10) features complex chordal textures and triplets. System 3 (measures 11-15) includes a "4:6" time signature change and a "Pedal" instruction. The notation is dense with accidentals, ties, and dynamic markings.

King Kong, 1982, section #2. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block V, 18:02-22:29. Guitar solo by Zappa himself. It's using the same vamp as in "It ain't necessarily the St. James infirmary". The key is Eb Dorian, the same key as for the lead melody. The next example is from the opening of the solo, this time without the "It ain't necessarily so" and the "St. James infirmary blues" music, written by George and Ira Gershwin, and by Jim Pimrose respectively. Thus as a composition attributable to Zappa himself only. The vamp follows a I-V-IV pattern, while the rhythm during beats 1, 2 and 3-4 uses different figures.

The image shows a handwritten musical score for a guitar piece. The top system is labeled "Guitar" and features a treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It includes a melodic line with a triplet of eighth notes, a bass line with a triplet of eighth notes, and a section labeled "Keeps repeating alike" with a bracket. The bottom system is labeled "Feedback" and features a treble clef with a key signature of three flats and a 4/4 time signature. It includes a melodic line with a triplet of eighth notes, a bass line with a triplet of eighth notes, and a section labeled "Keeps repeating alike" with a bracket. The score is written in ink on a white background.

King Kong, 1982, section #3. Transcription: KS (update winter 2014, deposited at the I-depot, The Hague).

- Block VI, 22:30-24:32. Reprise of the King Kong theme, as played at the beginning.

Other tracks from Vol. III

See below at vol. VI for an overview of "Honey, don't you want a man like me?" versions, including the one from vol. III. "Dickie's such an asshole" stems from the Roxy concerts from 1973 and is included in the corresponding section.

VOL. IV

The black page (1984)

In the 1984 version of "The black page" the disco vamp from the Sheik Yerbouti section has been replaced by a reggae type of vamp. A then popular fast kind of it, called ska. In the Zappa in New York section you'll find an overview of "The black page" examples in this study at the "Black page #1" and "#2" tracks. Instead of playing around the pedal notes, the bass is now playing a fifth upon the pedal note in a strict rhythm. The rhythm guitar fills in the harmony with triads, also in a tight ska rhythm. The lead melody of "The black page" is full of irregular groupings. According to Zappa such rhythms function the best when the accompaniment is kept easy and regular. In case of "The black page" the meter is consistently 4/4 and the accompaniment follows pedal notes or a steady type of vamp.

The black page (1984), opening. Score/transcription: lead melody from the original score with the 1984 accompaniment added by me.

The constant 4/4 meter, combined with the presence of pedal notes, make "The black page" fit for such adaptations. It shows how easy Zappa could switch between styles. The Best band you've never heard before section contains the opening of yet another "The black page" arrangement. This time for something you might call the jazz band version.

Other tracks from Vol. IV

- The opening from the 1988 version of "Filthy habits" is included in the Sleep dirt section.
- The opening bars from the 1984 version of "Carolina hard-core ecstasy" are described in the Bongo fury section.

VOL. V

Shall we take ourselves seriously

Handwritten musical score for the piece "Shall we take ourselves seriously". The score is written on ten staves, organized into three systems of four staves each. The notation includes various musical symbols such as notes, rests, and accidentals. The first system is marked with a 4/4 time signature and a key signature of one flat (B-flat). The second system is marked with a 3/4 time signature and a key signature of one sharp (F-sharp). The third system is marked with a 3/4 time signature and a key signature of one sharp (F-sharp). The word "Pavassa" is written in the left margin of the first system, and "Pavab." is written in the left margin of the second system. The word "Pavabusa" is written in the left margin of the third system. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes various musical notations such as slurs, ties, and dynamic markings.



Shall we take ourselves seriously, first half. Transcription: KS (update 2006, 3rd printed edition 2007; bass line renewed in 2012).

Next is a short jazz composition, called "Shall we take ourselves seriously", the jazz element being effected by the free bass movement, syncopes and the shifting through keys. I've notated bar 1 in C, bar 2 in C Dorian and for the remainder I'm using an F# in the presets only because the F is mostly sharp. One might just as well use no presets.

The meter of this piece remains 4/4, but the subdivision keeps varying. It can be standard 4/4, but you also have a lot of beats with triplets (more like 12/8), as well as triplets over two beats. During bars 13-16 you've got a chord that goes syncopically over a bar, using a triplet.

Other tracks from Vol. V

- Disc I of vol. V deals with the 1968-69 tours. It was a catch up after the royalty issue with some of the original members of the Mothers of invention had been settled. See the Weasels ripped my flesh - YCDTOSA V section for "Baked-bean boogie", "Chocolate Halvah", "No waiting for the peanuts to dissolve" and "Underground freak-out music".
- "The downtown talent scout" is included in the Freak out! section.
- "The little march" stems from the "Run home, slow" movie. See the Movie scores section for this title and the film.
- The "What's new in Baltimore?" version from 1982 is included in the Frank Zappa meets the mothers of invention section.
- The "Doreen" version from 1982 is included in the You are what you is section.

VOL. VI

Honey, don't you want a man like me? (1976-1988)

"Honey, don't you want a man like me?" is today available in five versions. I'll take the opening, with two of the three main themes, to indicate the changes upon this song, that Zappa made for the corresponding tours. There are each time four years between the sequent shows in the examples below.

Handwritten musical score for a piece in D major, 4/4 time. The score is divided into measures 1, 14, and 19.

Measure 1: The melody begins with a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The bass line consists of a quarter note D3, a quarter note E3, and a quarter note F#3. The tempo is marked "Three times".

Measure 14: The melody begins with a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The bass line consists of a quarter note D3, a quarter note E3, and a quarter note F#3. The tempo is marked "Three times".

Measure 19: The melody begins with a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The bass line consists of a quarter note D3, a quarter note E3, and a quarter note F#3. The tempo is marked "Three times".

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. It also features handwritten annotations in French, including "Honey...", "Etc.", "Keeps repeating", "Bars 4-7 repeat", "Accompanying figures continue", "He had an...", "Bars 11-12 repeat like", "By approximation", "A pedal", and "Others pause".

Previous page: Honey, don't you want a man like me? (1976), opening. Transcription: KS.
 All four examples: update 2007, deposited at the I-depot, The Hague.

Handwritten musical score for "Honey, don't you want a man like me?" (1976) opening. The score is written on ten staves, divided into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes staves for bass, two trebles, and two basses. The second system includes staves for treble, bass, and two basses. The score contains various musical notations including notes, rests, and fingerings. Handwritten annotations include "Bar 1-2 repeat", "Bar 1 repeats", "Bar 2 repeats", "Etc.", "two times", "Repeats", "Honey--", "Hi---", "Hehedaan--", and "It was--". The score is marked with [1] and [8] in boxes.

Honey, don't you want a man like me?, bars specific for the 1980 opening. Transcription: KS.

Handwritten musical notation for the 1984 opening of "Honey, don't you want a man like me?". The notation is on four staves. The first staff is in 2/4 time, key of D major, with a box around the first measure and the number "1" above it. The second staff has a box around the eighth measure and the number "8" above it. The third staff has a box around the eighth measure and the number "8" above it. The fourth staff has a box around the eighth measure and the number "8" above it. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "Seven times" under the first staff, "Ho-hey---" under the second staff, "Keeps repeating" under the third staff, "(Guitar started parallel)" under the fourth staff, "Etc." at the end of each staff, "Avabassa" under the first staff, "5:6 Not strict, by approx." under the second staff, and "Avabassa Strict" under the third staff.

Honey, don't you want a man like me?, bars specific for the 1984 opening. Transcription: KS.

Handwritten musical notation for the 1988 opening of "Honey, don't you want a man like me?". The notation is on four staves. The first staff is in 2/4 time, key of D major, with a box around the first measure and the number "1" above it. The second staff has a box around the eighth measure and the number "8" above it. The third staff has a box around the eighth measure and the number "8" above it. The fourth staff has a box around the eighth measure and the number "8" above it. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "Six times" under the first staff, "Ho-hey---" under the second staff, "Keeps repeating" under the third staff, "Etc." at the end of each staff, "Avabassa" under the first staff, and "Avabassa Strict" under the third staff.

Honey, don't you want a man like me?, bars specific for the 1988 opening. Transcription: KS.

The premiere of this piece took place on "Zappa in New York". For the 1980 tour he changed the opening riff such drastically, that only when the lyrics begin you'll realize it's a "Honey, don't you want a man like me?" version. It's available on the recent ZFT "Buffalo" CD, with Zappa surprising himself that he can't remember the words of one particular bar. For the 1984 gigs he returned to the original riff with some variation upon it and a keyboard off beat counter-movement (YCDTOSA III). In 1988 a brass section was present to add another little on beat figure. The 1988 version is otherwise basically the same, but here the

riff halts during the bars with lyrics except for the bass line (YCDTOSA VI). The scales used differ: A Dorian for the original version, E minor for the 1980 version and C Lydian for the last two renditions. These changes are made by moving the pedal note from A to E and next to C. Zappa keeps commencing the melody of this song on E. All versions have pattern breaking bars as the ones with the 32nd notes. The drum pattern in these bars is strict. It's followed by the others, but there may be an improvised element here as it comes to pitches. Counting via 16th notes the rhythm of 1976 version goes as indicated: 3+3+3+3+4 and 3+3+3+4+3. The 1984 en 1988 versions have 3+3+3+3+2+2.

Thirteen

The last example is a cooperation with L. Shankar on violin. It's from the 1978 Halloween concert, of which the ZFT would release more in 2002 as the "Halloween" audio DVD. On this DVD you can also hear Shankar playing during the "Black napkins/Deathless horsie" medley.

Thirteen, riff (Zappa/L. Shankar). Transcription: KS (update 2006, 3rd printed edition 2007).

The vamp for the violin solo in "Thirteen" is in 13/8 with Zappa counting through it at the beginning: "One two - One two three - ONE - TWO- THREE - FOUR". It's in C Lydian with the accompanying chord progression I-II-I, while the bass keeps giving a C pedal note. More on Zappa working with Shankar in the Joe's garage and Documentaries sections.

TABLE WITH LIVE COMPILATIONS, AVAILABLE TODAY

Title	Released	Date of the tracks
- Baby snakes (DVD/CD)	1979/1983	1977
- The dub room special (DVD/CD)	1984	1974/1981
- Does humor belong in music (CD/DVD)	1985	1984
- YCDTOSA, Vol. I	1988	1969-1984
- YCDTOSA, Vol. II	1988	1974
- YCDTOSA, Vol. III	1989	
disc 1		1982-1984
disc 2		1971-1984
- YCDTOSA, Vol. IV	1991	1969-1988
- The best band you never heard before in your life	1991	1988
- Make a jazz noise here	1991	1988
- YCDTOSA, Vol. V	1992	
disc 1		1966-1969
disc 2		1982
- YCDTOSA, Vol. VI	1992	1970-1988
- Playground psychotics	1992	1971
- Ahead of their time	1993	1968
- ZFT: FZ:OZ	2002	1976
- ZFT: Halloween (audio DVD)	2003	1978
- ZFT: Imaginary diseases	2006	1972
- ZFT: Buffalo	2007	1980
- ZFT: Wazoo	2007	1972
- The torture never stops (DVD)	2008	1981
- ZFT: One shot deal	2008	1972-1981
- ZFT: Joe's menage	2008	1975
- ZFT: Philly '76	2009	1976
- ZFT: Hammersmith Odeon	2010	1978
- ZFT: Carnegie Hall	2011	1971
- ZFT: Finer moments	2012	1969-1971
- ZFT: Road tapes, venue #1	2012	1968
- A token of his extreme (DVD)	2013	1974
- ZFT: Road tapes, venue #2	2014	1973
- ZFT: Roxy by proxy	2014	1973

- ZFT: Roxy, the movie (DVD/CD)	2015	1973
- ZFT: Road tapes, venue #3	2016	1970
- ZFT: Chicago '78	2016	1978
- ZFT: Little dots	2016	1972
- ZFT: Halloween '77	2017	1977
- ZFT: The Roxy performances	2018	1973
- ZFT: Zappa in New York Deluxe	2019	1976
- ZFT: Orchestral favorites 40th anniversary	2019	1975
- ZFT: Halloween 73	2019	1973

BROADWAY THE HARD WAY: PARODIES AND CONVENTIONS

After the 1984 tour Zappa stopped touring each year, which he had by then done for twenty years. 1988 saw what would become his last "Broadway the hard way" tour. In 1990 it was already a public secret that he had cancer, and when its irrevocability had become clear, it was officially made public in 1991. The 1988 tour had a large band as well as a large program. The new material with politically inspired lyrics appeared on the "Broadway the hard way" CD from 1989. Most of the other "cover" material of his known compositions from the tour appeared on two 2 CD releases, "The best band you've never heard before" and "Make a jazz noise here". To the right the five piece brass section of the 1988 band (still from the RTVE Barcelona live registration).

It's sometimes said that Zappa's music contains parodies. It's difficult to say when something becomes a parody and when it's sincere. On "Cruising with Rubin and the Jets" the parody effect on doo-wop lies in the outspoken simplicity of the songs and the use of higher voices as of young teenagers. Zappa calls these songs parodies in "The real Frank Zappa book", but on the other hand, as he writes in the album liner notes, he really likes them. The parody effect is stronger when certain clichés are used out of context, as the traditional waltz motif at the end of the atonal composition "Pedro's dowry" on "Orchestral favorites" and "The London Symphony Orchestra". It sounds as a joke at this place. This effect is also present after the orchestral "Tuna sandwich" block on "200 motels", when "Lonesome cowboy Burt" starts with country and western cliché music. See the corresponding section for the opening bars. The lyrics of "Lonesome cowboy Burt" confirm the parody intention: they let Burt sing his about his unmannered and down to earth life. Zappa liked the brief use of clichés for their comic effect. "Lumpy gravy" contains some of them, like the stereotype parallel fourths Chinese tune included in that section.

Welcome to the United States

"Welcome to the United States" from the 1993 CD with the Ensemble Modern features an intro with traditional fanfare music. It sounds as a parody because of its context. The Ensemble Modern only plays modern music, also in case of Zappa, so let them play some fanfare music sounds funny here. It's standard fanfare music in Eb, beginning with a bar in 6/4 and next continuing in 4/4. The theme lasts eight bars. It gets repeated a couple of times in the background, when the narrator starts to talk (bars 9-13, staff 1). The intro in total lasts till 1:08. At this point the composed score starts. So the intro was added to this piece during rehearsals. The composed part leaves a lot of space for improvisation. The text to be told by the narrator is set (Hermann in the case of the Ensemble Modern): it's the literal text from the immigration form, you have to fill in when you enter the U.S. as a non-resident. Neither the pitches nor the rhythm are prescribed. Only the outlines of the accompaniment are indicated. On the CD you hear how the ensemble worked out the sample of the score, that's reproduced in the CD booklet. This sample coincides with 1:08-1:46 on the CD.

Handwritten musical score for a section labeled "Bar 2 repeats". The score is written on four staves. The first staff is in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a measure of rest, followed by a series of eighth notes. The second staff is also in treble clef, key of B-flat major, and 4/4 time. It begins with a measure of rest, followed by a series of eighth notes. The third staff is in treble clef, key of B-flat major, and 4/4 time. It begins with a measure of rest, followed by a series of eighth notes. The fourth staff is in bass clef, key of B-flat major, and 4/4 time. It begins with a measure of rest, followed by a series of eighth notes. The score is marked with "mf" (mezzo-forte) and "tr" (trill). The section is labeled "Bar 2 repeats" and ends with "Etc.".

5

The Bard

tr ~~~~~

mf La-dies and

p

tr ~~~~~

Bard repeats

p

10

Gentle meh, here he comes, Peter Run-del, he seems to be dis-gus-ted, As bars

Bar 10 repeats As bars 1-2

As bars

As bars

Previous page: Welcome to the United States, 0:01-0:19 (Trad./ (arr.) Zappa and the Ensemble Modern).
 Transcription KS (update winter 2015, deposited at the I-depot, The Hague).

- 1 -

WELCOME TO THE UNITED STATES

Frank Zappa

Note : Only those measures with tempo indication or time signature are to be played in a fixed time. The other sections are without time signature and freely in tempo - following the narrator (HERMANN).

1
2
3

Hermann Welcome to the United States ? This first must be completed by every nonimmigrant visitor not in possession of a visitor's visa.

Ensemble

Ad lib. flts / sound effects (snare, sparks on / the Contrabass Clarinet, Buzzsawbone and Tube

sempre sim.

4
5
6

H. Type or print legibly in pen in ALL CAPITAL LETTERS !

Ensemble

flts - then
hand notes ad lib
up

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Welcome to the United States, 1:08-1:46 (original score as reproduced in the CD booklet).

Also, there's a march in there called the Narrhalla Marsch, which is traditional music played during Karneval, an annual festival in Germany. The part that goes "dat-DAHH, dat-DAHH, dat-DAHH" is called a "Tusch". The function of the Tusch is to alert the inebriated German audience to the fact that it is now their duty to laugh at whatever the master of ceremonies has just said. That's why percussionist Rainer Römer is in the background saying, "Laugh now!" This is all part of the mysterious folklore of Karneval entertainment. Also, the dialect Rainer is using is a typical dialect used by emcees during Karneval.

In the CD booklet you can read Zappa's own comment about the first example from above, shown here above. It's included in the page about "Food gathering in post-industrial America". On the CD, however, this episode is part of the next track. A Tusch is a musical sign, being no more than a major triad in a few positions. The one below is the Karneval variant. In Holland they chant "alaaf" along with it. Even though I'm Dutch, I don't know what it means. Probably something like "hurray" in English or "arriba, andale" in Spanish.



The Tusch from "Welcome to the United States", 0:30-0:35.

Many songs on "Broadway the hard way" have little parody effects in them. Like "the big old cadenza" in "Planet of the baritone women"; the parade music that follows upon "Do you believe in the invisible army?" in "When the lie is so big"; the striptease music that introduces "What kind of girl?", etc.

1-2. Elvis has left the building - Planet of the baritone women

All newly composed titles for the 1988 tour with lyrics can be found on "Broadway the hard way". A few new instrumentals appeared on the two double CDs from the next section, where I've included for instance the intro from "When yuppies go to hell". "Broadway the hard way" begins with three pop-song you might call mainstream. During the opening song Zappa is making some fun of the unstoppable Elvis worship in a mild manner. Other than in classical music, in pop music people generally fail to distinguish between performing music and composing music. They sort of identify the person on stage with the music he or she is playing. Elvis is a charming and impressive performer, but he didn't write rock 'n roll songs himself as Chuck Berry did.

Regarding sound, the inclusion of the brass section gives many songs from the 1988 tour a special flavour. As I've been commenting upon in the Them or us section, instrumentation paragraph, Zappa didn't like to

include extra instruments just for doubling parts. He wanted them to play lines and motifs of their own as well, and enrich the harmonies. This can be well heard during for instance "Planet of the baritone women".

Intro | Fm Cm | A^b G | Fm Cm | A^b G
Meanwhile, on Wall Street...

Verse 1 Fm Cm A^b G
 On the planet of the baritone wo - men
 Fm Cm G Fm Cm G
 They talk low 'bout stuff they know,
 Fm Cm G F Cm G
 They sing "Ooh" and laugh at you.
 Cm G/D Cm/E^b N.C.
 Ha-ha-ha-ha, Hey,

Etc.

Verse 2 A^b G
 They sing "Li-li-li-li."
 A^b G
 They sing "Lo-lo-lo-lo."
 A^b G A^b G
 The men carry purses wher - ever they go.

Etc.

Verse 3 Fm G D7(b9) G
 They sing about wheat,
 A^b G D7(b9) G
 They sing about corn.

Etc.

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Planet of the baritone women, lyrics-chords, samples. Two chords are less legible, with a normal font-size they are: Ab and D7(b9).

On internet I could find thumbnails of the lyrics with chords published by Kobalt music. It's an authorized issue. As you can see, the song is made up of three themes, with the instrumental intro using the chord progression from the opening line of theme one.

3. Any kind of pain

"Any kind of pain" however is about all conventional and has no parody effects. It's the most commercial song on the CD, but still has some complexities as changing keys and the adding in of two 7/8 bars. The song opens with a II 7th - I progression in F. In bar 15-16 it has arrived at B flat minor. The 7/8 bars cause an acceleration effect, a little stretto they would say in classical music. The set-up of "Any kind of pain" is the following verse - refrain construction, with a guitar solo functioning as the bridge:

Verse:

0:00 Instrumental intro (bars 1-4 in the transcription below, the key is F till bar 8).

0:08 Motif 1 (bars 5-8).

0:19 Motif 2 (bars 9-10, modulation to G).

0:23 Motif 3 (bars 11-14, C minor).

0:33 Motif 4 (bars 15-17, Bb minor).

Refrain:

0:40 Main theme, played twice (bars 18-25, F Lydian).

0:59 Variation upon the main theme (bars 26-30 (with the little stretto), first with a chord alternation of Am-Bb, in its tail ending in A minor).

Handwritten musical score for three systems, each with four staves. The notation includes various musical symbols, accidentals, and performance instructions.

System 1:

- Staff 1: Treble clef, 4/4 time. Includes handwritten notes: $\sharp\sharp\sharp$, (H)*, *x, and $\sharp\sharp\sharp$.
- Staff 2: Treble clef, 4/4 time. Labeled "Brass". Includes the instruction "Broad way, --".
- Staff 3: Bass clef, 4/4 time. Labeled "Keyb.".
- Staff 4: Bass clef, 4/4 time. Labeled "Pvabassa".

System 2:

- Staff 1: Bass clef, 4/4 time. Includes the instruction "You are the...".
- Staff 2: Bass clef, 4/4 time. Labeled "Keyb.". Includes the instruction "Repeats" and a musical notation for a repeat.
- Staff 3: Bass clef, 4/4 time. Labeled "Keyb.". Includes the instruction "Repeats".
- Staff 4: Bass clef, 4/4 time. Labeled "Pvabassa". Includes the instruction "Repeats".

System 3:

- Staff 1: Bass clef, 4/4 time. Includes the instruction "Like bar 11".
- Staff 2: Treble clef, 4/4 time. Labeled "Brass and bells play along".
- Staff 3: Bass clef, 4/4 time.
- Staff 4: Bass clef, 4/4 time. Labeled "Pvabassa".

The image shows a handwritten musical score for a piece titled "Any kind of pain, theme". The score is written on three systems of three staves each. The first system is labeled with a box containing the number 15. The second system is labeled with a box containing the number 20. The third system is labeled with a box containing the number 26. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The instruments are labeled as "Brass" (top staff), "Pva Bassa" (middle staff), and "Pva Bassa" (bottom staff). The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: "Bars 18-21 repeat alike" and "Repeats".

Any kind of pain, theme. Transcription: KS (update 2006, 3rd printed edition 2007).

Verse:

1:14 Instrumental intro.

1:23 Motif 1.

1:33 Motif 2.

1:38 Motif 3.

1:48 Motif 4.

Refrain:

1:55 Main theme, played twice.

2:13 Variation upon the main.

Bridge:

2:28 Guitar solo in F Lydian with the main chord progression I-VII. The bass is alternating F and E.

Verse:

4:18 Instrumental intro.

4:27 Motif 1.

4:37 Motif 2.

4:41 Motif 3.

4:51 Motif 4, repeated three times in the form of a sequence, moving up a major second each time (in total a diminished fifth).

Refrain:

5:11 Main theme, played twice (following the previous sequence, the main theme also gets transposed up a diminished fifth, thus going from F Lydian to B Lydian).

5:30 Variation upon the main theme.

5:42 End.

4-5. Dickie's such an asshole - When the lie's so big

From track 4 onwards we're getting at the political and anti-religious part of the CD. "Dickie's such an asshole" is a song Zappa had in stock since 1973 from the Watergate scandal era. It still fits in well in this context. The original recording from the Roxy theatre got included in "YCDTOSA Vol. III". Two examples from this latter version are included in the Roxy section of this study. "When the lie's so big" is another mainstream pop-song, summarizing Zappa's dislike of tv-evangelists and their support of the Republican party.

The image displays two systems of musical notation for a song. The first system includes three staves: Vocals, Horns, and Rhythm. The Vocals staff is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It contains the lyrics "Just who do they real-ly sup-pose that they are". The Horns staff is also in treble clef with the same key signature and time signature, showing a melodic line. The Rhythm staff is in bass clef with the same key signature and time signature, featuring a bass line with a chord labeled "A7". The second system includes three staves: Vocals, Horns, and Rhythm. The Vocals staff is in treble clef with the same key signature and time signature, containing the lyrics " ("Battle Hymn of the Republic")... and how did they manage to trav-el as far". The Horns staff is in treble clef with the same key signature and time signature, showing a melodic line. The Rhythm staff is in bass clef with the same key signature and time signature, featuring a bass line with a chord labeled "A7".

Previous page: When the lie's so big, sample.

The image shows a musical score for a piece titled "Stop-time blues". It consists of three staves: Vocal, Horns, and Rhythm section. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The Vocal staff has two lines of music. The first line starts with a measure rest, followed by the lyrics "The man in the White Ho - use" and "Ew!". The second line starts with a measure rest, followed by the lyrics "He's got a cons - cience blackas sin...". The Horns staff has a measure rest, followed by a whole note chord marked "E7", and then a measure rest. The Rhythm section staff has a measure rest, followed by a series of eighth notes, and then a measure rest. The second system of the score starts with a measure rest, followed by the lyrics "He's got a cons - cience blackas sin...". The Horns staff has a measure rest, followed by a whole note chord marked "B", and then a measure rest. The Rhythm section staff has a measure rest, followed by a series of eighth notes, and then a measure rest. The title "Stop-time blues" is written above the first staff.

Dickie's such an asshole, sample.

In 1995 Christopher J. Smith published an article, called "Broadway the hard way: techniques of allusion in the music of Frank Zappa". One example of these allusions is citing from "The battle hymn of the Republic" (with two samples included above), about which Christopher writes:

"Zappa referred to certain stylistic, idiomatic, and timbral elements, and his manipulation of these elements for their allusive impact as "Archetypal American musical icons" [quoting Zappa from *The real Frank Zappa Book*]:

"I attempt to devise "language" that will describe my musical intentions, in shorthand form . . . There's an assortment of "stock modules" used in our stage arrangements . . . These "stock modules" include the *"Twilight Zone" Texture* (which may not be the actual *Twilight Zone* notes, but the same "texture"), the *Mister Rogers texture*, the *"Jaws" texture* . . . and things that sound either *exactly like* or *very similar to* "Louie Louie." These are *Archetypal American Musical Icons*, and their presence in an arrangement puts a spin on any lyric in their vicinity. When present, these modules "suggest" that you interpret *those lyrics within parentheses*".

Use of "Archetypal American musical icons," then, connotes deliberate compositional incorporation of musical quotation and allusion in order to influence reception. Such allusive material can consist of or combine motivic, rhythmic, textural, timbral, textual or harmonic elements.

A specific archetypal American musical icon, "The Battle Hymn of the Republic" is quoted five times in four pieces, each time with consistent allusive intent:

- "Dickie's such an asshole", to refer to former Republican U.S. President Richard Nixon.
- "When the Lie's So Big," referring to Reagan-era Republican political leaders.
- "What Kind of Girl?," referring to television evangelist Pat Robertson's political affiliations.
- twice in "Jesus Thinks You're a Jerk," referring first to young members of the Republican party, and then to lynch-mob mentality."

6. Rhymin' man

Handwritten musical score for the song "Rhymin' man". The score is written on ten staves, organized into three systems. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the staves, and the musical notation includes notes, rests, and bass lines.

System 1:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 6: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 10: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.

System 2:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 6: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 10: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.

System 3:

- Staff 1: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 2: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 3: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 4: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 5: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 6: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 7: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 8: Treble clef, key signature of two sharps, 4/4 time. Notes: F#4, A#4, B4, C5, B4, A#4, G#4, F#4, E4, D4, C4.
- Staff 9: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.
- Staff 10: Bass clef, key signature of two sharps, 4/4 time. Notes: F#2, A#2, B2, C3, B2, A#2, G#2, F#2, E2, D2, C2.

Lyrics:

Few years later legend says,
rhy-min' man made a run for prez.
etc.

Far-ra-khan made him a clown,
etc.

over there near Hy-mie-Town.
Said he was a di-plot,

Annotations:

- Staff 10 of System 1: "etc."
- Staff 10 of System 2: "etc."
- Staff 10 of System 3: "etc."
- Staff 10 of System 1: "(plus bra)"
- Staff 10 of System 2: "(plus bra)"
- Staff 10 of System 3: "(plus bra)"



Rhymin' man, 1:40 till 2:21. Transcription: KS (2nd printed edition 2001).

Next is a section of another country and western song, "Rhymin' man" from "Broadway the hard way". This comic song is all about the use of clichés. Its first theme is a typical country and western tune. The second theme is a melody beginning with a motif comparable to the opening of "Lonesome cowboy Burt". Every two bars the melody gets interrupted by two bars, that each time contain another familiar sounding tune remindful of the showbusiness world. The song includes three of such blocks.

"Rhymin' man" is in A and straightforward 4/4 for the lead melody. The interrupting bars can deviate from this by using altered notes and moving through various forms of syncopic figures. Showbusiness is also the subject of "Any kind of pain" and maybe the reason for the title of the CD.

INTRODUCTION: CHORUS:

Vocal 15 measures

Horns (etc.) 15 measures

Bass 15 measures

Rhy - min' Man tall and tan

A Bass ad. lib. D A

rhyme or rea - son play your hand (Guitar) rhyme on

D A

this rhyme on that oh you laugh

(Piano/marimba chromatic gliss.) (Piano/marimba chromatic gliss.)

D A E7

VERSE:

ty De mo - cratt! They say when Doc - tor King got shot

Horns in unison

A ("Twilight Zone")...

The musical score is written for four parts: Vocal, Horns (etc.), and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into three main sections: Introduction, Chorus, and Verse. The Introduction consists of 15 measures for each part. The Chorus follows, with the vocal line starting with 'Rhy - min' Man tall and tan'. The bass line has a 'Bass ad. lib.' section. The Verse begins with 'ty De mo - cratt!' and 'They say when Doc - tor King got shot'. The score includes various musical notations such as chromatic glissandos, arpeggiated guitar licks, and specific chord markings (D, A, E7).

Rhymin' man, chorus. Transcription: Christopher J. Smith.

The second example above is the chorus as transcribed by Christopher Smith. Christopher comments: "'Rhymin' Man," a savage critique of Jesse Jackson's political persona and style of discourse, is entirely constructed in order to facilitate the sophisticated semiotic manipulation of Archetypal American musical icons. The strophic structure, arpeggiated guitar licks, root/fifth-oriented bass part, and high tenor vocal harmonies are all defining characteristics of the cowboy-song genre. The idiom's antecedent-consequent phrase structure facilitates insertion of rapid-fire melodic allusions, including melodramatic television

themes for "The Twilight Zone" (line 6: "Oh you naughty Democrat!"), "The Untouchables" (line 9: "Dipped his hands in the Doctor's blood"), and "Mission Impossible" (line 8: "Jesse hatched an awful plot"); stereotypical bits of ethnicity including "Hava Nagilah" (line 18, quoting Jackson's "Over there near Hymie-Town") and "La Cucaracha" (line 21: "Castro was simpatico"); evocations of the circus ("March of the Gladiators" at line 17: "Farrakhan made him a clown"), the Presidency ("Hail to the Chief" at line 19: "Said he was a diplomat") and the Democratic Party ("Happy Days are Here Again" at lines 15-16: "A few years later, legend says/Rhymin' Man made a run for Prez"); and the editorial implications of sound effects ("Teletype" motive at line 11: "Looked around for all the press"). All invoke associations, parody conventions, and comment on textual events."

7-8. Promiscuous - The untouchables

The last musical trend Zappa paid attention to was rap. Because of its speech influence, rap has some stylistic characteristics of its own. The singers are arguing as in a sort of indictment, using only small intervals and keeping pace with a severe steady beat. Zappa contributed with "Promiscuous" on "Broadway the hard way", having Ike Willis arguing against the Aids speculations of Surgeon General Dr. Koop.

The musical score for the opening of "Promiscuous" is presented in a multi-staff format. The top system shows the guitar and bass parts, with the guitar featuring a hammering I 7th chord. The bass line is a steady eighth-note pattern. The drums include a 'Teletype' motive and random scratch sounds. The vocal line enters with the lyrics 'Ri - co - the sur-geon ...'.

Promiscuous, opening. Transcription: KS (update 2005, 3rd printed edition 2007, details renewed in 2019).

It's entirely following the conventions of this style, but without a parody intent. The song is in D Mixolydian and begins with hammering the I 7th chord for beat 1 of bars 1-4. This example has been in this study since 2005. I've renewed it in 2019 because the voicing of the 7th chord is different compared to how I notated it earlier: the bass plays a F#, guitar #1 a C and guitar #2 a D-chord on top of it. The

combination is D7, with the open tritone F#-C making this chord sound more dissonant than usual. This renewal is a consequence of my discussion with Brett Clement. This exact tritone is the reason why he calls this chord prohibited in his 2009 study and 2014 article: it would destabilize the overall Lydian tonic of his Lydian system (C in this case). See the Zoot allures section for his way of reasoning. Next the singers enter into the picture with only a drum beat to accompany them. At that point the song isn't really Mixolydian anymore. With "The untouchables" a series of covers of songs by others and new versions of Zappa's own songs begins. Above to the right photos from the 1988 tour (downloaded from the internet, photographer unknown).

9-10. Why don't you like me? - Bacon fat

"Why don't you like me?" is for its music the "Tell me you love me" track from "Chunga's revenge", with its lyrics adapted to Michael Jackson. See the corresponding section for the score. At the time Jackson's album "Bad" got released the first signs of him trying to reshape his face got visible. Zappa couldn't have had an idea what happened afterwards. "Bacon fat" is a cover of a political song by Williams/Brown.

11-12. Stolen moments - Murder by numbers

"Stolen moments" is an instrumental jazz classic featuring Walt Fowler on trumpet. The 1988 tour saw the return of Bruce and Walt Fowler as members of the brass section. Together with their brother Tom, as bass player, they had contributed earlier to Zappa's albums from the seventies. "Murder by numbers" is a song written by Sting, who has a guest appearance on this CD. Zappa accidentally met him in the hotel lobby where he was staying, and asked him if he would like to perform with him. So the band had to learn this song swiftly. It worked out well and Zappa thanked Sting, on stage of course, but also in the CD liner notes. Something similar happened with Johnny Cash. The band had learned how to play "Ring of fire", but Johnny said he had to leave before the show because his wife got sick. On this occasion the band played this song anyway with Zappa making some fun of the situation.

13-14. Jezebel boy - Outside now

With "Jezebel boy" we're back at Zappa himself composing. Next is the opening of this song. It's to a degree diatonic, though not attributable to keys. And there's a lot of chromaticism taking place. The song begins with a sustained Db chord on top of an E pedal, a dissonant combination. Next the main theme gets presented. It follows a chromatically downwards moving chord progression: Db-C-B-Bb with an additional E by the bass as passing note for each chord. Thus a sequence of major triads. Staves 2-3 in bars 3-10 represent sirens, mostly in dissonance with the other parts, so creating an atmosphere of tension with police cars arriving. Rhythmic variation is achieved by letting bar 3 continue in triplet time and the syncopic figure the bass is following.

1

Je - ze - bel - boy ---

Irregular downwards line, with much rubato

3 $d_1 = d$

7

You ---

Jezebel boy, opening. Transcription: KS (update Fall 2019, deposited at the I-depot, The Hague).

"Jezebel boy" is a strange song, both regarding its structure and lyrics. It depicts a situation in the Hollywood Boulevard district in L.A. with policemen rounding up female prostitutes with short pants, while at the same time a distinguished gentlemen in a Lincoln is meeting a male prostitute, apparently unhindered, the Jezebel boy. Even more peculiar is what guitarist Mike Keneally writes as a comment upon this song in the diary he kept, available on-line:

(1998 comment: It was in fact the only time we ever played "Jezebel Boy", and although it was loaded with mistakes, it's this version which by default ended up on "Broadway The Hard Way". Why we didn't play more versions for Frank to choose from [we rehearsed it at least 100 times in Los Angeles] I do not understand.)

The theme from the specific "Broadway the hard way" version of "Outside now" is included in the Joe's garage section of this study, thus including the additional harmonies by the brass section from the 1988 tour.

15-16. Hot plate heaven at the Green hotel - What kind of girl?

The image shows a handwritten musical score for a piece titled "Hot plate heaven at the Green hotel - What kind of girl?". The score is written on ten staves, with the first staff marked with a "1" in a box. The notation includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 12/8. The score is written in a cursive, handwritten style. The first staff has a "1" in a box above it. The second staff is labeled "Iva" and the third "Iva". The fourth staff has a "2" below it. The fifth staff has a "7:6" and "5:6" above it. The sixth staff has a "2" below it. The seventh staff has a "2" below it. The eighth staff has a "2" below it. The ninth staff has a "2" below it. The tenth staff is labeled "Iva." at the beginning. The score is written on a white background with black ink.

Handwritten musical score for a song. The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "What's a girl Like you" are written under the first staff. The score includes various musical notations such as notes, rests, and accidentals. The first staff is marked with a square box containing the number 14. The second staff has the lyrics "What's a girl Like you" written under it. The third staff has the lyrics "What's a girl Like you" written under it. The fourth staff has the lyrics "What's a girl Like you" written under it. The fifth staff has the lyrics "What's a girl Like you" written under it. The sixth staff has the lyrics "What's a girl Like you" written under it. The seventh staff has the lyrics "What's a girl Like you" written under it. The eighth staff has the lyrics "What's a girl Like you" written under it. The ninth staff has the lyrics "What's a girl Like you" written under it. The tenth staff has the lyrics "What's a girl Like you" written under it.

The image shows a handwritten musical score for the song "What kind of girl?". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#), and the time signature is 4/6. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in the score: "I - Left -" is written above the first staff in the second measure; "5:6" is written above the first staff in the third measure; "4:6" is written above the fourth staff in the second measure; and "vab." is written below the first staff in the first measure. The score appears to be a transcription of a live performance, with some improvisation indicated by the handwritten notes and the "vab." marking.

What kind of girl?, 0:00-0:32. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

The theme from the 1984 version of "Hot plate heaven at the Green hotel" is included in the Does humor belong in music? section of this study. "What kind of girl?" belongs to the so-called groupie opera from the 1970-71 tours. These form a specific intertwined story, so the individual songs from this opera weren't fit for inclusion in other tours. In 1988 TV evangelist Jimmy Swaggart got caught visiting a prostitute. By itself nothing illegal about it, but in his condition the hypocrisy of it was severely embarrassing. Zappa simply loved this coming out to the open and couldn't resist adapting the lyrics of some of his songs to the occasion, like in "What kind of girl?".

The general set-up of this piece goes as:

- 0:00 Compared to the original from 1971, this instrumental intro is new. It follows old-fashioned striptease music standards and, for that reason, fits in well into the context of this section. You've got the band members largely improvising over the bass progression that ends the central theme of the song. It goes upwards as A-C#-D-D#-E. First with two beats per note during bars 1-2, next with a note per beat in bar 3.

Nominally this song is in A Mixolydian, but the C turns up just as much as natural as as sharp. Bars are switching between A Mixolydian and A Dorian. The intro, like the phrase it's derived from, ends with playing around a chord progression. Here it's a F-E progression, thus further challenging the A Mixolydian

tonality. Altered notes as D# and B# are used as well.

- 0:16 Central theme, following the blues scheme. During bars 5-7 you've got the four vocalists singing in lower registers. In bars 8-9 Bobby Martin is continuing solo in a high register, kind of suggesting the higher voice of a prostitute compared to her male visitors. The basic rhythm of this piece is three ticks per beat, thus embedded in a 12/8 meter. Frequently beats get subdivided into two as well. Bobby Martin is here singing in an irregular rubato manner. These bars 5-9 are steps I-IV from the blues scheme. The example from above stops here and the song continues with IV-I-V-IV-I. At 0:48 the bass line, that got mentioned above, is used for ending the theme. This time it's followed by a C-Bm chord progression.

- 0:54 Central theme some more. Variations and additions turn up during the repetitions of the theme all through this song.

- 1:43 Citation from "Strawberry fields forever" by The Beatles. Zappa covered a number of classic tunes and pop-songs during his 1988 tour, including Beatles songs. No Beatles songs appeared on CD due to copyright related reasons. "Lucy in the sky with diamonds" got played too, with the opening line adapted to the Swaggart situation as "picture yourself on a whore in a motel".

- 2:00 Central theme for the third time.

- 2:38 Central theme, now with the title from the song as part of the lyrics.

17. Jesus thinks you're a jerk

The closing song of "Broadway the hard way", called "Jesus thinks you're a jerk", opens with an outspoken cliché theme. It sounds as a joke, as if a vaudeville show might begin. The entire song is a sequence of four blocks. The connection between the blocks is made by some cross references and, of course, the lyrics.

Block I:

During the first block the opening theme is repeated several times. Zappa keeps it interesting by adding extra phrases to this theme and varying it via different settings. The notes of the basic melody remain unaltered. The first example below is in C and one of these instances with the main theme being played. At 3:16 a second theme turns up before the main theme gets played one more time.

- 0:00 Theme A, instrumentally, lasting 13 seconds.

- 0:14 Pick up notes ("There's an ...").

- 0:17 Theme A, sung. Zappa inserts two little add-ins at 0:26-0:32 and 0:34-0:37. Combined these 10 seconds explain, why this instance of theme A, being sung, lasts 23 seconds in total. The tempo has remained the same.

- 0:40 Theme A, instrumentally, with a different instrumentation.

- 0:53 Theme A, sung.

- 1:07 Theme A, instrumentally, similar to 0:40. At this point the first example below starts.

9

what if--

+bird sounds

vab.

Jesus thinks you're a jerk, 1:08-1:22. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

1

mf -- me--

mf They're-- --years--

Would they do that,

se-ri-ous--

vab.

FZ

mf

Jesus thinks you're a jerk, 4:19-4:35. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

- 1:20 Theme A, sung.
- 1:32 Variation upon theme A.
- 1:43 Theme A, instrumentally. The accompaniment and bass are now playing at double speed while the lead melody remains the same.
- 1:56 Theme A, sung, a little cut off at the end.
- 2:07 A longer add-in becomes a side theme ("To the bank..."), in some of its aspects related to theme A.
- 2:25 Theme A, instrumentally, with several of the repeating notes skipped. It thus sounds as slowing down, while at 1:43 it sounded as an acceleration. The same number of bars is still played during 13 seconds as at the beginning.
- 2:38 Theme A, sung, a little faster.
- 2:49 A repeated second side theme, also still being related to theme A. A couple of times the sung bars alternate with instrumental bars.
- 3:16 Theme B, sung ("Convinced they are..."). This is truly a new theme, played over an alternation of Em7 and Dm7. It's sung four times, the last time with some rhythmic variation in it.
- 4:02 Theme A, sung, no brass or keyboards this time.
- 4:12 The second side theme from 2:49 returns twice. Bars 1-6 from the second example below contain its tail with Zappa preparing the transition to Block II ("And now, ladies and gentlemen, ...").

Block II:

- 4:28 After Zappa has introduced Eric Buxton, this second block continues with Eric doing a little speech in a gloomy atmosphere. This surrounding is created via dissonants, a chromatic bass line and a diminished 5th chord in the background (if I hear it right). It follows a pattern lasting four bars with the bass lick of one bar returning every four bars and pausing in the other three. One might call this theme C. The on-line midi file sounds a bit crappy here; it's hard to represent someone talking in midi format. Bars 7-12 from the second example are the opening of this block with Eric taking over from Zappa from bar 9 onwards.

Block III:

- 5:48 Theme D. When Eric has finished his speech, a more regular pop block follows. It begins with the main theme of this block, played over an alternation of Em7 and Fmaj7, the bass switching between C and F underneath it. In this block III this Em7 and Fmaj7 chord alternation, later on Am/Am7 and G, is more a constant factor than the pedal notes, that keep changing position.
- 6:11 Variations upon theme D.
- 6:30 Reference to block II.
- 6:33 Theme D returns as presented below, again with a reference to block II. This time the original Fmaj7 chord gets played before the Em7 chord and both chords get reduced. Without the F and E as root they become Am and G. Material from the second block returns in the interrupting bars 11-12 and 15-16.

1

p Right here... — hot.

mf I hope we never see that day —, In the land, of the tree

p

mf

7

Or maybe — will we —? Nine-ty-two?

mf

pp

pp *p* *p* *mf*

p *mf*

112

Will we—? Ninety-six?

As bar 11

pp < p >
p < mf >
p p < mf >

mp

mf

As bar 12

vab.

117

And if you—

mf

vab.

Jesus thinks you're a jerk, 6:33-7:01. Transcription: KS (update 2011, deposited at the I-depot, The Hague).

- 6:55 Theme D once more, now with Am7 and G alternating and the bass switching between F and D as pedal notes.
- 7:07 Side theme ("Then surely...").
- 7:31 Variation upon theme D with the original Em7 and Fmaj7 alternation as at the beginning. At the end of the second repetition you shortly get to hear one of the many vaudeville like instrumental passages.
- 7:42 The side theme from 7:07 returns, followed by a coda for this block.

Block IV:

- 8:04 Theme E. At 8:04 a fourth block starts, again with a vaudeville like theme ("there's an old rugged cross"). This part thus refers to the opening as it comes to style.
- 8:15 As a closing for theme E, one of the various quotes of the "Louie Louie" progression can be heard, also mentioned in the Absolutely free section. Zappa liked to include this progression every once in a while in his compositions.
- 8:32 Coda.
- 8:56 Intermission of the show starts.
- 9:17 End.

THE BEST BAND YOU NEVER HEARD IN YOUR LIFE - MAKE A JAZZ NOISE HERE: LIVE COMPILATIONS #3

In 1987 preparations were made for Zappa's biggest tour effort. At first the rock band section rehearsed, afterwards a brass section joined in, bringing the band's magnitude up to twelve members. In total it took four months of practicing for a program of five hours, enough for two completely different shows. Touring started in the east of the U.S., next Europe. The U.S. west and south coast, planned for the autumn, had to be cancelled however. Tensions within the band had become too big to continue. Zappa let everybody vote whether they could move on with bass player Scott Thunes and the general opinion was no, so in Zappa's words the band self-destructed. The financial loss was compensated by releasing as good as all material on CD. "Broadway the hard way" was dealt with in the previous section. Here we continue with seven examples from the two double CDs that ensued from the tapes.

THE BEST BAND YOU NEVER HEARD IN YOUR LIFE

Heavy duty Judy (1988)

The 1988 "Heavy duty Judy" version opens "The best band you never heard in your life". It only overlaps with its predecessor from "Shut up 'n play yer guitar" in reusing the vamp in 12/8, otherwise it's a new composition (Steve Vai notated the "Heavy duty Judy (1980)" vamp in 4/4, using triplets). He might just as well have used a new title as "Son of Heavy duty Judy", as he had done several times before. The brass section is used for creating an opening theme around the vamp. After up to two minutes Zappa falls in with a sharp solo.

The repeated bar 1 represents an intro for this version of "Heavy duty Judy". In bars 4-5 you've got the characteristic vamp returning, beginning before beat at beat 4 in bar 4. Steve Vai describes it as "sort of boppin'", using triplets if you would notate it in 4/4. At this point it's in a different key compared to the original. Here it's in D Mixolydian with the progression I-II-VII. At bar 13 you get at an interlude without the vamp. Here the band gets to play through varying keys. The basic chord progression in rock terms in staff 3 is Eb-F-Db-Eb-F#m. The bass moves downwards: Ab-G-Gb-F-E. In none of these instances is the bass part of the 5th chords of staff 3, thus the bass enlarges the total sounding chords. In bar 13 for instance to Abmaj9. In bar 20 we get at the vamp in its final key: E Mixolydian again as in the original (same I-II-VII chord progression). Other than in the original the bass doesn't give an E as a pedal note, but forms part of the chords.

Handwritten musical score for Vibes/bells, Brass, Bells, and Bvabassa. The score is divided into three systems, each with four staves.

System 1:

- Staff 1: Vibes/bells (Treble clef, 12/8 time signature)
- Staff 2: Bells (Treble clef, 12/8 time signature)
- Staff 3: Brass (Bass clef, 12/8 time signature)
- Staff 4: Bvabassa (Bass clef, 12/8 time signature)

System 2:

- Staff 1: Repeats (Treble clef, 12/8 time signature)
- Staff 2: Like bars (Bass clef, 12/8 time signature)
- Staff 3: Repeats (Bass clef, 12/8 time signature)
- Staff 4: Repeats (Bass clef, 12/8 time signature)

System 3:

- Staff 1: Repeats (Treble clef, 12/8 time signature)
- Staff 2: Repeats (Bass clef, 12/8 time signature)
- Staff 3: Repeats (Bass clef, 12/8 time signature)
- Staff 4: Bvabassa (Bass clef, 12/8 time signature)

The score includes various musical notations such as notes, rests, and bar lines. A box containing the number 5 is located above the first staff of the first system, and a box containing the number 10 is located above the first staff of the third system.

Handwritten musical score for "The Wind" by Gustav Mahler, featuring piano and guitar parts. The score is written on ten staves, with the first four staves representing the piano part and the remaining six staves representing the guitar part. The key signature is B-flat major (two flats), and the time signature is 4/4.

Piano Part (Staves 1-4):

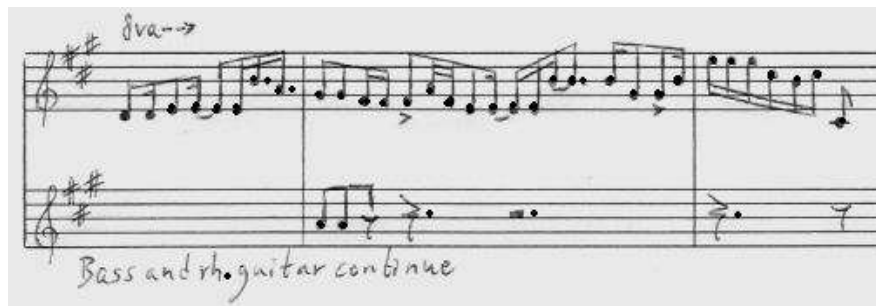
- Staff 1:** Treble clef, starting with a whole rest followed by a sixteenth-note triplet.
- Staff 2:** Treble clef, starting with a whole rest followed by a dotted quarter note.
- Staff 3:** Treble clef, starting with a whole rest followed by a sixteenth-note triplet.
- Staff 4:** Bass clef, starting with a whole rest followed by a dotted quarter note.

Guitar Part (Staves 5-10):

- Staff 5:** Treble clef, starting with a whole rest followed by a sixteenth-note triplet.
- Staff 6:** Treble clef, starting with a whole rest followed by a dotted quarter note.
- Staff 7:** Treble clef, starting with a whole rest followed by a sixteenth-note triplet.
- Staff 8:** Bass clef, starting with a whole rest followed by a dotted quarter note.
- Staff 9:** Treble clef, starting with a whole rest followed by a sixteenth-note triplet.
- Staff 10:** Bass clef, starting with a whole rest followed by a dotted quarter note.

Annotations and Dynamics:

- Repeats alike:** Written above the first, third, and fifth measures of the piano part.
- Guitar:** Written above the first measure of the guitar part.
- mf (mezzo-forte):** Written above the first measure of the guitar part.
- p (piano):** Written above the second measure of the guitar part.
- mp (mezzo-piano):** Written above the third measure of the guitar part.
- 20:** A boxed number indicating a measure repeat or a specific measure number.
- 6:** A bracketed number indicating a six-measure repeat.
- 3:** A bracketed number indicating a three-measure repeat.
- Keeps repeating:** Written below the last three measures of the guitar part.



Heavy duty Judy (1988), opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The torture never stops (1988)

The torture never stops part two, opening. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

As it comes to new compositions "The best band you never heard in your life" has only one unreleased song by Zappa himself, the others are covers. More than on "Make a jazz noise here" it's the alternative bars and solos that make this collection worthwhile, like the six minutes solo from "The torture never stops part two". Regarding the live versions of the original studio songs from "Zoot allures", the themes are more brought back to their basic elements. In the case of "The torture never stops" the "Zoot allures" version has a lot more of adornal embellishments to it, and of course the moaning of Gail Zappa. You can compare the black dots from the Zoot allures section with the one below. Biographer Neil Slaven states that he prefers the group effort above Zappa playing most of the overdubbed parts on "Zoot allures", so there are people who don't see this as a disadvantage. Zappa included "The torture never stops" in about every tour since it was written, each time playing a large solo in the middle of the song. Next is the main theme plus the opening of the guitar solo from the 1988 version.

This one is in A Dorian instead of G Dorian on the "Zoot allures" album. Zappa frequently transposed his songs for his different tours. The harmony in bars 1-2 is also different. On "Zoot allures" it's I followed by a blending of I and VII in G Dorian (bar 1). Here it's I 7th - I 9th in A Dorian (bars 1-2).

Zomby woof

"Zomby woof" is present three times in Zappa's catalogue. The original studio version appeared on "Overnite sensation" in 1973. Next you've got live versions from 1982 en 1988 on "YCDTOSA I" and "The best band you never heard in your life" respectively. They differ in various minor elements. The bigger difference lies in the included guitar solo. Wolfgang Ludwig transcribed the lead melody of the first minute for his study from 1992, whereas all of "Zomby woof" (1973 version) got published in the Hal Leonard series (2011, transcr. Paul Pappas). It's a complex song, made up of a multitude of motifs, smaller themes and riffs. The meters keep changing. The below follows the set up from 1988:

Instrumental opening:

- 0:00. Instrumental opening theme of three bars, played in parallels. Bar 1 returns the most in this song and can be seen as the central melodic element. As for most of "Zomby woof" it's diatonic material from varying scales without clear key notes. Ludwig and Pappas use different meter notations for most of their bars. The first bar lasts 3/4, subdivided into four times 3/16. Wolfgang Ludwig notates this as actually four 3/8 bars, while Paul Pappas chose for 3/4 with a syncope. Ludwig is using smaller units in most cases in a similar way (I'm here following the Pappas meter notation).
- 0:05 Motif 1 (bar 4 in the example below) made up of five beats with quintuplets. The bass plays a chromatically descending line. You can see this bar as polyscale, with a scale fragment per bar.
- 0:08 Motif 2, played four times (bars 5-8) with the instrumentation building up in layers.

Block with lyrics alternated with instrumental bars:

- 0:18 First sung theme ("300 years ago ..."). It's played over a bass riff.
- 0:28 One intermediary bar ("You know I ..."). Whereas the larger part of "Zomby woof" is relatively monodic, without much chords, or composed polyphonically, this bar has a clear chord present for the bass plus brass section (Dm7).
- 0:31 Motif 3 (bar 14) in 2/4, instrumental.
- 0:32 Motif 1 repeats.
- 0:35 Second sung theme, starting over motif 2 as a guitar/bass riff for the first two bars ("Seems to me ..."). Beat 4 of the riff gets augmented with one 16th note so that it now lasts a normal 4/4 bar instead of 15/16. In bars 17-18 you can see the B-D motif of bar 1 returning.
- 0:45 Two bars (20-21) with instrumental improvisation.
- 0:51 Two bars from the second sung theme (bars 18-19) get repeated instrumentally. The first example ends here.

①

Bass plays parallel

④

Plays parallel

⑥

Bar 5 repeats three times with more parallels each time

⑨

Ay—

300 years---

Prab.

⑫

You-- --more.

--creep.

with parallels

Prab.

Handwritten musical score for the opening of "Zomby woof" (1988). The score is divided into three systems, each with three staves (treble, bass, and a lower bass staff labeled "8vab."):
 System 1 (Measures 15-18):
 - Treble staff: Melody with lyrics "Seemsto-- wise, didyou--".
 - Bass staff: Accompanying line.
 - 8vab. staff: Accompanying line.
 - Measure 15 is marked with a box containing "15".
 - A handwritten note "Asbar 4" is written above the first measure.
 System 2 (Measures 19-20):
 - Treble staff: Melody with lyrics "morning--", "witha-- eyes--".
 - Bass staff: Accompanying line.
 - 8vab. staff: Accompanying line.
 - Measure 19 is marked with a box containing "19".
 - A handwritten note "Witha-- eyes--" is written below the bass staff in measure 19.
 - A handwritten note "Etc." is written in the treble staff of measure 20.
 - A handwritten note "4thbeat" is written below the 8vab. staff in measure 20.
 System 3 (Measures 21-22):
 - Treble staff: Melody.
 - Bass staff: Accompanying line.
 - 8vab. staff: Accompanying line.
 - Measure 21 is marked with a box containing "21".
 - A handwritten note "Plays parallel" is written in the 8vab. staff of measure 22.

Zomby woof (1988), opening. Transcription: W. Ludwig (lead melody)/Paul Pappas (acc. riffs)/KS (various elements from the 1988 execution).

Second instrumental block:

- 0:57 Motif 1 gets varied upon. Here you've got a 6/4 and a 5/4 bar. The first one contains the melody of motif 1 identically followed by a one beat pause with some percussion. Bar 2 plays this melody backwards. Instead of the quintuplets, Zappa is now using normal 16th notes, thus beats of 5/16 (Ludwig notation). Paul Pappas chose to maintain the original quintuplet notation of motif 1 and then has to change the tempo: it goes from the metronome tempo of a quarter note being 90 to being 76. Arithmetically the result is as good as the same: $(90/76) * (4/5)$ is about 1.

- 1:05 Instrumental bars with a little chord progression and the bass riff for the next third sung theme.

Second block with lyrics alternated with instrumental bars:

- 1:15 Third sung theme over this bass riff ("I am the Zomby woof..."). It's a theme of four bars, played twice, of which the first bar is a variation upon bar 9.

- 1:35 Fourth sung theme of two bars, of which the first is a variation upon bar 1 ("Tellin' you all ..."). These two bars can also be interpreted as a free variation upon bars 18-19.

- 1:40 Motif 4, an instrumental sequence of 32nd notes, played four times.

- 1:46 The fourth sung theme returns once more.

- 1:52 Little theme of two bars, repeated four times with variations. The first contains two-part counterpoint and gets either instrumentally played or sung ("Reety awrighty ..."). The second bar is monodic.

- 2:12 Two bars with a flatly sung fifth theme, that introduces the guitar solo ("They was awreety ...").

Guitar solo:

- 2:18 Guitar solo in A Dorian, played over a one bar bass vamp in 4/4. The original 1973 solo is played over a bass pedal note, though also here you can discern the vamp in the first couple of bars. Both the 1982 and 1988 solo are using the bass vamp from below all through. It comprises about half of the time the song lasts.

Third block with lyrics alternated with instrumental bars:

- 4:36 Polyphonic instrumental bars, not present in the 1973 version. The brass and bass play a melody twice. It's made up of two bars in 4/4 over which the guitar lets the figure from the second bar of the little theme return, that started at point 1:52.

- 4:47 Sixth sung theme ("I gotta great big ..."). For the larger part it's sung with only accompaniment by the drummer.

- 5:09 Motif 3 returns in a 4/4 bar: the first two beats are motif 3 played identically, beats 3-4 are for the drummer.

- 5:12 The sixth sung theme continues, now sung over motif 2.

- 5:16 The fourth sung theme now returns as the outro theme, followed by two bars with instrumental improvisation. All four bars are played twice.

- 5:35 The instrumental opening now returns as the coda. It gets augmented by one beat where Zappa at last seems to settle for a key: A Dorian.

- 5:41 End.

Handwritten musical score for "Zomby woof" (1988) section. The score is written on ten staves, organized into three systems. The first system (staves 1-4) is labeled "1 Guitar" and includes a guitar part with a treble clef and a bass part with a bass clef. The second system (staves 5-6) is labeled "8va. b." and "8va. -->". The third system (staves 7-8) is labeled "6" and "8va. b.". The fourth system (staves 9-10) is labeled "9" and "8va. -->". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 4/4 time signature, and various rhythmic values including eighth, sixteenth, and thirty-second notes. There are also dynamic markings like "f" and "p", and articulation marks like accents and slurs. The score is handwritten and appears to be a transcription of a live performance.

Zomby woof (1988), section. Transcription: KS (4th printable edition 2012).

Other tracks from The best band you never heard in your life

"The best band you never heard in your life" is a live compilation. Various original recordings of the included tracks turn up elsewhere in this study. The three titles from above are the ones specifically transcribed from the "The best band you never heard in your life" version.

MAKE A JAZZ NOISE HERE

The black page (new age version)

Next is another variant upon "The black page #2" from "Make a jazz noise here", taking this composition a step further regarding tempo changes, instrumentation and soloing. This "new age" version opens in a very slow relaxed tempo with percussion embellishments, but later on everybody accelerates to the original tempo. When you compare this version to the "The black page #1", and the disco version example from my Sheik Yerbouti section, you can see that everything is played much slower. What used to be the five notes of a quintuplet during two beats, now gets spread out over four bars. When I first included this example in 2001, I assumed the rhythm had remained a quintuplet, but that's not really accurate. Zappa changed the rhythm too. The quintuplet with five over four eighth notes didn't become enlarged as five whole notes over four 4/4 bars. Instead it got the division 4+3+3+3+3. This is one of the reasons why Zappa called version #2 the easy version. The more difficult irregular rhythmic groupings got re-ordered towards more even divisions.

The image shows a handwritten musical score for a piece titled "The black page (new age version)". The score is written on two systems of staves, each with three staves (treble, alto, and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system is marked with a Roman numeral "II" and a box. It begins with a dynamic marking of *mf* (mezzo-forte) and a tempo marking of *And* (Andante). The notation includes various rhythmic figures, including quintuplets and triplets, and a section labeled "Grand B fade out". The second system is marked with a box and a tempo marking of *mp* (mezzo-piano). The notation continues with similar rhythmic patterns and dynamic markings.

The black page (new age version), opening. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague). Notes:

- Basis for the lead melody is the original score (see The black page #2 example from the Sheik Yerbouti section).
- This example is an improved version of the transcription that has been in this study since 2001, editions 1-4. I wrongfully assumed that the quintuplet from bar 2 of The black page #1 had went into this version in only a slower rendition. Instead Zappa had adapted the rhythm too (bars 17-20).

It begins with a sequence of thirds and fourths in bars 1-4. The beginning of this sequence returns half-speed in bar 10-12. This version can be called the jazz version. The bass is playing like a walking bass. You can also see that the brass players from staff 1 are applying some rhythmic freedom. The basis, however, remains strict 4/4. This piece was the opener of the first of two concerts at Ahoy, Rotterdam (1987 tour), the first time I had the opportunity to see a Zappa concert myself. Luckily so, because nobody at that time knew it was also going to be the last chance. After having conducted the band, Zappa again falls in with a strong solo.

1

mf

mf

mf

8va b. mf

5

p

mf

8va b.

9

Guitar

Guitar

8va

p (feedback)

mf

8va b.

13 8va b. --> Guitar

17 8va b. -->

8va b.

The black page (new age version), section. Transcription: KS (update Summer 2019, deposited at the I-depot, The Hague).

Apparently Zappa had the guitar he used for this solo tuned down to get at least at C2, a third below the standard E2 root of the guitar tuning. While the "Zappa in New York" versions of "The black page" are heavily embedded in Lydian keys, this goes less for the 1988 version. Bars 1-5 are the end of the written part. No note can be identified as key note, the bass is playing along with the melody. From bar 5 onwards this piece settles in F major. In his discussion with me Brett Clement disagrees saying "It's Bb Lydian, as all Black page solos are". I can't verify the latter (I'm not a bootleg collector), nor do I consider it much relevant. If this was the only occasion the bass followed the figure from above, I still would call it major. The choice of Brett is peculiar:

- Like me he's looking at pedal notes to determine the tonic, the approach that he himself calls vertical. I'm hearing two alternating bass pedal notes, F and E. With the F appearing first in bar 5, the accompaniment becomes a I-VII alternation in F. In this bar 5, you've got a downwards figure with the F being the lowest note, held longer as well. So it's awkward to call the Bb the pedal note. The F takes the weight of being the tonic. The keyboards and rhythm guitars are playing lightly in the background during the solo, not following a particular pattern.
- In other instances, like "Watermelon in Easter hay", Brett is also taking the lowest bass note as tonic.
- The chord progression in bars 5-12 is Dm-Gb-F-Gb-F-Gb-F, with the Gb being a chromatic element. Though this isn't decisive in my study, the "horizontal" approach makes a reading in F more obvious as well.

When yuppies go to hell

For the 1988 tour Zappa took the synclavier with him on stage. "Make a jazz noise here" contains three larger pieces with combinations of written themes, solo improvisations and synclavier sections. You could see Zappa typing in the parameters to set off stored music and modulate sampled sounds via the pc keyboard and the keys of the synclavier keyboard. The results are bizarre collages. "When yuppies go to hell" opens with a synclavier theme made up of a sequence of sustained 5th chords. These chords belong to varying keys, so the melody as a whole becomes chromatic.

The plain notes of the theme itself are rather simple. They get their special character by sound effects from the catalogue of the machine, like (de-)crescendo, moving a sound from one type to another and various sampled emotional outbursts of the human voice. The synclavier theme gets interrupted by written bars for the band with some irregular counterpoint figures in varying meters. This part is also chromatic. After this little interlude the opening theme returns in another meter and via 7th chords. Then you get to the weird sounds collages, solos and little stored composed parts. Above is the opening theme.

The image shows a handwritten musical score for the opening theme, consisting of two systems of staves. The notation is in 4/4 time and includes various musical symbols, dynamics, and annotations.

System 1 (Top):

- Staff 1 (Treble Clef):** Starts with a box containing the number 7. The notation includes a half note, a quarter note, and a half note. Annotations include "Syhel." and "mf oh —".
- Staff 2 (Bass Clef):** Starts with a half note. Annotations include "mf Syhel." and "Bars 1-3 repeat".
- Staff 3 (Bass Clef):** Starts with a half note. Annotations include "p" and "mf".

System 2 (Bottom):

- Staff 1 (Treble Clef):** Starts with a box containing the number 9. The notation includes a half note, a quarter note, and a half note. Annotations include "Art." and "Ah —".
- Staff 2 (Bass Clef):** Starts with a half note. Annotations include "Art." and "Ah —".
- Staff 3 (Bass Clef):** Starts with a half note. Annotations include "p" and "mf".

The score is written in a style that suggests it is a working draft or a composer's sketch, with various musical notations and annotations.

Handwritten musical score for "When yuppies go to hell, opening". The score is written on three systems of staves. The first system includes staves for Keyb., Guitar, and Brass. The second system includes staves for Guitar, Brass, and a lower staff. The third system includes staves for Guitar, Brass, and a lower staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'p', 'pp', 'vibr.', 'tr', 'Repeats', 'Slower', and 'Syncl.'.

When yuppies go to hell, opening. Transcr. KS (update 2007, deposited at the I-depot, The Hague).

King Kong (1988)

"Make a jazz noise here" is not an overall jazz album as "The grand wazoo", but the executions of pieces as "Big swifty" and "King Kong" justify its title quite accurately by their inclusion of extraordinary improvised sections. During most tours "King Kong" would serve as a vehicle for band members to improvise extensively. The theme itself is short and usually gets repeated towards the end. Here it doesn't. From 1:02 onwards this version might just as well be seen as a separate composition. No reference whatsoever is made to the thematic material from "King Kong".

Handwritten musical score for the first system of "King Kong" (1988). The system includes staves for Brass, Bells, Rhythm Guitar, Keyb., and Bass. The Brass staff has a complex rhythmic pattern. The Bells staff has a simple melody. The Rhythm Guitar staff has a simple melody. The Keyb. staff has a simple melody. The Bass staff has a simple melody. A "Sax, solo" annotation is present above the Brass staff.

Handwritten musical score for the second system of "King Kong" (1988). The system includes staves for Sax, Rhythm Guitar, Keyb., and Bass. The Sax staff has a complex rhythmic pattern. The Rhythm Guitar staff has a simple melody. The Keyb. staff has a simple melody. The Bass staff has a simple melody.

King Kong (1988), section. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Briefly summarized, the 1988 version of "King Kong" is built up as:

- 0:00 Main theme.
- 1:02 "Diplodocus" intro.
- 1:29 Sax solo.
- 4:07 Smaller solos mixed with synclavier extravaganza.
- 10:53 Trumpet solo.
- 13:11 End.

The example above begins with the last repetition of the "Diplodocus" intro. I'm calling it this way, because this intro would return under that name on "Trance-fusion". On "Trance-fusion" it stays in the Eb Dorian key as "King Kong" is in, but here it swiftly modulates to D Dorian. It's also harmonized quite differently:

- Bar 1, beats 1-3: two times I 7th - V 9th and one time I 7th - II 7th. The difference between beat two and the other two beats is caused by the bass not picking an A too at the end of beat two, but holding the D. As a fast 32nd note the difference is hardly audible.
- Bar 1 beat 4: I 7th - II 7th.
- Bar 2 beats 1-2: II 7th - V - II 7th - I.

At some points it's difficult to distinguish each individual note. It can also be argued that some notes should be interpreted as incidental harmonic fill-in or as passing notes, like the A by the bass and the notes in my keyboard staff. Someone else might identify the chords here and in "Diplodocus" from "Trance-fusion" differently, but things like this conform Zappa's flexibility towards harmony over and over again. The CD liner notes don't say who's playing the sax solo. In bars 3-4 from the above example you can see that the sax solo is played in a chromatic manner, while the bass player maintains the D Dorian tonality. The rhythm guitar remains in D Dorian as well, whereas the keyboard follows the sax soloist as it comes to altering notes. Because it's improvised, the keyboard player can't know in advance what the sax player will do, so the whole sounds a bit weird. Diatonic or atonal ... truly a jazz noise, especially when the synclavier oddities enter the picture. The lizard again, coming soon in a theatre near you.

Let's make the water turn black (1988)

On disc I of "Make a jazz noise here" Zappa returned to some of his sixties tunes, now with a brass arrangement and without lyrics. Below is the opening of "Let's make the water turn black". It's in C, with altered notes in bars 6 and 9-10. Bars 9-10 are an example of a progression of chord types, unrelated to a specific scale: Bb, Eb, Ab and G, thus four major triads. It's another example of Zappa using a fast reggae or ska rhythm, as he occasionally did during the eighties (see also "The black page (1984)" example from the YCDTOSA section). The song starts with four bars with the Cadd2 chord, played as an arpeggio. The example begins with the last two of these arpeggio bars. The guitar/keyboard chords from bar 3 onwards are the same as the ones used in the Songbook Vol. I. The brass arrangement is standard, playing the lead melody mostly via parallel thirds, every now and then replaced by a fourth. See "Let's make the water turn black (1968)" from the We're only in it for the money section for more about this song.



Let's make the water turn black (1988), opening. Source/transcription: Songbook, adapted to the 1988 version by KS (update June 2014, deposited at the I-depot, The Hague).

"Let's make the water turn black" is also an example of a song that is present in Zappa's catalogue in both an instrumental version and one with lyrics. The degree instrumental music is present in Zappa's output is one of his distinctive features compared to standard pop albums. You've got many entirely instrumental compositions, many compositions with instrumental sections and songs that have appeared on CD both instrumentally and with lyrics. Just to mention a few:

- Oh no! (Lumpy gravy vs. Weasels ripped my flesh).
- Tuna sandwich suite/Bogus pump (200 Motels vs. L.S.O.).
- Strictly genteel (200 Motels vs. L.S.O.).
- Sofa #1 and #2 (One size fits all).
- Sleep dirt album (CD re-release vs. L  ther/original vinyl version).


On some occasions ZFT releases have shown the existence of both versions where you might not have expected this:

- Think it over/The grand wazoo (Joe's damage vs. The grand wazoo).
- Farther O'blivion/Cucamonga (Imaginary diseases vs. Bongo fury).
- Envelopes (Odeon Hammersmith vs. L.S.O.).
- Amnerika (Civilization Phaze III vs. FZ for president)

The guitar solos are of course by definition instrumental. The effect of the instrumental element in Zappa's music is that half of the examples in my study are instrumental. Whether a Zappa song has lyrics is partially determined by the feasibility of singing the lead melody. Also here Zappa could push things to the limits, like the second "Montana" example in my study, the part that Tina Turner and the Ikettes are singing.

The Barcelona concert of May 1988 got filmed for television and broadcasted several times by the Spanish TV entity RTVE. Below is an announcement from their 2006 program. It says: "Live from Barcelona the concert given by the composer and guitar player Frank Zappa, May 1988, as part of his last tour as a rock musician. Frank Vincent Zappa (U.S.A., 1940-1993) founded the group The Mothers of Invention in 1964, till he dissolved it in 1969, when he started a long solo career. In 1973 he triumphed

commercially with his records "Apostrophe (')" and "Overnite sensation". Apart from being a musician Zappa also was a composer, who let himself to be influenced by doo-wop, rhythm and blues and contemporary modern music, thus his compositions include all modern styles: classic, rock, jazz, reggae, blues. His music is characterized by the intensive use of instruments that are unconventional for a rock band, like the marimba or the violin."

Adres:  <http://www.rtve.es/canales/mantenimiento/entry.php?id=163>

MÚSICA: Concierto de Frank Zappa. Retransmisión en directo, desde Barcelona, del concierto ofrecido por el compositor y guitarrista Frank Zappa, en Mayo de 1988, dentro de la última gira que realizó como músico de rock Frank Vincent Zappa (EE.UU 1940-1993) fundó en 1964 el grupo The Mothers of Invention, hasta 1969 que lo disolvió, comenzando una larga trayectoria solista. En 1973 triunfa comercialmente con los discos "Apostrophe" y "Overnite Sensation". Como músico, Frank Zappa era compositor y se dejó influenciar por el doo-wop y rythm & blues y la música contemporánea, así sus composiciones abarcan todos los estilos modernos: clásico, rock, jazz, reggae, blues. Se caracterizó por el uso intensivo de instrumentos no convencionales para un grupo de rock, como la marimba o el violín.

Realización: P. Vila San Juan
Producción: Maite Varela Intérprete: Frank Zappa
Fecha de emisión: **Sábado, 5 de agosto a las 22:00 horas**

Zappa began this concert by addressing himself to the audience in Spanish. Like in 1971 (with some German texts) he read the lyrics phonetically. Apparently he got sufficient aid, because his pronunciation is good enough for following the message:

"Buenas noches, España. Hola, sonámbulos, disculpe mi pronunciación, pero he aprendido mi discurso como un loro. Este concierto lo quiero dedicar a las gentes que hablan y sienten en Español. Trescientos millones en España, Sud-América y Norte-América, quienes cooperando entre ellos y salvando sus diferencias podran llegar a ser el tercer poder."

In English: "Good evening, Spain. Hello, night wanderers, forgive me my pronunciation, but I've learned my speech like a parrot. I would like to dedicate this concert to the people who speak and feel in Spanish. Three hundred millions in Spain, South-America and North-America, who, working together and solving their differences could become a third power".

Other tracks from Make a jazz noise here

"Make a jazz noise here" is the second live compilation from the 1987 tour. Various original recordings of the included tracks turn up elsewhere in this study. The four titles from above are the ones specifically transcribed from the "Make a jazz noise here" version.

TRANCE-FUSION: CHROMATIC NOTES AND QUARTER-TONES

The omens for another guitar album from the 1988 tour were unfavourable. Since the previous 1984 tour Zappa was composing on the synclavier and he wasn't that eager to start playing again. It was also said that tensions within the band around bass player Scott Thunes prevented Zappa from playing the normal amount of solos. So when the existence of "Trance-fusion" got confirmed by the ZFT I felt surprised. The almost permanent delay of its release also suggested that there was something dubious about this collection. But this is not the case. It's once more Zappa selecting the best solos at the same level as before. Scott Thunes may have been a pain in the ass to some, but his bass part in the examples in this section is fine. Here he keeps varying the vamps, so that it doesn't become a mechanic repetition. Regarding style "Trance-fusion" offers more of the same. Normally that would be a negative qualification, except when the same means excellence. A lot has already been said about the solos in the preceding Shut up 'n play yer guitar and Guitar sections. There you find a list of all solos with their modes and types of accompaniments. Still "Trance-fusion" offers some new angles, some of them being indicated below. The album cover shows Zappa's name shining into the sea with dolphins forming his mustache and goatee (outtake above).

1. Chunga's revenge

Nine of the sixteen solos from "Trance-fusion" stem from the 1988 tour. So the accent lies on Zappa's last live solos. Only a few times he would return to playing a guitar solo afterwards. See the Documentaries and Dance me this sections for examples. "Chunga's revenge" has a written introduction and a vamp, going back to 1970. Two versions of this introduction are included in this study. Zappa's own original version from "Chunga's revenge" and one released by the ZFT, re-named as "Chunga's basement". The song was included in a couple of setlists from 1970 onwards, allowing both Zappa and band members to solo. The "Rhythm guitar solo" from my Joe's menage section is an outtake from a 1975 performance, at that point not directly related to the vamp anymore. This 1988 version features Frank and Dweezil soloing together.

2. Bowling on Charen

The other seven tracks cover the period 1977-1984. "Bowling on Charen" is the oldest solo, going back to the Halloween concerts from 1977 when "Baby snakes" got filmed. It's an unusual solo, made up of three blocks. It gets amply dealt with in the Baby snakes section of this study with three examples from these different sections.

3. Good Lobna

Even after the massive amount of 1982-4 solos as released on "Guitar" there was still more material of interest from that period to be included in an official CD. "Good Lobna" is a short outtake from a 1984 solo. It begins with everybody using only a limited number of figures. This is unusual in Zappa's output and it makes transcribing it easy for a change.

Good Lobna, opening. Transcription: KS (update Autumn 2017, deposited at the I-depot, The Hague).

This section might be called a mild form of bitonality. As I've mentioned in the Burnt weeny sandwich section, the keys in Zappa's music are largely determined by bass pedal notes. In this case it becomes F# Dorian. Zappa himself is focusing on D#, thus playing as if in D# Locrian. The keyboard simply plays two minor thirds upon F# and G#. So the whole doesn't sound simple harmonically. Instead of confirming the keynote by the bass, the guitar and keyboard parts are putting their accents on other notes from the F# Dorian scale. This goes for the opening only (0:00 through 0:16). After these bars things are returning to normal. Bitonality becomes more explicit when you've got parts following non-overlapping scales. In this study this is happening in "Uncle rhebus" (Uncle Meat section) and "That's not really a shuffle" (Guitar section).

4. A cold dark matter

Most guitar solos are outtakes from songs. Only when a solo had a written opening theme or a written opening by the band, Zappa would play it by itself ("Ancient armaments" being one of the rare exceptions). "Heavy duty judy", "Watermelon in Easter hay" and "Black napkins" are some examples with written themes, included in this study. What songs the solos are taken from is mostly known by circumstantial sources, namely the bootleg circuit as described in the Live recordings section from my left menu.

Though originally played as larger instrumental interludes of songs, the solos are in every aspect independent compositions by themselves. First they aren't directly related to the thematic material from the songs that they are part of, nor do they follow chord progressions from these songs. Without the information, that can be derived from the bootlegs, it would have been impossible to figure out where they stem from. In fact the solos are interchangeable as it comes to their inclusion in songs. Secondly Zappa treated them as individual compositions by giving them titles of their own and compiling three CDs with guitar solos without any reference to the songs they were part of. I'm not a bootleg collector myself and I

can only take the mentioned song contexts for granted. I'm having problems with listening to an inferior sound quality, but mostly I'm afraid it could get frustrating. When encountering something of interest it would be inadmissible for this study. Strictly by law bootlegs are illegal as a source, which means that any example taken from it is illegal as well. That bootlegs can contain material of importance is demonstrated by the examples from the "Beat the boots" series in this study, the bootlegs that got legalized by Zappa himself to spoil the bootleg market.

"A cold dark matter" is another Inca roads solo featuring the I-II alternation in C Lydian. "Inca roads" was included in quite a few setlists, but not released live till "The best band you never heard before in your life" from 1991. Other examples of this alternation, as included in this study, are:

- "Holiday in Berlin, full blown (Burnt weeny sandwich).
- "Inca roads" (YCDTOSA vol. II).
- "Occam's razor" (One shot deal).
- "Shut up 'n play yer guitar".
- "Gee, I like you pants" (Shut up 'n play yer guitar).
- "The return of the son of Shut up 'n play yer guitar".
- "System of edges" (Guitar).

It can't be taken for granted, however, that a I-II alternation in C Lydian stems from an Inca roads solo.

"Pick me, I'm clean" is from the same period, doing the same. Pieces preceding "Inca roads", using this type of accompaniment, are "Holiday in Berlin" and "Billy the mountain". The latter for a keyboard solo.

5. Butter or cannons

"Butter or cannons" is one of the few exceptions to what I just said about the previous track. Here you can hear its relationship with a song during the solo itself. Here the connection with the song it stems from is direct, being "Let's move to Cleveland". One of the themes from this song returns during 1:05 through 1:16 of the solo and gets varied upon at 1:40 through 1:45.

The image displays a musical score for the song "Butter or cannons". It consists of two systems of staves. The first system (measures 1-3) is labeled "Guitar" and "8va ->". It features a guitar part with eighth and sixteenth notes, a bass line with eighth notes, and a middle part with chords. The second system (measures 4-7) continues the piece with similar instrumentation, including a guitar part with eighth notes, a bass line with eighth notes, and a middle part with chords. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

Butter or cannons, 1:26-1:41. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

"Butter or cannons" is a good example of chromaticism. The bass is using C-Gb-Eb, while the guitar begins with playing around Bb-Cb. The C can be seen as a pedal note, but nowhere a diatonic scale is

getting formed. Beginning at beat 4 of bar 6 a variation upon the "Let's move to Cleveland" theme can be recognized.

6. Ask dr. Stupid

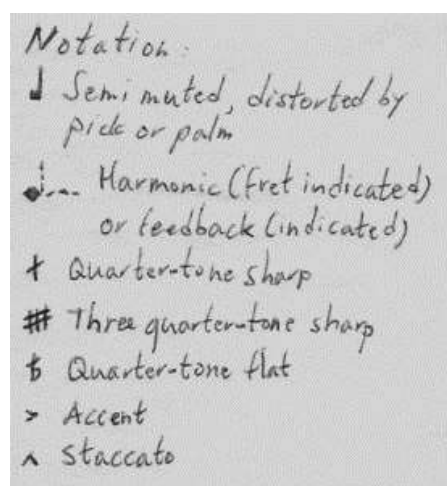
To the right Zappa in his house, late eighties (outtake of a photo by Lynn Goldsmith). He never used quarter-tones when writing sheet music. Quarter-tones do occur when he's speechwise singing or during his solos. Steve Vai notates them every now and then in his transcriptions for the FZ Guitar book. In case of guitar solos quarter-tones happen as passing notes or for creating guitar effects, more or less incidentally. "Ask dr. Stupid" is an exception. During the intro Zappa is intentionally picking quarter-tones (not properly represented in the on-line midi file; as something exceptional, the midi format doesn't support this). This opening section has a pre-arranged theme, played four times. It's made up of a upwards going line, followed by a chord progression. The upwards going melody begins diatonically and ends chromatically, including clear quarter-tones:

- Bars 1-2: Zappa moves over from Bb on beat 4 of bar 1 to B natural on beat 2 of bar 2. In between you have the B quarter-tone flat on beat 1 of bar 2.
- Bars 5-6: the theme doesn't get repeated literally, but gets varied upon. Here Zappa starts with an E instead of F#. An A quarter-tone sharp is now happening between the A and Bb from these two bars.
- Bars 9-10: again a variation, but with the same occurrence of an A quarter-tone sharp.

Handwritten musical score for "Ask dr. Stupid" by Frank Zappa. The score is written on three systems of staves. The top system is labeled "Guitar 8vab." and the bottom system is labeled "8vab." and "As bar 1". The music is in 4/4 time and features a key signature of two sharps (F# and C#). The notation includes various dynamics such as *mf*, *f*, *mp*, and *mf*. The score shows a sequence of chords and melodic lines, with some notes marked as quarter-tones. The bottom system includes a section labeled "As bar 2".



Ask dr. Stupid, intro. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).



The rhythm of "Ask dr. Stupid" is utter simplicity, quite uncommon for Zappa's solos. Everybody is playing strictly on beat in 4/4, also the drummer. Recorded in 1979, the vamp used is the one from the later "Easy meat" song. In the Tinsel town rebellion section I'm describing the phases this piece went through. The hammering rhythm, combined with the chromatic notes and quartertones, creates a brutal sound. The chord progression is more regular. Here Zappa briefly switches from F# Dorian to F# Mixolydian with major harmonies taking the upper hand. This is simply done by altering the A to mostly an A#. In bars 3-4 the progression is B-F#m-F#-B-F#. During bars 7-8 it's B-F#-B-F#m-D#m-A#m-5. The tonality of "Ask dr. Stupid" thus isn't outspoken. Also the vamp. It starts with a repeated E-D# motif, but the lower and more loudly played E-F# motif turns it towards F# Dorian.



Bars 57-58 from "Variations on the Carlos Santana secret chord progression". Source: FZ Guitar book,

This musical score shows three staves for bars 156, 157, and 158. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features complex rhythmic patterns with triplets, sixteenth notes, and slurs. The middle staff is also in treble clef with a 4/4 time signature, showing chords and single notes. The bottom staff is in bass clef with a 4/4 time signature, featuring a series of 'x' marks representing fretted notes, with some triplets and slurs. Dynamic markings include *pp*, *mf*, *sfz*, and *mp*. A 3:2 tuplet is indicated in bar 158.

Bars 156-158 from "Stucco homes". Source: FZ Guitar book, page 182.

This musical score shows two staves for two bars. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex rhythmic pattern with a 11:2 ratio indicated, triplets, and slurs. The bottom staff is in bass clef with a 4/4 time signature, featuring a series of 'x' marks representing fretted notes, with some triplets and slurs. Dynamic markings include *pp*, *mf*, *sfz*, and *mp*. A 3:2 tuplet is indicated in bar 158.

Two bars from "He used to cut the grass". Source: FZ Guitar book, page 252.

Above are some examples from the Frank Zappa Guitar book with quarter-tones happening as passing notes or guitar effects by bending a string irregularly between the frets:

- Two bars from "Variations on the Carlos Santana secret chord progression" with B quarter-tone flat, as well as D, F and G quarter-tone sharp.
- Three bars from "Stucco homes" with F three-quarter-tone sharp.
- Two bars from "He used to cut the grass" with F and G three-quarter-tone sharp, as well as G and A quarter-tone sharp.

All three examples are transcribed by Steve Vai. See the Shut up 'n play yer guitar section for more examples from the Guitar book and the keys/types of these solos. The "Mo' mama" example from my Sheik Yerbouti section is another example transcribed by Steve Vai, containing quarter-tones. An A three-quarter sharp and an A quarter-tone flat on this occasion. They are also other examples of irregular rhythmic groupings, as they happen frequently in Zappa's solos. As you can see, they can cause problems for professional printers too. Bar 157 from "Stucco homes" has a 7:4-tuplet of eighth notes on beats 1-2. Bar 158 has a 3:2-tuplet of quarter notes with a quintuplet within it. I don't have a budget for doing this study, so most examples by me are handwritten to be on the safe side. Even when I would invest, say, two thousand dollars in an editing program, I doubt if I could get my "Budapest solo" example out of it neatly.

7. Scratch & sniff

This is the third solo with Zappa playing over the Carlos Santana type of vamp. See the FZ Guitar book for a transcription of the first one, "Variations on the secret Carlos Santana chord progression". It returned on "Guitar" as "That ol' G minor thing again". This one is from the 1988 tour. See the Guitar section for the vamp.

8. Trance-fusion

Handwritten musical score for a piece titled "Asbar 1". The score is written on ten systems of staves, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "Rh. guitar" at the top, "pp" and "p" for piano dynamics, "mf" for mezzo-forte, and "ova" (likely a misspelling of "ova" or "ova") with arrows indicating specific parts. The piece is marked with a 12/8 time signature and includes a section labeled "Etc." and a final measure with a 12/8 time signature. The score is written in a clear, legible hand.

Trance-fusion, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The example above is the opening of the title track. Most solos are in 4/4, but this one has a vamp in D Dorian alternating two odd meters, 9/8 and 12/8. He had done such things before as in "Outside now" and "Watermelon in Easter hay", but this division is more complicated. The Roxy and Elsewhere section gives an overview of all metres occurring in the examples included in this study. The table from the Roxy section isn't specifically mentioning the metres from the solos, but you can filter out the 90 guitar solo examples if you would like to get an idea about the metres used in the solos only.

The subdivision of the two meters is:

- First bar in 9/8: 3+2+4.
- Second bar in 12/8: 3+2+3+4.

They can be seen as variations upon each other, beginning similarly and being different in their endings. The main melodic notes are D-G-C and D-G-C-B-G. The 12/8 bar thus sounds as an extension of the 9/8 bar. To the right Zappa soloing during the 1988 tour (photo downloaded from the internet, photographer unknown).

9. Gorgo

While "Shut up 'n play yer guitar" and "Guitar" are neutral as it comes to the deployment of modal scales, on "Trance-fusion" the Dorian scale dominates. See the Shut up 'n play yer guitar section for an overview of all solos from these three CDs. During "Gorgo" Zappa is soloing in Dorian in a simple, very basic 4/4 meter with an A pedal. Mostly it's just the A note on beats one and three.

10. Diplodocus

"Diplodocus" is an outtake from "King Kong", as it was played during the 1988 tour. Apart from the Eb Dorian key, the connection with "King Kong" is completely lost when you take it separate. "Diplodocus" thus becomes an individual composition.

By comparing the "Diplodocus" intro with the "King Kong" fragment from the Make a jazz noise here section, you can see once again how Zappa kept applying his AAAFNRAA principle (Anything, anytime, anywhere for no reason at all). Here the intro is in Eb Dorian instead of D Dorian and it is harmonized quite differently:

- Bars 1 and 3: three times I 9th - VII 9th, followed by one time I 9th - VII 9th - IV.
- Bars 2 and 4: IV - V - IV - III.

The intro is made up of two bars, played four times. The example above contains the last two repetitions and the first two bars of the soloing. The intro starts with a series of (incomplete) 9th chords, followed by more regular triads. When the guitar solo starts, the accompaniment continues in a standard manner: a vamp in Eb Dorian with improvised chords, mainly triads. In traditional harmony a 9th chord is seen as a non-standard chord that normally resolves to a triad. In Zappa's music all chords can appear as independent chords, chords that aren't expected to resolve. Here the 9th chords are played as such and when the last one moves over to the triad on step IV, it's not the standard resolving triad on step VII.

The image displays a handwritten musical score for the introduction of the piece 'Diplodocus'. The score is organized into two systems, each containing five staves. The instruments are labeled on the left: Lead Guitar, Rhythm Guitar, Brass, Bells, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes a rehearsal mark 'II' at the beginning. The second system includes a rehearsal mark 'III' at the beginning. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Specific annotations include '8va' (octave up) and 'As bar 1' (As bar 1) written above the staves. The score is written in a clear, legible hand.

Diplodocus, intro. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

11. Soul polka

"Soul polka" in C sharp Dorian has a reggae type vamp in 5/8 (it's not related to the dance the polka). Reggae is normally in 4/4. Here Zappa is using a different meter for playing reggae, as he also did in the "Let's move to Cleveland" example. The latter is in 3/4.

The image shows a handwritten musical score for the "Soul polka" section. It consists of three systems of staves. The first system has three staves: "Lead guitar" (top), "Rh. guitar" (middle), and "Bvabassa" (bottom). The "Lead guitar" staff has a treble clef, key signature of two sharps (F# and C#), and a 5/8 time signature. It contains a complex melodic line with many beamed eighth and sixteenth notes. The "Rh. guitar" staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a simpler, repeating rhythmic pattern of eighth notes, with the handwritten note "Keeps repeating" next to it. The "Bvabassa" staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line with eighth and sixteenth notes. The second system has three staves: "Rh. guitar continues" (top), "Bvabassa" (middle), and "Bvabassa" (bottom). The "Rh. guitar continues" staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a melodic line with some sustained notes, with the handwritten note "(Rh. guitar continues)" next to it. The "Bvabassa" staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line with eighth and sixteenth notes, with the handwritten note "Keeps repeating" next to it. The third system has three staves: "Rh. guitar" (top), "Bvabassa" (middle), and "Bvabassa" (bottom). The "Rh. guitar" staff has a treble clef, the same key signature, and a 5/8 time signature. It contains a melodic line with some sustained notes, with the handwritten note "Keeps repeating" next to it. The "Bvabassa" staff has a bass clef, the same key signature, and a 5/8 time signature. It contains a bass line with eighth and sixteenth notes, with the handwritten note "Keeps repeating" next to it.

Soul polka, section. Transcription: KS (update 2008, deposited at the I-depot, The Hague).

The melodic pattern of the vamp is three times a C#m7 chord, followed by two times an F# chord. Scott Tunes keeps playing around the bass pattern with relatively little variations. The example also shows some sustained notes in between the faster notes. Most guitar players tend to accentuate such notes and make faces as if they are in great emotional distress enforcing these tones from the strings. Zappa wouldn't do that.

12-13. For Giuseppe Franco - After dinner smoker

Because of its relationship with "Hot plate heaven at the Green hotel" from "Does humor belong in music?", "For Giuseppe Franco" is getting dealt with in the section with the latter CD. "After dinner

smoker" is yet another solo in Dorian, this time over an A pedal note by the bass.

14-15. Light is all that matters - Finding Higgs' Boson

14 Guitar

Rh. Guitar

mf

mf

mf

p

mp

pp

Keeps repeating

15

(Acc. figures continue)

mf

p

As bar 5

16

mf

p

As bar 5

As bar 6

Detailed description of the musical score: The score is handwritten and consists of three systems. System 14 (labeled '14') features a guitar part with a treble clef and a 4/4 time signature. The right-hand guitar (Rh. Guitar) plays a series of chords and single notes, with a bracket indicating a figure that 'Keeps repeating'. The left-hand guitar (Lh. Guitar) plays a more complex, rapid figure. The bass line (Bvab.) is in the bass clef and features a steady A pedal point. System 15 (labeled '15') continues the guitar solo with accented figures. The bass line remains on the A pedal point. System 16 (labeled '16') shows the guitar solo continuing with triplets and other rhythmic patterns. The bass line changes to 'As bar 5' and then 'As bar 6'. Dynamics include mf, p, mp, and pp. The notation includes various musical symbols such as notes, rests, brackets, and accidentals.



Light is all that matters, opening. Transcription: KS (update Autumn 2016, deposited at the I-depot, The Hague).

Most solos follow one diatonic scale or a few related diatonic scales. "Light is all that matters" belongs to the few solos, that are chromatic. Other examples, coming by in this study:

- Canarsie. The Zappa solo that is most outspokenly atonal. See the Shut up 'n play yer guitar section for the details.
- Republicans. At the beginning an E pedal by the bass plus an ongoing D# chord, with Zappa completing it to something you might call a self-created scale. See the Guitar section for an example.
- Canadian customs. Similar to Republicans and also present in the Guitar section. Both solos tend towards using sets of notes over longer periods, while many chromatic notes are occurring as well. They definitely aren't diatonic, but also not utterly atonal in the sense that there are no scales discernable at all or that melodic patterns are absent.
- Butter or cannons. See above.

In "Light is all that matters" you can hear the following:

- An ongoing on beat chord by the rhythm guitar plus keyboard, being B-E-G-A#.
- A bass vamp with E-B-D-A during the little intro, followed by C-G-Bb-F when Zappa starts soloing. In every bar it's a downward fourth.
- Zappa using another self-created scale: F#-G-A#-B-C#-D#.

So there are some patterns and you might call the first C from the bass vamp a ground-tone or tonic, but it only functions as a tonic for the bass part itself. It's the combination of these three parts that makes the whole atonal. The more than average presence of minor seconds causes dissonants to occur pretty often. "Finding Higgs' Boson" is quite different. This solo is Zappa playing at his most lyrical, here in A Mixolydian. "Light is all that matters" begins with a little intro with irregular synthesizer sounds (bars 1-4 of the above example are the second half of the intro). Next Zappa starts soloing over the vamp, transposed a third down. In bar 12 the bass pattern briefly gets interrupted before returning to its standard appearance again in bar 13. At 2:22 this solo moves over to a second smaller section in G Lydian, thus the more regular diatonic way of playing a solo. It's as good as unrelated to the first block with another guitar chord turning up overnight and the bass moving over from the vamp to a G pedal. It's something Zappa hardly ever does. He now follows this scale rather loosely. Chromatic notes keep returning, like a Bb at 3:10.

16. Bavarian sunset

"Trance-fusion" ends with a joint solo by Frank Zappa and his son Dweezil. It's in E, mingled with E Mixolydian (D sharp versus D natural as in the example below). It stems from the 1988 concert at

Munich, a city in the German province Bavaria. Hence its title "Bavarian sunset". Dweezil opens the solo playing alone. Next the band and Frank Zappa join in. At first the accent lies on either Frank or Dweezil soloing, alternating each other. Hereafter they become a true unity as in the section from below. To the left: Dweezil, Moon and Frank at the David Brenner show, 1986 (Associated press).

The image shows a handwritten musical score for a fragment of "Bavarian sunset". The score is written on six staves, organized into two systems of three staves each. The top system features two guitar parts (DZ and FZ) and a bass part (Eva). The bottom system features two more guitar parts (DZ and FZ) and a bass part (Eva). The notation includes various musical symbols such as treble and bass clefs, key signatures (two sharps), time signatures (4/4), and specific musical notations like triplets, slurs, and accidentals. Handwritten labels "Guitar Dwa->", "Guitar FZ->", and "Eva-bassa" are present above the respective staves. The score is a transcription of a live performance.

Bavarian sunset, fragment. Transcription: KS (4th printable edition 2012).

When Dweezil was still in his teens he took part of both the 1984 and 1988 tour, as a guest player, as well as playing on some of the "Them or us" recordings. The total of his solos on Zappa's CDs became five. Dweezil started learning playing guitar at the age of twelve with Steve Vai as an instructor. Two years later he had made enough progression for Frank Zappa to have him collaborate with him on his own records. Correctly so. He's not there just because he was Frank's son, but for his own skills as well. In *Guitar Player*, August 2006, Dweezil talks about his Zappa plays Zappa tour and comments about Frank's music: "But Frank blended so many styles together - and there was so much going on musically - that once you're exposed to it, you're so disappointed that no one else is even trying to do something like that. Who is writing music this hard? And it's not hard for the sake of being hard. It's very musical and memorable and cleverly arranged." Talented parents are inclined to test if their children have inherited these gifts, whether they like it or not. Apparently this didn't happen in the Zappa family. Only Dweezil chose to learn to play an instrument and read scores.

The late works (1991-1993)

In 1991 it was publicly announced that Zappa suffered from incurable prostate cancer. He still lived for three years, being able to compose and yet again come up with new directions for his music. It did something to make up for his early death in 1993. After *Jazz from hell* Zappa continued working on the synclavier, eventually leading to *Civilization phase III* and *Dance me this*. Both CDs show a mix of composed music and collage pieces, achieved by assembling samples. *Wolf Harbor* is a fascinating world of industrial sounds and percussion sections. Other synclavier music reached a public via indirect sources, as *The Valdez score* (radio broadcast) and *Uncle Sam* (as part of a ZFT release). The cooperation with the Ensemble Modern worked out very well. With *The yellow shark*, Zappa could release some early and recently written chamber music.

OUTRAGE AT VALDEZ AND OTHERS: DOCUMENTARIES

After the creative blast of the 1988 tour Zappa returned to his tape archive once more and started writing the *Real Frank Zappa book*. Most of 1989 was spent on listening to the 1988 tapes for selecting the best tracks for the two double CDs from the previous section. As it comes to releasing or performing newly written material since 1988, the years 1989-1991 were a period of a relative still. At some point people wondered if Zappa had become more interested in politics and setting up business deals with Russian companies than in composing. He did continue working on the synclavier, eventually resulting in "*Civilization phase III*" and "*Dance me this*".

Outrage at Valdez - The Valdez score

The best sources on Zappa's actual musical activities during the years 1989-1991 are four documentaries that have been broadcast on national TV in various countries. In 1989 Jacques Cousteau commissioned Zappa to write the music for his *Outrage at Valdez* documentary about the environmental disaster by a leaking oil tanker in Alaska. He wrote a synclavier piece of fifteen minutes, most of it used spread out through the documentary when it got broadcast in 1990. Visit http://globalia.net/donlope/fz/songs/Outrage_At_Valdez.html for the details. To the right the video of the documentary, that used to be available via the Cousteau Society. This synclavier piece also got aired by the NOS on Dutch radio, December 1990, where it got introduced as "the Valdez score by Frank Zappa". "Valdez score" is since then the title bootleggers came to use for their copies of the radio broadcast. Zappa's comment in the *Yellow shark* booklet that only 50 seconds of the 1992 "*Outrage at Valdez*" composition were used for the documentary is bound to be misinterpreted. It suggests that these 50 seconds is the only music by him that got used, whereas what actually is the case is that 50 seconds of "*Outrage of Valdez*" are present in the "Valdez score". For the largest part these two pieces are different compositions.

"*Outrage at Valdez*" as we know it appeared in total on "*The yellow shark*" from 1993 with a version played by the Ensemble Modern. It's a relaxed piece of music, well sounding and peaceful. It's in 9/4, just as "*Get whitey*", to which it is related. "*Outrage at Valdez*" has a gentle through-composed main melody, played along various side melodies. In the "*The yellow shark*" booklet conductor Peter Rundel rightly calls it a ballad and talks about the difficult rhythmic relations in it. The transcribed section below isn't that difficult, but you can look at "*Get whitey*" in the next section for examples of such difficulties. The harmonic climate in this composition is strongly determined by the subsequent pedal notes, over which everybody is playing. The transcribed opening with bars 1-8 is in F minor, played over an F bass pedal note. The staff for the woodwinds represents the lead melody, the others sort of play around it.

11

Bells

Flute

Woodwinds

Various

VCs

Bass Drum

Tuba

Handwritten musical score for a percussion ensemble, measures 11-13. The score includes staves for Bells, Flute, Woodwinds, Various, VCs, Bass Drum, and Tuba. The key signature is B-flat major (two flats) and the time signature is 4/4. Dynamics include mf, mp, and hp. The notation includes various rhythmic patterns, rests, and accidentals.

Handwritten musical score for 'The Swan' by Camille Saint-Saëns, measures 34-36. The score is for a full orchestra and includes parts for Harp, Bells, Flute, Woodwinds, Various, VCs, Bass Drum, and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The score shows various dynamics such as *mf*, *f*, and *mp*. The woodwinds and strings play a melodic line, while the harp and bells provide harmonic support. The bass drum and tuba play a rhythmic pattern.

Outrage at Valdez, opening (concert pitches). Transcription: KS (update 2010, deposited at the I-depot, The Hague). For renting the original score for performances, visit www.zappa.com. Reduced bars of the opening as in the original score can be found in the Clement study, that I encountered after I did this transcription. It could have saved me the effort. There are no serious differences.

The subsequent pedal notes and scales, with their starting points, are F minor (0:00), Eb Mixolydian (0:43), F minor (1:01), F# minor (1:19) and F minor again (1:44). At 1:38 you briefly have a G pedal with the melody modulating back to F. The composition gets at a closing chord at 2:51 with Bm9. The bass is first giving the tonic F, followed by a Db at 3:01 for 6 seconds till the end. So it ends with sort of a deceptive cadence. When Zappa used a final chord, specifically in the eighties, he liked to evade the previous pedal note/chord every once in a while, so that it comes out as a surprise, as in for instance the following five instances:

- "Sofa no. 1/2": while the main key of this song is C, at the very end it moves over to a sustained A chord.
- "Teen-age prostitute": the apparent B closing chord suddenly moves to a single D (not part of the same scale).
- "Pick me, I'm clean": the apparent D closing chord suddenly moves to a C chord.
- "Jesus thinks you're a jerk": the apparent C closing chord moves to an Eb chord with an A pedal beneath it (as a combination an 11th chord on Eb).
- "Things that look like meat": a solo in G Dorian, that at the very end evades to an Eb7 chord.

"Outrage at Valdez" is also coming by in the Clement study and my discussion with Clement. Clement gives this cadence a different meaning than me. See the left menu for the details.

The image shows a handwritten musical score for a section of "The Valdez score". It consists of three systems of staves. Each system has three staves: a treble staff, a bass staff, and a double bass staff labeled "dvabassa". The music is written in a key with one sharp (F#) and includes various meter signatures (2/4, 3/4, 7/8). Dynamic markings such as *f*, *mp*, *mf*, *pp*, and *f>mf* are present. The notation includes notes, rests, and slurs. The score is transcribed by KS (update 2010, deposited at the I-depot, The Hague).

The Valdez score, section. Transcr. KS (update 2010, deposited at the I-depot, The Hague).

Note: the meters are my notational choice. There are no downbeats here, so it may very well be that Zappa notated the meters in a different manner.

In the above transcribed section of "The Valdez score", Zappa is mostly using a self-created scale: B-C#-D#-E-F#-G-A. It's a variation upon B Mixolydian, using G natural instead of G sharp. A few spots with altered notes turn up. Bars 4 and 7 have a C natural and bar 12 has an A sharp. The bass is playing a slow counterpoint line and there's an upcoming and fading harmony chord present. The transcription contains varying meters, but they are to a point my notational choices, so I can't comment upon that aspect with certainty.

Electronic music by FZ - Worms from hell

The German documentary Peefeeyatko from 1991 shows Zappa working on the synclavier. Seen his physical appearance, the footage is probably from 1990. This documentary is of specific interest because it contains various sections of synclavier pieces from that time, a mix of unreleased music and pieces from "Civilization phase III" in an earlier state. You can see him building up a composition by entering notes on the keyboard, speeding things up and combining the result with earlier recorded tracks. He also explains how the sound quality could become so good. He would sample a clarinet tone by picking out the best note humanly played from a series per register, recorded in an ideal acoustic area. Then the synclavier can vary the pitch and you get a scale of all the chromatic notes. Using it you get an always perfect sounding clarinet.

Less fast, not strict

Fast, strict pulse, plus various pizz. notes

Keeps Repeating

Keeps Repeating

A bit slower

Continues Like Bar 8

As bar 1

A bit faster

Continues Like Bar 1

Electronic music by FZ - Worms from hell, section. Transcription: KS (by approximation).
Update 2010, deposited at the I-depot, The Hague.

Peefeeyatko contains a section of seven and a half minute with synclavier music, played without interruptions or voice-overs. In the credits it gets referred to as "Electronic music by Frank Zappa". It's an about fifty-fifty mix of components from "Civilization phaze III" and music unreleased on CD. It shows how much Zappa was combining and reusing tracks before he came to the definitive versions on "Civilization phaze III". The above is a section from this "Electronic music by Frank Zappa". It contains a melody played over a steady pulse played by string instruments. It appears that this melody is either recorded independently of the pulse or played over it in a rubato manner. At least I'm not hearing a synchronism. Without information about how such music was constructed, it's difficult to get it on paper with any certainty. So the transcription above is only one by approximation. In 2011 the ZFT released "Feeding the monkeys at ma maison", where you can hear this fragment as part of a larger synclavier composition called "Worms from hell". This five minutes piece is centred around variations upon the pulse as in the transcription from above. The on-line midi file corresponds with 3:39-3:54 from "Worms from hell".

Improvisation in A - Budapest solo

The image shows a handwritten musical score for a piece titled "Improvisation in A - Budapest solo". The score is written on ten staves, organized into four systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "Slowly" at the beginning. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "mp" (mezzo-piano), "p" (piano), "mf" (mezzo-forte), and "8va" (octave). There are also handwritten annotations like "Guitar 8va" and "Loco". The score ends with a section marked "(Low noise)" and a circled "X" indicating a specific musical event.

Previous page: Improvisation in A, 0:08-0:47. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

The next year Zappa did some guest appearances during his visits of Prague and Budapest, where people were celebrating the ending of the communist era. Both visits got broadcast on Czech and Hungarian TV channels. In Prague Zappa played one solo with a group called Praczký Vyber, the "Improvisation in A" from below. After congratulating the audience for their uniqueness, Zappa introduces this solo as reggae in A (photo to the left). The group then starts with a reggae vamp over A pedal. It's played in a free form. Traditional reggae has the rhythm guitar consistently playing on the 2nd and 4th beat, but their guitarist is here playing on the first beat just as well. Zappa plays solo in A Mixolydian for some three minutes, whereafter the guitarist from Praczký Vyber launches a duet with Zappa responding to his phrases. Zappa hadn't touched his guitar for about three years before this gig, but this doesn't show, he's doing fine as usual. Praczký Vyber included the solo on their "Adieu CA" CD from this concert and their later "Komplet" compilation.

Handwritten musical score for "Improvisation in A". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 60. The score includes various musical notations such as triplets, sixteenth notes, and rests. Handwritten annotations include "Guitar", "mf", "pp (vague)", "8va-->", and "Etc.". The score is a transcription of a live improvisation.

Previous page: Budapest solo, section. Transcription: KS (update 2010, deposited at the I-depot, The Hague).

In Budapest Zappa went on stage again with another group at a site called Taban. Two of his solos could be heard during the Zappapest documentary, that was broadcast that year. The section above contains a section of the second solo in 3/4, where he's extracting notes out of his guitar as fast as possible. He had done this before towards the end of "St. Etienne". In an interview he explained that for creating this effect of speed he didn't have to pick every individual note. It's a combination of bending the strings and picking them, not necessarily synchronous. On video it indeed looks less phrenetic as the notes suggest (still to the right). It's still possible to hear the individual notes for a transcription. With its a:b formula, the note system supports any rhythmic relationship. The more precise you're notating sections like this, the more unreadable it gets however. The transcription above has drifted far away from sight reading.

Roland's big event/Strat Vindaloo

In 1991 the rehearsals with the Ensemble Modern started. Zappa was present on different occasions and these sessions were also used to experiment. Various of these experimental try-outs landed on "EIHN", to be dealt with in the next section of this study. Footage also exists in the shape of the AAAFNRAA documentary. This paragraph is about so-called world-music in Zappa's output. It's present, but its influence is marginal:

Latin music

- "Bossa Nova Pervertamento" (see the Projects section of this study).
- The "Be-bop tango" and the "Sheik Yerbouti tango" (see the Roxy section).
- The Latin rhythm of the interlude from "Father O'blivion" (see the Apostrophe section).
- "Variations on the Carlos Santana secret chord progression" (see the Guitar section for the vamp or the FZ Guitar book).

Eastern music

- The emphasis on pedal notes as in "Friendly little finger" and "Canard du jour".
- The appliance of the whole-tone scale in "Echidna's arf (of you)" and the "Sheik Yerbouti tango" (see the Roxy section).
- The melismatic Arab-like bars from my "Filthy habits" example.
- The "Almost Chinese" lick from my Lumpy Gravy section.
- On track 5 of disc 1 of the 2019 ZFT release "Halloween 73", Zappa describes "T'Mershi Duween" as a "pseudo-Middle-Eastern tune" (see the next Yellow shark section for an excerpt from this title).

"EIHN" is of interest in this context because it contains a full-blown Indian piece, called "Roland's big event/Strat Vindaloo". It starts with clarinetist Roland Diry improvising, followed by Zappa on guitar and Shankar on electric violin. See the Joe's garage section for more about Zappa's collaboration with Shankar. Zappa liked Indian music and once considered flying to India, but eventually didn't go (the "Overnite sensation" album cover refers to this). A pity, because it's a nice country. You don't have to worry about the temperature (the heat is for free) and the collection and disposal of garbage is privatized. Zappa wasn't a traveller by nature and mostly went where it was profitable to hold concerts. This could include Eastern Europe, Japan and Australia, but apparently not Latin America.

1

Piano

Clarinete

Guitar

Violin

Bass

3+3+2 =

tr

6

f

pp

mp

f > mf

mp

pp

7:8

mp

pp

7:8

mf

5

Piano

Clarinete

Guitar

Violin

Bass

mp

mp

mf

pp

3

5:6

mp

mf

pp

3

5:6

Handwritten musical score for the first system of "Roland's big event/Strat Vindaloo". The system includes four staves: Piano, Guitar, Violin, and Bass. The Piano part begins with a square symbol in a box. The Guitar part features a "Sva-" marking and a "pp" dynamic. The Violin part has a "p" dynamic. The Bass part has an "mp" dynamic. The music is in 4/4 time and includes various rhythmic patterns and accidentals.

Handwritten musical score for the second system of "Roland's big event/Strat Vindaloo". The system includes three staves. The top staff has a "pp" dynamic and a "mp mf" dynamic. The middle staff has a "p mp pp" dynamic. The bottom staff has a "p mp pp" dynamic. The music includes a triplet of eighth notes and a sequence of sixteenth notes.

Handwritten musical score for the third system of "Roland's big event/Strat Vindaloo". The system includes three staves. The top staff has a "pp" dynamic. The middle staff has a "pp mp" dynamic and a "7:8" time signature. The bottom staff has a "pp mp" dynamic. The music includes a sequence of eighth notes and a sequence of sixteenth notes.

Roland's big event/Strat Vindaloo, section. Transcription: KS (update 2016, deposited at the I-depot, The Hague).

The Indian atmosphere is effectuated by a number of elements:

- The odd subdivision of the meter, being 3+3+2 as in for instance bars 2 and 5, followed by the figure from bar 6, beginning with a syncope. Thus basically a vamp of two bars, but it keeps being varied upon.
- The Indian type of scale, A-Bb-C#-D-E-F-G#.
- The frequent occurrences of chromatic passages.

Other than the title suggests (very spicy), the atmosphere is relaxed. The example above is happening at the transitional part of this track, with the soloists changing. During bars 1-4 you have the end of Roland's clarinet solo. Bar 6 in 3/8 is not an intentional change of meter. It stems from editing out the applause Roland received at the end of his solo on the original tape (as explained in the "EIHN" booklet). After this the original meter returns with Zappa on guitar. At first Shankar is only playing lightly in the background. Next to the percussion section, you can also hear harmonic fill-in on the piano every once in a while. Everybody is improvising, also the bass vamp gets varied upon. It makes the transcribing of it fatiguing, at least if you want to do it rather exact. The result is a nice oddity in Zappa's catalogue, once again stressing the wide range of styles happening in his music. Though the sound is outspoken Indian, no specific Indian instruments are being used to achieve this effect.

In the on-line version two stills are shown from the AAAFNRAA documentary, featuring the Ensemble Modern rehearsing with Zappa. I don't know who has the rights to all the footage of the material referred to in this section. Various copies, stills and photos are circulating on the internet. A DVD and/or a CD would be welcome, especially since there's so little else from this time before the rehearsals with the Ensemble Modern started during the fall of 1991. The quality of the music also justifies a wider distribution.

THE YELLOW SHARK - EIHN: COUNTERPOINT #2

Zappa's late projects show an increasing counterpoint contribution. The late projects being the three synclavier albums and the successful "The yellow shark" project featuring the Ensemble Modern from 1993. Take for instance the bass line, that plays through most of "G-spot tornado" (better audible on "Jazz from hell" than on the "The yellow shark" version; see also the fragment from the Jazz from hell subpage), the second half of "While you were out II" and sections of "Xmas values" and "Times beach II". To the right the actual fiberglass yellow shark and beneath at the intro the logos of the three concert halls, where the programme was played (Yellow shark booklet). This yellow shark, a gift, stood beneath the TV in the basement of Zappa's house. When members of the ensemble visited Zappa in 1991 to discuss the programme it was decided that this yellow shark should be the emblem and title.

This section works in conjunction with the "Weasels ripped my flesh: counterpoint #1" section, filling in the picture with some examples from Zappa's late works.

1) Classical counterpoint.

An example of the classical use of counterpoint is included in the counterpoint #1 section.

2) Counterpoint including complementary harmony.

In the Orchestral favorites section, I mentioned "Strictly genteel" as a composition where Zappa is applying classical structures. In this case the variations form. A couple of sections from "Strictly genteel" are present in the L.S.O. section. The third counterpart example includes complementary harmonies.

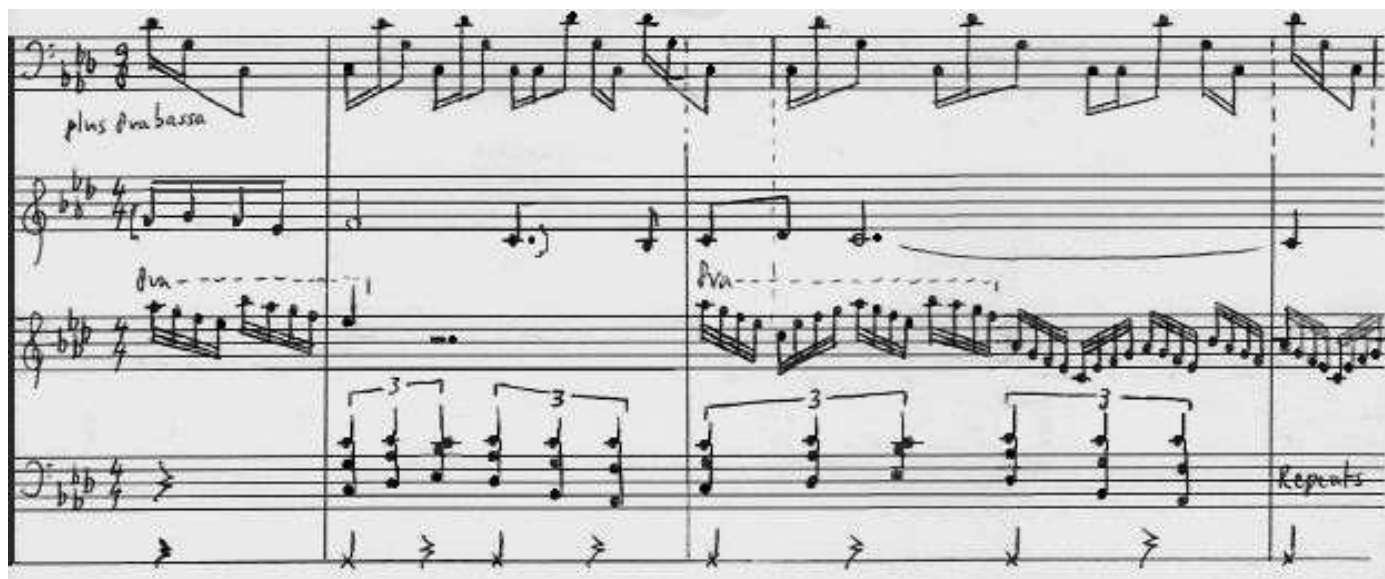
3-4) Counterpoint through multiple layers and counterpoint with shifting harmonies.

9/8 Objects - T'Mershi Duween - What will Rumi do?

See also the counterpoint #1 section. Next are other examples of counterpoint with shifting harmonies, where the melodic lines are playing in a different meters. The first is an exercise for playing 4/4 and 9/8 simultaneously. The drumset plays a steady 4/4 beat, over which the marimba and cello play a 9/8 figure in the same tempo. After a while the flute and clarinet join in with arpeggio figures in 4/4. Brass instruments are playing in triplet time, while Shankar is improvising on violin. Its recording got released in 1999 on the Zappa Family Trust release "Everything is healing nicely", often abbreviated to "EIHN" (see also the Ensemble Modern section of the left menu). "EIHN" knows rehearsal and try-out recordings, next to a lot of improvisations. It wasn't meant for release by Zappa himself, but some of its episodes can be interesting nevertheless. The excerpt below is from the most dense section from "9/8 Objects", when all parts are playing together. The scale is C Phrygian. The chord formed by the 9/8 figure is a fifth plus a diminished fifth on C or Cm7-9 without the 3rd and 7th.

The notation here is done so that it shows the 9/8 over 4/4 effect, otherwise I would have notated 4/4 for all parts and let the 9/8 figure shift through it (like in "Echidna's arf (of you)"). I've chosen to let the 9/8 meter start at the first drum beat of the example, but one might just as well opt for letting the figure start at another point (like the notes that are played first at the beginning).

The first staff is the 9/8 object, the second is Shankar on violin (at first only a vague indication between brackets, because I can't hear this part properly with everyone else playing). The third staff contains arpeggio figures, played by a flute, oboe and a clarinet. The fourth staff is played by the brass. The fifth line is the bass drum beat of the drumset part.



9/8 Objects, section from 0:55 onwards. Transcription: KS (original score handed over and communicated to the Ensemble Modern). Update 2005, 3rd printed edition 2007.
See also the main text for its notation.

"What will Rumi do?" is another example of such a 9/8 object over 4/4. Here the 9/8 figure is played by the piano. The composition was made up by Zappa during rehearsals by assigning melody lines to the various sections of the ensemble. It gets build up layer over layer. The fragment from above is from the end, when everybody is playing. It's going from the bottom staff of the transcription playing solo, with every few bars a new bar added bottom up. Rumi, being the percussionist Rumi Ogawa, joins in for the toms part. At the top the ultimate three-bars closing melody is represented. The piece has premiered on the Ensemble Modern CD called "Greggery Peccary & other persuasions". "What will Rumi do?" is one of the clearest examples of Zappa creating a harmonic field. In the final bars you've got all notes from E Mixolydian mingled, except for the C#. The 9/8 bar forces this field formation upon it explicitly, because, with its unequal length, it very deliberately seeks to form any harmonic combination with the other parts. On "EIHN" a variant upon "What will Rumi do?" is included in "T'Mershi Duween". This latter piece was part of the 1974 band repertoire, only to appear on CD 15 years later on "YCDTOSA vol. II". Its main melody lasts 23/16 in total. A performing difficulty lays in its reappearance halfway, to be played a tiny bit faster over a 6/4 accompanying figure, thus creating a 23:24 relationship. The transcription above includes some sections from the 1992 "EIHN" version, performed as follows:

A: The 23-tuplet bar in D Dorian, to be played twice.

B: A figure in 10/16, repeated various times and swelling via doubling and parallel playing. It starts just on F sharp and ends as indicated in the transcription, sort of in B minor.

C: After block B has reached its max, the ensemble moves to the "What will Rumi do?" variant, block C. This one also gets build up in layers, the closing melody from the top staff being played only once just at the end. Next most of the C figure goes to mezzo-piano and gets used as a vamp for the returning "T'Mershi Duween" melody. The vamp itself is in E Dorian, the top staff uses the G# from "What will Rumi do?" in E Mixolydian.

Handwritten musical score for a 12-piece orchestra. The score is written on 12 staves, each labeled with an instrument. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three measures.

Trumpet 1: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Trumpet 2: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Harp: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Violins: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Toms: Bass clef, F# and C# key signature, 4/4 time. First measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Second measure: quarter rest, quarter note G2, quarter note A2, quarter note B2. Third measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

(untransp.) Clar.: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Oboe: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

(untransp.) Fr. Horn: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Tromb.: Bass clef, F# and C# key signature, 4/4 time. First measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Second measure: quarter rest, quarter note G2, quarter note A2, quarter note B2. Third measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Piano: Bass clef, F# and C# key signature, 4/4 time. First measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Second measure: quarter rest, quarter note G2, quarter note A2, quarter note B2. Third measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Guitars: Treble clef, F# and C# key signature, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note A4, quarter note B4. Third measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Drumset: Bass clef, F# and C# key signature, 4/4 time. First measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Second measure: quarter rest, quarter note G2, quarter note A2, quarter note B2. Third measure: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Handwritten Note: "All repeat except where indicated" is written in the center of the score.

Previous page: What will Rumi do?, final bars. Transcription: KS (original score handed over to the Ensemble Modern during rehearsals). Update 2007, deposited at the I-depot, The Hague.

The image shows a handwritten musical score on a single page. It consists of several staves of music. The top section is labeled 'A' and has a tempo marking '23:24'. Below it is a section labeled 'B' with a key signature of two sharps and a time signature of 4/4. The bottom section is labeled 'C' and has a tempo marking 'Slower'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and notes. There are also handwritten annotations like 'vabassa', 'Sva ->', and 'All others repeat'. The score is written in ink on a white background.

Bars from T'Mershi Duween. Source/transcription: original score (T'Mershi Duween, 1974), combined with transcribed notes by KS ("What will Rumi do? variation"). Update 2007, deposited at the I-depot, The Hague.

5) Free counterpoint movements.

This is a test

"This is a test" was handed over to the Ensemble Modern the first day of rehearsals in 1992 because it's easy to perform and fit for sight reading. Zappa didn't intend this composition to be officially released. It's a relaxed easy going miniature though and its recording also landed on "Everything is healing nicely".

The image displays a handwritten musical score for the piece "This is a test". It is organized into two systems, each containing three staves. The first system covers measures 1 through 8, with a measure number '1' in a box at the beginning. The second system covers measures 9 through 13, with a measure number '9' in a box at the beginning. The notation is in treble clef with a key signature of one sharp (F#). The top staff of each system contains a melodic line with eighth and sixteenth notes. The middle staff contains a bass line with eighth notes and rests. The bottom staff features a rhythmic pattern of eighth notes, often represented by 'x' marks, suggesting a percussive or electronic part. The handwriting is clear and legible.

This is a test, bars 1-2 and 9-13. Transcription: KS (original score handed over to the Ensemble Modern). Update 2005, 3rd printed edition 2007.

It's a variation piece, where the theme is presented in the first two bars. Then this melody gets varied upon till the end, leading it through all kind of diatonic scales. The bass part, played by the brass, is blowing chromatic counterpoint notes through it to season it. See below at "Exercise #4" for another example of free counterpoint movements.

The 1993 "The yellow shark" CD is a sort of a suite for an ensemble, though not written with that intention, with pieces that are highly diverse in their instrumentation, form and accessibility. The release contains some of Zappa's most difficult music, written for wind sextet and string quintet, as well as easier pieces to listen to like "Outrage at Valdez". Three concerts were held in Germany and Austria. To the right

a still from the ZDF TV registration with Zappa and Peter Rundel during applause in front of the Ensemble Modern. On the program were also some rearrangements of earlier pieces. From the counterpoint point of view the final version of "Pound for a brown" (first appearance on the "Uncle Meat" album) is very interesting because of the different sorts of counterpoint in it: motifs played against a melody at the beginning, bass and descant playing against each other in the middle section and repeating melodies at the end going from one melody to two and three part counterpoint in layers.

6) Counterpoint in an atonal field.

See for instance "Times beach II & III" (below), "Gross man" (next section) and "Overture to Uncle Sam". The last composition stems from the ZFT release "Frank Zappa for president". This CD contains another example of atonal counterpoint, called "Medieval ensemble", a rather frenetic example.

1. Intro

The actual concert, as broadcasted on ZDF TV, began with a nine minutes improvisation piece, presented as the "Overture". First the members of the ensemble come on stage improvising. Next Zappa walks on stage, all in black, with taped synclavier music being played. He starts with conducting the ensemble. A mixture of directed improvisations and synclavier outtakes follow. Next Zappa introduces Peter Rundel. The intro from the CD is from another concert, where Zappa is giving the audience a secret word for the evening one more time. It's some conceptual continuity type of fun for the Zappa fans in the audience, because he had done this before during his 1971 tour. The concerts were given on the three locations indicated below, where the three concerts held in Frankfurt were recorded for the CD. Because of his declining health, Zappa couldn't attend the concerts in full.

2. Dog breath variations

The opening of the "Yellow shark" version of the "Dog breath variations" gets dealt with in the Uncle Meat section of this study, next to earlier versions. The ones included in this study are:

- Uncle Meat (1969): Dog breath (in the year of the plague).
- Uncle Meat (1969): The dog breath variations.
- Just another band from L.A. (1971): Dog breath.
- The dub room special (1974): Dog breath variations.
- The yellow shark (1992): Dog breath variations.

All can be substantially different. Specific for the 1992 version is its intro, with bars in 9/8 and 11/8 alternating.



Bars 25-47 from the Oboe part of "Dog/Meat" ("Dog breath" as performed during the years 1972-4).

3. Uncle Meat

Around 1972 Zappa re-arranged "Uncle Meat (1969)" and "The dog breath variations" for his jazz ensemble as "Dog/Meat" (see the image below for a sample). This version was also used for the 1974 execution on "YCDTOSA vol. II" and this performance on "Yellow shark". "Uncle Meat" remains relatively close to the original version from 1969 (see the Uncle Meat section). The main differences are the coda and a different positioning of the accompanying figure for theme 1.

The image shows a handwritten musical score for the song "Uncle Meat" (1992). The score is organized into four main sections, each with multiple staves:

- Woodblocks/Vibes:** The top section, starting with a treble clef and a key signature of one flat (B-flat). It features a lead melody in the first staff and a vamping figure in the second staff, marked "As staff 3".
- Brass:** The second section, featuring a treble clef and a key signature of one flat. It includes a lead melody in the first staff and a vamping figure in the second staff, marked "As staff 3".
- Woodwinds:** The third section, featuring a treble clef and a key signature of one flat. It includes a lead melody in the first staff and a vamping figure in the second staff, marked "As staff 3".
- Basses:** The bottom section, featuring a bass clef and a key signature of one flat. It includes a lead melody in the first staff and a vamping figure in the second staff, marked "Etc.".

The score includes a key signature change to G Lydian (one flat) and a vamping figure on G in the basses. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

Uncle Meat (1992), 0:00-0:33. Transcription: KS, based upon the original 1969 score as reproduced in the FZ Songbook vol. I.

In the transcription you can see that the woodblocks deviate from the lead melody during theme 2 (bars 17-21). I don't have the original score, so I can't tell for sure if this was prescribed in detail. "Uncle Meat" gets a lot of attention in the Clement study from 2009, that I consider a mix of correct findings and lesser conclusions. See the left menu for this study and my discussion with Brett Clement. Here I'm briefly summarizing things with some additional remarks.

- Like the 1973-74 version, the 1992 version replaces the sustained bass pedal D by a vamping figure on G. Therefore the key changes from D major/Ionian to G Lydian for theme 1. The notes involved in the vamp are G-D-E-A, while the figures from staves 2-3 of my 1969 example touch upon all notes of the Ionian scale except C#. Theme 1 can also be heard in C Mixolydian during the "Uncle Meat variations" from the "Uncle Meat" album (see my Uncle Meat section). Brett calls the later Lydian version a "correction", because that version is much more in line with his theory (preference for Lydian, general avoidance of Ionian, etc.). You can listen to the 1969 and 1992 versions yourself and check if it sounds as a correction. Secondly you might then ask why Zappa didn't "correct" theme 2 from major to Lydian too.
- Brett wrote his Lydian theory in 2009. What he couldn't know at that time is that in 1973 Zappa not only re-arranged "Uncle Meat", but also "Exercise #4". The first minute of "Exercise #4 (1973)" contains variations upon the first theme from "Uncle Meat", utilizing the Mixolydian mode. It first appeared on CD in 2014 with the ZFT release "Road tapes venue#2". It's included in my Uncle Meat section as well.

"Honey, don't you want a man like me?" is another example of using different modes for the same song

over time (see the YCDTOSA section from this study). In my opinion it has nothing to do with retrospective corrections, looking for the best fitting scale or whatever adjustments. It's just one of many ways of varying the set-up of his compositions.

- Brett noted that there's a strong tendency not to use the Lydian tonic in the melodies played on top of this tonic. In the G Lydian version of theme 1, the melody of theme 1 indeed doesn't contain a G. In his 2009 study he gives no musicological reason why Zappa would do that. He just noticed it and the G Lydian version would be in line with it. According to my findings there's only a weak tendency to do so, thus not strong enough an argument. There may be a relatively lesser occurrence of tonics in melodies not only in Lydian. For matter of completeness I have to mention that in his Response to me he does try to give an explanation. On pages 185-186, he begins with saying: "In Clement 2009, I merely observed the feature of Lydian tonic avoidance, but was at a loss for an explanation. In Clement 2014 (152), I introduced the idea of a "tritone restriction", as well as Lydian properties of consonance and dissonance, that helps explain this factor [etc]." See the Roxy and elsewhere section from this study at "Son of Orange county" for the details.

Classical music is quite persistent regarding the necessity to confirm the tonic with harmonic cadences, especially as it comes to how to close a piece. In Zappa's music such necessities don't exist. You've got pieces like the beginning of "Good Lobna" (see the Trance-fusion section), where the tonic doesn't get confirmed in any manner. Neither melodically by the guitar, nor harmonically by the keyboards. See also Zappa's own comment upon "Heavy duty Judy", that I'm citing in the Shut up 'n play yer guitar section.



Bars 73-105 from the Oboe part of "Dog/Meat" ("Uncle Meat" as performed during the years 1972-4).

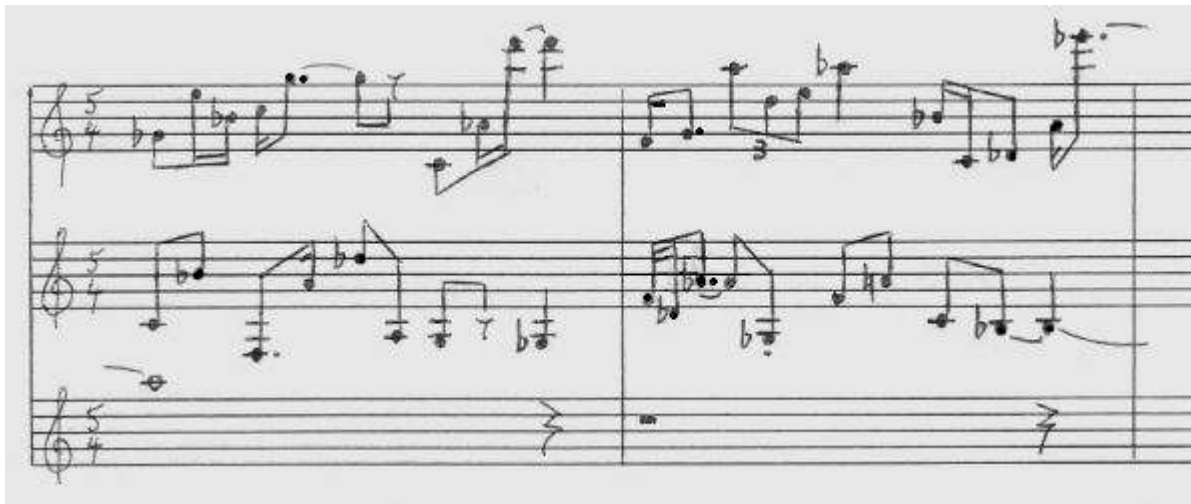
4. Outrage at Valdez

There are two quite different pieces that Zappa composed as "Outrage at Valdez" on behalf of the Jacques Cousteau documentary with the same title. The second one is only known from a radio broadcast, where it

got introduced as "The Valdez score by Frank Zappa". See the previous Documentaries section for examples from both pieces.

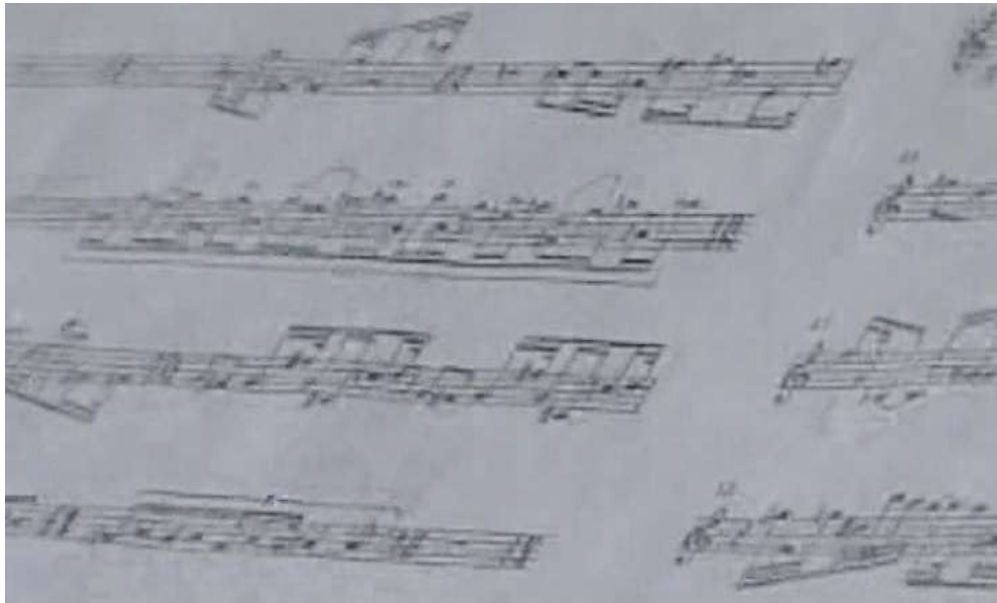
5. Times Beach II

The chamber music piece "Times Beach" belongs to Zappa's most inaccessible pieces. Originally this piece was composed as a five-movement quintet. Two movements got re-arranged as a sextet for the "Yellow shark". The members of the Ensemble Modern, who are playing it, first thought of it as just another modern atonal piece, but started to appreciate it in the long run. Straight from record it's difficult to transcribe music like this, specifically because there are little clues in it where to put the meter lines. For both its style and for containing good examples of free atonal counterpoint, I've included two fragments nevertheless. I couldn't get the meter/rhythm notation to a level with sufficient certainty to say anything about the meter and rhythm. Moreover they are existing scores for rent, though not available for the general public. So it's kind of useless to spend much time on transcribing music like this from CD. The first example below from "Times Beach II" contains two bars from the second movement, that comprehend a flute and a clarinet (untransposed "C-clarinet" notation) playing counterpoint figures. Obviously staves one and two follow their own melodic lines. This fragment is too small to say anything about this movement as a whole, but on a micro-scale you can see that bar 2 is a variation upon the movement from bar 1.



Times beach II, 2:47 till 2:55. Transcription: KS, by approximation (1st printed edition, 2000).

Another example from "Times Beach" is included below at track 13, the third movement from this sextet. As a quintet four of its five movements got premiered in 1985 (see the left menu at On the shelves), but not released on CD. So over half of "Times Beach" exists as sheet music only in the archives of the ZFT, not even available for rent.



Sample from the oboe part of the "Times Beach II" score (ZDF broadcast, with the camera briefly focusing on the score in front of the oboe player).

6. III Revised

"III Revised" is a movement from the string quartet "None of the above". See below at track 10 for this composition. Peter Rundel says: "I like this very much. I think it's wild. The thing is, it's one of the few pieces where you don't have the feel of rhythm and timing anymore. Which happens quite seldom in Frank's music. I think "III Revised" is quite radical in that way". It should be noted that the last two synclavier CDs weren't released at that point (see the next two sections), where this effect is sometimes reached as well.

III Revised, bars 1-4 (Ensemble Insomnia, muziekgebouw aan het IJ, 2013). Transcription: KS.

III Revised, bars 1-4 (Ensemble Modern). Transcription: KS.

Indeed "III Revised" is beautiful music, but difficult to come to terms with. It begins gently with a few sustained notes coming up (bars 1-4 from above), after which the piece is becoming wilder and wilder. For Zappa standards the pauses in bar 2 are notable. Complete silence is something rare in his music. He preferred an ongoing stream, often even refusing to pause between songs. There are a couple of pieces by Zappa, where transcribing with any certainty about the meters is becoming difficult or even impossible. In this case a Youtube film of Ulrich Pöhl conducting the Ensemble Insomnio came in handy to do a tiny little bit with this composition. Again, as with "The perfect stranger", it's not identical to what the Ensemble Modern is playing on CD. In this case it may very well be the revision from quartet to quintet causing this.

7-8. The girl in the magnesium dress - Be-bop tango

Two smaller examples from the score of "The girl in the magnesium dress" are presented in the Perfect stranger section of this study. It's a synclavier piece, that got reworked upon for a score version. Zappa doubted if it would be fit for human performance. The ensemble persisted in performing it.

The opening of the specific "Yellow shark" version of the "Be-bop tango" is coming by in the Roxy and elsewhere section, where I've included a subsection about Zappa's tangos.

Bars 14-15 from the "Be-bop tango", Ensemble Modern version (reduced). The William Price study contains most bars in a reduced form. See the Roxy section for more. The "Be-bop tango" is an early

example, where Zappa is applying irregular rhythmic groupings in a systematic manner.

Versions from the following CDs are present in this study:

- Piquantique (1973, from the Beat the boots series, at that time part of "Farther O'blivion").
- Roxy and elsewhere (1974).
- Zappa in New York Deluxe (1976, as part of a "Purple lagoon" performance).
- The Yellow shark (1992).

The differences between these "Be-bop tango" versions are significant. Peter Rundel comments: "What's new about it, aside from the instrumentation, is a section in the middle where the players sound like jazz musicians doing that jazz talking. Frank told us to imagine we were suddenly sitting in a restaurant, and had to play the (corny cocktail lounge) restaurant piano, with people talking and laughing. It's very funny."

9. Ruth is sleeping

The image shows a handwritten musical score for the piece "Ruth is sleeping". The score is written on ten staves, organized into two systems of five staves each. The top system includes staves for Piano (Pia), Piano (P), and Double Bass (Dbass). The bottom system includes staves for Piano (Pia), Piano (P), and Double Bass (Dbass). The music is in 3/4 time and features complex, irregular rhythmic groupings. Dynamics such as p (piano), mp (mezzo-piano), and f (forte) are marked. The score is handwritten in ink on a light-colored background.

Ruth is sleeping, opening bars. Source: original score.

"Ruth is sleeping" is the first composition Zappa started with on the synclavier in 1982-3. Rather than beginning with something easy, he immediately went ahead exploring what a machine could do what would be difficult for humans. At the time it could operate with sampled sounds, he chose it to become a piano movement and started reworking upon the score. Technically the score below can be played on a single piano, but then it would become a circus act. It would mean that you would have to keep two to four balls in the air with each hand. The balls in this case are the four to eight melodic lines, that for performing purposes are divided over two piano parts of two staves. Each staff is doing sometimes one, sometimes two melodic movements. The meter in these opening bars is 3/4 with the melodic lines moving through it irregularly. There are just as much notes on beat, off beat, before beat and after beat. The meter then only serves as a time unit, there is no downbeat. The formation in the first example is such that there about two sequences of two 16th notes per bar, whereas the other sequences are slower. It's going from piano to forte, at the end a bit faster. Here it's completely free atonal music, passing through all registers of a piano.

The piece changes in character however frequently. There are for instance sections that sound like a modern jazz improvisation and sections with larger sequences, where melodic motifs are getting varied upon. This is happening for instance during bars 57-65, to be continued in bars 69-72 (1:11-1:27 on the CD). The piece ends with another example of sequences, bars 269-282 (5:15-5:31 on the CD). An example of a recurring motif at different spots are the cells with repeated 16th notes in bars 18, 34-35 and 38. This becomes notable, because repeating notes aren't happening elsewhere in this composition in this manner. The next example are bars 237-245 (4:33-4:44 on the CD). This section might be called an exercise for playing seconds (etude in French). It's made up of two bass lines plus two sustained notes by the descant at first. These two lines are alternating. While one is taking over playing the melody, the other is sustaining its last note. You can see little melodic cells that get varied upon. The mostly used interval is the minor second. Second comes the major second, as in the recurring F-Gb-Ab-F-G natural figure in bars 241-2. Only occasionally other intervals turn up. Bars 237-239 are played in the lower registers of the piano, bars 240-244 in the lowest registers, going down to C1 in bar 243.

237

The musical score for bars 237-245 is written on four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The notation includes various note values, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings 'b' (piano) and 'a' (forte) are present. The score shows a complex, atonal melodic structure with frequent intervals of a minor second and major second.

240

243

Ruth is sleeping, bars 237-245. Source: original score.

To the example I've added the intervals between subsequent notes as the number of minor second steps, as well as I've indicated cells with letters:

- a: little Eb-E step. The Eb always lasts a 16th note, while the length of the longer E note varies and the E can get repeated.
- b: a F-Gb figure at first, with varying tails getting added to it during its returns.
- c: plain chromatic movement, downwards or upwards.
- d: figure around E-Eb-E.
- e: two times a cell with a downwards minor second and minor third, beginning on E and B respectively.
- f and g: two more little figures, not directly related to the previous, as a transition to bar 245. With bar 245 the climate changes again to the free atonal music as in the opening bars.

The image displays two systems of handwritten musical notation. The first system, labeled '44', consists of four staves. The top two staves form a grand staff with a treble and alto clef, while the bottom two staves form another grand staff with a bass and tenor clef. The music is written in 9/8 time, indicated by the '9' over the '8'. The notation is complex, featuring many accidentals (sharps, flats, naturals) and ties. The second system, labeled '49', also consists of four staves in the same layout. This system shows a more rhythmic and melodic progression, with a clear ascending line in the upper staff and a descending line in the lower staff. The notation remains dense with many accidentals.

Ruth is sleeping, bars 44-53. Source: original score.

During bars 44-45 the piece changes in a second from free atonal music to a brief moment of diatonic music. The harmony of bar 45 sounds surprising. It's the Em7 chord from E Dorian with the descant using this scale as well during bar 45 and the first beat of bar 46. In this example it's mostly the descant from staff 1, that continues playing a lead melody. Here it's done in a quasi-improvised jazz type manner. From the second beat of bar 46 the music is atonal again. While the previous two examples are notated in 3/4, here Zappa is using 9/8 (one time only), as well as 2/4 (as for several blocks). Bars 44-53 correspond with 1:00-1:09 on the CD.



Sample bars from the printed score. The meter is 2/4.

10. None of the above

"None of the above" was originally composed as a four-part string quartet for the Kronos Quartet, who premiered this piece in 1985. As in the case of "Times Beach", "None of the above" is available for only two of its movements. Image to the right (on-line version): Zappa in front of a page from "None of the above" (Yellow shark booklet). Both pieces are still waiting for a complete recording (see also the On the shelves section of the left menu). The corresponding tracks are:

- String quartet mvt. I => "None of the above" for string quintet.
- String quartet mvt. II: exists as sheet music only.
- String quartet mvt. III => "III Revised" for string quintet.
- String quartet mvt. IV: exists as sheet music only.

Related are:

- "Questi cazzi di piccione": another string quintet piece from "The yellow shark", regarding style related to "III Revised".
- "None of the above (revised & previsited)": rehearsal sections from "EIHN", starting with the opening of "III Revised". Next this track continues with string quintet music with additional chamber orchestra embellishments. It sounds like it is recorded in a rather fragmented way with many pauses. The CD liner notes suggest that next to the expansion for string quintet, some sections were also rewritten for string quintet plus chamber orchestra. On Youtube bootleg recordings of the 1985 performance of movements II and IV by the Kronos Quartet can be found.

In 1992 The Ensemble Modern had five string players, the reason why Zappa adapted "None of the above" for a string quintet. It's for two violins, and one viola, violincello and contrabass. The scores of "Times Beach" and "None of the above" are only for rent for ensembles, nor have I found examples elsewhere. It's difficult music to transcribe, because the meters are mostly only functioning as time units. There's a lot of counterpoint happening in "III Revised" and "Questi cazzi di piccione", as well as hocketing. Compared to these two movements and "Times Beach", "None of the above" is much more accessible, even though also this section is all atonal. This is accomplished by the formation of sequences and the more homophonic writing style.

Accelerando poco a poco →

Handwritten musical score for three staves (treble, alto, and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like "pizz." and "drum". The first system is marked with a circled "1" and the second with a circled "2". The tempo instruction "Accelerando poco a poco" is written above the first system, and "Accel. poco a poco" is written above the second system.

None of the above, section. Transcription from the CD by KS (update summer 2016). I'm not positive about the notation of bar 12 in 9/8. If the acceleration still continues here, it might be notated differently. The original score is available for rent via www.zappa.com.

The example above is from the middle part of this piece, where the cello is taking the lead. It's not possible for me to be sure who's playing which note, so I've notated this with three staves corresponding with ranges. One staff for the higher descant notes, one for the alt range and one bass staff. The cello is playing a sequence of mostly downwards moving strings of four notes per bar. The others are complementing the cello part with mostly harmony notes and occasionally some light counterpoint movement. About the whole example, bars 1-11, is played accelerating little by little. If I'm not mistaken, it ends with a sustained chord, preceded by a bar in 9/8. It's a broad chord, containing Gb-C-Ab-E-Eb, spread out over four octaves.

11. Pentagon afternoon - Times Beach IV

Zappa himself calls "Pentagon afternoon" a tone poem in the CD booklet. The term came in use in the 19th century for works that are trying to depict a story musically, with the titles indicating the subjects. In this case Zappa explains the little story in the CD booklet. The ray guns, he's talking about, can actually be heard on stage during this piece. Peter Rundel says this track is only part of a bigger piece, where they did a lot of work on. Some subdued annoyance about Zappa's decision to eliminate most of it can be detected.

1

5

Previous page: Pentagon afternoon, section. Transcription from the CD by KS (update summer 2018). The original score is available for rent via www.zappa.com.

The fragment from "Pentagon afternoon" from above is played between 1:46 and 1:58, a passage where the meter can be recognized more easily. It involves the whole ensemble, so some notes might be missing in the transcription. Bars 1-4 are the only episode from this piece with a returning motif, the remainder is through-composed. The example is too small to say anything substantial about the piece as a whole, but you can see that it's of the free atonal kind.

Time's Beach
IV.

Frank Zappa

Moderato ♩=72

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

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On Youtube I could find mvt. IV from "Times Beach", posted by Derek Pavlic. Some elements from its opening go similar to the section from "Pentagon afternoon" from above. Here you can see the original quintet instrumentation:

- Flute.
- Oboe.
- Clarinet in Bb.
- Horn in F.
- Bassoon.

Most scores by Zappa are concert scores with all parts being untransposed. The Songbook knows one example, the excerpt from Music for low budget orchestra, with a part for Bb clarinet that is transposed. Another example is the Bb clarinet part in his own handwriting, that is included below my "The new brown clouds" example from the Wazoo section. A comparison with the bootleg recording of the 1985 performance by the Aspen Wind Quintet indicates that the page from above is a concert score. So the clarinet and horn parts shouldn't be transposed. On the other hand "Get whitey" does have a Bb clarinet part, that should be transposed. The image above has "Copyright © 1985 Frank Zappa Munchkin Music ASCAP" as a footer, so it looks as the original score itself.

The bootleg recording of the complete 1985 Aspen Wind Quintet performance contains:

- 0:00-3:30 Mvt. I.
- 3:30-9:19 Mvt. II.
- 9:19-13:30 Mvt. III.
- 13:30-21:26 Mvt. IV.
- 21:26-21:38 applause.

The sound quality of the instruments is good (no distortion), though there is much hiss. Movements I and IV are just as good as movements II-III, which makes this situation frustrating. Of movement V no scores or recordings are publicly available whatsoever.

12. Questi cazzi di piccione

"Questi cazzi di piccione" belongs to the abstract atonal works. When rehearsing it the string players conducted themselves, using taps to keep the time. Zappa proposed they should do this on stage too. During the concert you can see that on stage Peter Rundel did conduct, so to a point you could derive the meter by looking at him when he's on camera conducting. Most scores from "The yellow shark" are available for rent at Schott music. Hopefully they will get more easily available one day. Transcribing things as "Times beach" or "Mo 'n Herb's vacation" from CD isn't rewarding.

The title is in Italian. Zappa comments: "That means "Those fucking pigeons". If you have ever been to Venice, well, instead of trees, they have pigeons, and pigeon byproducts. Which is probably one of the reasons the city is sinking. The title was an afterthought. There are all these knocking sounds in that piece, and the knocking sounds were an invention of the string players."

13. Times Beach III

The next example stems from the third movement of "Times Beach". It's one of the fast passages in this mostly adagio movement. As mentioned above, I can only approach it straight from CD. So I can't get into details, but it might be clear nevertheless that it's a good example of free atonal counterpoint. See "Igor's boogie", "Greggery Peccary" and "Envelopes" for other such examples in this study. Peter Rundel can occasionally be seen conducting during Times Beach, during mvt. III in a slow tempo (ZDF broadcast). Because of that the fragment below is very likely notated differently in the original score. Probably it's a figure within another meter.



Times Beach III, 3:08 till 3:13. Transcription: KS, by approximation (2nd printed edition, 2001).
See the main text for the degree of uncertainty of the meter/rhythm notation.

Zappa: "'Times Beach' was commissioned by the Aspen Wind Quintet, and it was in five movements, one of which seemed to be unplayable at the time that they gave their premiere performance in Alice Tulley Hall in 1985. Nobody has played it (in full) since they tried it. The title refers to our special little toxic town-you know, Time's Beach, the dioxin-infested town that was the first major U.S. environmental disaster where they had to remove everybody out because of the dioxin." Peter Rundel, conducting the Ensemble Modern: "We had already prepared other pieces, but we needed something more. The musicians opposed it, but I said maybe we should try that again. Frank said, 'Why not, let's do it', and it became very clear how to play it. It had no dynamics, no articulation-just plain notes. Frank sang the phrases for us. Suddenly it became very lively, and the character of the music came out. It was not an abstract kind of music anymore" (CD Booklet).

14-15. Food gathering in post-industrial America - Welcome to the United States

"Food gathering in post-industrial America" and "Welcome to the United States" have their outlines written out, while the details can be improvised. Because of the cliché type of intro from the second track, I've included two examples from it in the Broadway the hard way section. The first is the fanfare type of opening (not part of the score), the second is the opening from the score itself as reproduced in the CD booklet.

The example above is a section from "Food gathering in post-industrial America", transcribed from the CD. It should be stressed that this is not how the score looks: Zappa never prescribed the rhythm and pitches of spoken texts. For constructing a midi file that goes similar to the CD, I need these details nevertheless. Viola player Hilary Sturt is the narrator during this piece, pronouncing the words with bright pitches, because of which I'm using normal notes instead of crotchets. The bars with the ensemble saying "new perfect America" are different. The pitches are randomly chosen, forming clustered chords. I've only notated some notes on behalf of the on-line midi file. The moments when the harp is playing the arpeggios must have been indicated in the score. To the right photos of Hilary Sturt and Ellen Wegner, the harpist of the ensemble (source: CD booklet). The figures in the 11/8 bar must have been written out in detail in the score as well. These are musical, without improvisation. It's a rhythmically complicated figure with playing 17 over 11. In its difficulty it can be compared to the 23:24 bar from "T'Mershi Duween" (see above). The upper melody is moving downwards chromatically, played via parallel major thirds. The bottom staff plays a repeating figure against it, lasting 4/8. There are probably more notes for staves three and four, played lightly in the background. I've notated what I can hear. The 11/8 bar can be seen as the main theme from the piece. It returns between 1:19 and 1:38, as well as between 2:12 and 2:37.

16 Pound for a brown

"Pound for a brown" is the oldest piece from "Yellow shark", dealt with in the Zappa's teens section of this study. He performed it all through his career. It has a main theme, that always has been kept basically the same, followed by a middle block and/or soloing, ending with an optional reprise of the main theme. Specific for the "Yellow shark version" is a very strong, newly arranged middle block. Also included in this study is a version of this piece from the "Uncle Meat" album, carrying a one-time only different title, "Legend of the golden arches". Some of the melodic material of the middle block of this last track returns in the 1992 version.

17 Exercise #4 (1992)

"Exercise #4" appears three times in the official catalogue. The set-up of the "Yellow shark" version is as follows:

0:00 Theme 1. A melody in G Mixolydian, played via parallel fourths over a repeating chord (Gsus4 add m7).

0:09 Theme 1 gets repeated, transposed a minor second down.

0:00 Theme one on G again. Here my transcription starts. Rhythmically it has the lead melody played as four times 3/16, while the chord is repeated as standard 6/8.

0:18 Counterpoint block. Here it's getting irregular. The homophonic and polyphonic writing styles get mixed and the notes are sometimes forming parts of a diatonic scale, while at other moments it's more atonal. Theme 1 is in 6/8. This section has no clear downbeat pattern. I continued notating in 6/8, but it's possible that Zappa notated this differently. My transcription stops towards the end of this block.

0:29 Theme 2. A motif that gets varied upon. There's a light form of counterpoint included, because the two melodic lines can move into diverging directories.

0:40 Variations upon the earlier counterpoint block.

0:53 Outro with repeating chords.

1:06 Applause.

1:37 End.

The image shows a handwritten musical score for "Exercise #4, section". It consists of two systems, each with four staves. The first system is marked with a circled "2" and the second with a circled "6". The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The score appears to be a transcription or a set of instructions for a performance.

Exercise #4, section. Transcription: KS (update 2015, deposited at the I-depot, The Hague).

Note: the original score has been used by The Ensemble Modern, but is not available to the general public.

"Exercise #4" premiered as the intro for the "Uncle Meat variations" from the 1968 "Uncle Meat" CD. On that album only themes 1 and 2 are played, much slower than on the "Yellow shark". "Exercise #4" is not directly related to "Uncle Meat", but stylistically they belong to the same category: modern diatonic music, not using traditional harmony patterns. Interesting is the "Road tapes, venue #2" version with a 1973 performance. This one actually starts with "Uncle Meat" variations - that is variations upon the melodic material from "Uncle Meat". The variations as present in the 1969 "Uncle Meat variations" are basically the theme replayed as a series of different instrumentations. This one features theme 1 from the exercise and has an interlude of its own. I've included part of this section from the 1973 version in the Uncle Meat section of this study.

18. Get whitey

"Get whitey" is an example of a composition where Zappa is using the synclavier for playing extremely difficult irregular rhythmic groupings. The Ensemble Modern succeeded in approaching it. Below are some sample bars from the Bb clarinet part (to be transposed). See the next Civilization phase III section for examples of the complete score.



Bars 40-41 with 13:8 and 17:3. The meter is 9/4 all through Get whitey.



Bars 60-61 with 11:9 and 7:6.

As far as possible, the notation is done in a way to ease its readability. The 13:8 figure is notated in a way that the eighth note or a quarter note is directly visible as a time unit. But sometimes you have to peer a while at a figure to get its intention. The 17:3 figure is meant as 17 16th notes over 3 quarter notes.



Bars 28-30 with 7:5 and 43:3.

With these last bars you can see that this piece really is a synclavier piece. The septuplet from bar 28 is a normal figure, but 43:3 from bar 30? To see that it fits one has to start counting with a 64th note as time unit $((2*6)+(7*3)+10=43)$, indeed played over a period of three quarter notes. The odd relationship of 6, 3 and 10 gets in the way of any better readable form. A synclavier might play that perfectly, but humans can only approach something like that. When Zappa did write for humans, as in the "Black page", it features a more normal form of composing with irregular groupings. Still difficult, but doable to play it accurately.

19. G-spot tornado

"G-spot tornado" is another synclavier composition. This one can be performed by humans without much difficulties. See the Jazz from hell section for two examples. It was performed with dancers on stage. It appears to have become a favorite. In 1992 it was used for an encore.

At the start of 2014, the Ensemble Insomnio managed to get a permission to play the larger part from the Yellow Shark program anew. On-line two photos are shown from their concerts at the Lantaren, Rotterdam, and at the Muziekgebouw Het IJ, Amsterdam (photographer unknown). In 2019 they returned to this project, now playing the entire program. See the Jazz from hell section for a photo of them, playing "G-spot tornado" in Vredenburg, Utrecht, 2019.

Other tracks from EIHN

Apart from the intro, all titles from "The yellow shark" know scores. Most are for rent on the list of Munchkin Music at www.zappa.com. "EIHN" is a combination of composed music, themes made up on

the spot and improvisations. Some compositions, like "T'Mershi Duween", are also on the Munchkin Music list.

- "Strat Vindaloo": this title features members from the Ensemble Modern, improvising Indian music with Zappa and Shankar. See the previous documentaries section.
- "Amnerika": See the Civilization Phaze III with a vocal version from around 1983.

The left menu of this site has a section with the tracks that have appeared on the three Ensemble Modern CDs with music by Zappa, 42 in total. Many note examples from these pieces are dealt with spread out over this study. In case of their last "Greggery Peccary and other persuasions" CD it concerns the following titles, all of them included in this study:

- Moggio: The man from Utopia section.
- What will Rumi do?: above.
- Night school: Jazz from hell section.
- Revised music for low budget orchestra: Orchestral favorites section.
- The beltway bandits: Jazz from hell section.
- A pig with wings: Civilization part III section.
- Put a motor in yourself: idem.
- Peaches en regalia: Hot rats and Tinsel town rebellion sections.
- Naval aviation in art?: The perfect stranger section.
- The adventures of Greggery Peccary: Orchestral favorites section.
- Does this kind of life look interesting to you? (hidden bonus track): 200 Motels section.

CIVILIZATION PHAZE III: THE SYNCLAVIER #2

The synclavier follow up album for "Jazz from hell" was already announced in 1986 (see below), but it would last until 1994 that it would appear as the double CD set "Civilization Phaze III". The album did a lot to make good for Zappa's early death because of cancer in 1993. Rather than a reflection upon his career it's a big blast into new directions, with several high quality compositions on disc one and bizarre experiments on disc two. For these experimental parts Zappa included improvisations from the three live concerts with the Ensemble Modern, that make up 30% of the music. Speaking for myself I find it impossible to hear the difference between the notes that were humanly played and the synclavier notes, because the synclavier by now could work with sampled notes from the same instruments.

For long "Civilization Phaze III" had the status of being Zappa's latest work. The existence of "Dance me this" was known from the beginning, but its release got delayed thus long, that the suggested implication was that this might be a less important experimental work. When this CD was finally released in 2015, its postponement turned out to be little more than a quirk by Gail Zappa. It's a masterpiece just the same. Some nuances should thus be made about Zappa's final works. It's a collection of projects. Some parts of "Feeding the monkeys at ma maison" and specifically the two synclavier works from "Frank Zappa for president" can be seen as part of Zappa's final output too. Here however it's getting difficult to know to what degree Zappa considered the dozens of existing synclavier pieces finished or worthwhile releasing.

Get whitey

The synclavier from the mid-eighties onwards had achieved facilities as the possibility to enter weird irregular rhythmic groupings as applied in the "Get whitey" example from below. Between 1993 and 2000 the Ensemble Modern played several of Zappa's synclavier compositions (some note examples are included in an article by Erik Voermans in the Dutch magazine "Mens en melodie" ("People and melodies") of December 1995). "Get whitey" is included on the "Yellow Shark" CD of 1993. It's one of the more relaxing pieces of the album. This relaxing effect is formed by a strict 9/4 meter, where the underlying harmonic basis is mostly mixing the white keys of the piano. The notes of the melody are carried through the various instruments of the orchestra, like bars 1 and 2, given beneath (0:00 till 0:10 on the CD). Upon this comfortable basis solo instruments play erratic counterpoint figures in wild irregular groupings. Bars 15 and 16 are examples of playing 23 over 9 with various note durations (1:06 till 1:15). Such extreme rhythmic variation occurs more often in the later synclavier works. I don't know whether it's feasible to perform bar 16 exactly as this other than on a computer; at least the Ensemble Modern plays it a bit differently.

It's not always clear if Zappa's scores are untransposed concert scores or not. In this case the transposing instruments do have to be transposed. One has to compare it with the CD performance to be positive: the sustained note by the clarinet in bar 16 is an E. Some more sample bars of the clarinet part are included in the previous Yellow shark section.

Handwritten musical score for "The Rose Tree" by Schubert. The score is written for a full orchestra and includes the following parts and markings:

- All. Flute G:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Baritone Oboe C:** Starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic.
- Bass Clar. Bb:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Bassoon Trumpet:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Horns F:** Starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Flh. Bb:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Trbn. 1, cup muto:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Trbn. 2, plunger muto:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Tuba:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Marimb:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Chimes:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Vibr:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic.
- Piano:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Harp:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Mand. Git.:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Strings:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.

Previous page: Get Whitey, bars 1 and 2. Original score (a little reduced).

Handwritten musical score for "Get Whitey", bars 15 and 16. The score is in 9/4 time and features staves for Clarinet Bb, Percussion, Wind instruments/Guitar/Bass, Piano, and Harp. Bar 15 is marked with a box containing the number 15. Bar 16 contains a complex chordal texture with many beamed notes. Rehearsal marks "23:18" are present above the Clarinet and Percussion staves in both bars.

Get Whitey, bars 15 and 16. Original score in reduced form.

CIVILIZATION PHAZE III

"Civilization Phaze III" is problematic from the transcribing point of view. First because there are a lot of sound effects on the CD. The extent to which this is done in "N-lite" and "Dio fa" forms a new dimension in Zappa's music. The note notation system can only deal with sounds by giving each sound a staff of its own. When notes start to glide from one sound to another you would have to let this note fade out in one staff and come up in another staff. The score would become big and difficult to read. But mostly the problems stem from the fact that Zappa is here using different means for entering the music into the machine, because you can do it via typing in notes (as he mostly did in the earlier synclavier pieces) and by entering the music by playing it on a keyboard attached to the machine. Most music on "Civilization Phaze III" was never meant for human playing, so Zappa could do whatever he felt like without looking for a performable score. "Amnerika" is an exception, because in this specific form it was written for the "Yellow shark" program. During the years after Zappa's death, two employees of the Zappa Family Trust, Ali Askin and Todd Yvega tried to translate other pieces from the CD into performable score as well. They were successful for "Put a motor in yourself" and "A pig with wings", but attempts to convert "Xmas values" and "Buffalo voice" didn't work out well (according to the booklet accompanying the "Greggery Peccary & other persuasions" CD by the Ensemble Modern; below to the right a section from the CD cover, featuring a yellow shark and a piglet with white wings.).

It's possible however to score out anything by approximation when you don't have to bother about the readability. I can't approach most of "Civilization Phaze III" normally, but I find ignoring the album for that reason not an option either. Below are some sections that I could write out relatively normal, more or less, and several fragments that remain sketch-like, with approximate note duration lengths and sometimes without meters.

1.1-3 Put a motor in yourself

The image shows a handwritten musical score for the piece "Put a motor in yourself". The score is written on five staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 9/16. The notation includes various note values, rests, and dynamic markings such as *p*, *mf*, and *pp*. There are also handwritten annotations: "Bars 1-4 are played twice, staff 1 only the second time" and "Bar 1 repeats" appearing twice. The score is a sketch, with some notes and dynamics written in pencil and others in ink.



Put a motor in yourself, opening. Transcription: KS (update 2006, 3rd printed edition 2007).

The first three examples are taken from "Put a motor in yourself". This piece has a basis in E Dorian and is full of unusual harmonic movements, like parallel fourths and fifths, chromaticism and the formation of 9th and 11th chords. The first example shows the opening theme, that is played in parallel fourths and ends chromatically. In the previous printed versions of this site the examples were shorter and more sketch like. The Ensemble Modern however had the nerve to actually play this piece and put it on record in 2003. So I got convinced that it can be performed by humans, thus it also must be possible to score it out more accurately. It takes an awful lot of energy to do this, but indeed, with the help of the version for the Ensemble, I could go back to the synclavier version. The Ensemble Modern version namely has more clues in it for transcribing it. Their rhythm section, as far as you can call it that way in an ensemble, is more specifically ticking 16th notes and bass drum beats, indicating the meters.

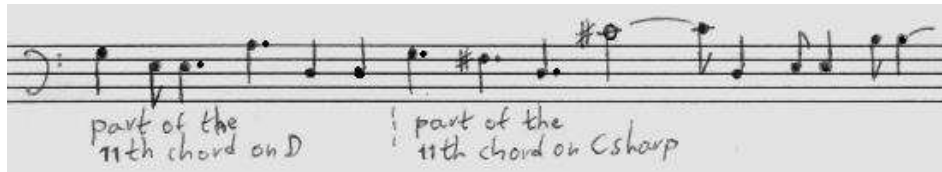
The opening presented here contains a number of varying meters, consecutively being 9/16, 10/16, 9/16, 6/16, 3/4, 4/4. It starts off with a vamp like figure with in staff three a motif that keeps being varied upon (except for one B the combination is E-G-A in various rhythmic figures). In staff 2 you've got a fourth (A-D) that keeps being played in a rhythmically irregular way. When the lead melody enters in the 2nd 9/16 bar it keeps being played as parallel fourths till it changes to three different intervals in the last bar. The lead melody in the bars with parallel fourths can be seen as part of larger chords similar to the two excerpts mentioned below. You can see parallel fourths turn up every once in a while in Zappa's music. His fondness of the sound of it goes back to his teenage years. In the Real FZ book he comments in chapter 2: "There were a few teachers at school that really helped me. Mr. Kavelman, bandleader on Mission Bay High, gave an answer to one of the burning questions of my youth. I went to him with a copy of "Angel in my life" - my favorite rhythm and blues tune from that time. I couldn't understand why I loved that record so much, but I thought that he as a music teacher might know. "Please listen to this", I said, "and tell me why I like it so much". "Parallel fourths" was his conclusion."

Between 3:36 and 4:20 there's a section played in parallel thirds, fourths, fifths and octaves. The main melody here is forming mostly 9th and 11th chords, as indicated in two little excerpts below. There are

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Tail of the above example with chord grouping of the lead melody.



Put a motor in yourself, 4:05 till 4:12, main melody. Transcription: KS.
See the main text for some remarks about the notation.

Both the Ensemble Modern version as the synclavier version are too irregular regarding drum beats to give any certainty about the meter notation for this last example straight from record. I can guarantee the duration lengths however.

All three transcriptions in this study follow the "Civilization Phaze III" version. The score that Todd Yvega handed over to the Ensemble (not in my possession) is about the same, but has apparently a few 16th note lengths taken from one note to another. The score Todd printed out got arranged for the Ensemble Modern by Ali Askin and re-arranged again by Andrew Digby of the Ensemble Ascolta. It's this last version that is currently for rent at the Schott Music site.

"Civilization Phaze III" is formally constructed like an opera, with the conversations by the piano people forming the scenario. Since this study is about music, I'm skipping comments on the tracks with these conversations, but I am following the numbering of the tracks with these episodes included. In the CD booklet the spoken parts are indicated with quotes, while the musical tracks are in bold. In this block tracks 1 and 3 are the piano people.

1.4 They made me eat it

Track 4, "They made me eat it", is a shorter composition with parts for piano, upright bass and drums. The irregular note strings by the piano are probably what Zappa refers to as synclavier sequences. In 2018 a study by Jeffrey Daniel Jones appeared, called Frank Zappa and his conception of Civilization phaze III (University of Kentucky, 2018). In it all tracks from "Civilization phaze III" are getting described extensively. About "They made me eat it" Jeffrey writes: "Zappa's compositional style is reflected in a duet for piano and bass, plus percussion. At times, the bass seems almost Webern-like in its succinctness, while concurrently the piano's stream-of-sound floridness is a characteristic that becomes distinctive in the course of Civilization. The percussion during this movement (and for large portions of the entire work) resembles a trap set, a resource which Zappa had utilized in earlier orchestral scores, and tended to favor for much of his orchestral work. For much of this movement the percussion accompanies the tuned instruments, playing, in turn, either the bass or piano notes, veering to independent statements at a few moments when the duet instruments are less active. It is interesting to note that Zappa has the untuned percussion play in registers that mimic the notes of the tuned instruments. He understood what percussion composers of the 20th century knew: untuned percussion nevertheless speaks in pitches."

1.5 Reagan at Bitburg

In 2007 a German group of chamber musicians, the Ensemble Ascolta, performed two synclavier pieces from "Civilization Phaze III" next to two unreleased pieces from the archives (the link for their site is

<http://www.ascolta.de>). See also below for "Samba funk". The known synclavier pieces were "Reagan at Bitburg" and "I was in a drum". No CD has been forthcoming from this event, so it has met the same fate as the Holland Festival. To the right you can see the ensemble performing "Reagan at Bitburg". The number of humanly performed pieces from "Civilization Phaze III" has thus been brought up to five, the other three having been executed and released on "EIHN" and "Greggery Peccary & other persuasions" CDs by the Ensemble Modern.

Much of "Reagan at Bitburg" and in fact most of "Civilization Phaze III" has to do with rhythmic irregularity. At virtually no point you can clap to a beat for a longer period or sing along with the melody. "Reagan at Bitburg" begins with a slow melody, made up of long notes of varying durations. The middle block is fast. The transcription above shows a series of strings of 16th notes. Here the rhythmic irregularity is achieved by changing the meter almost every bar. Another thing you can see in the transcription is how it was prevented that a computer version becomes too much mechanical. A note is there out of the blue with a perfectly constant pitch, which is unnatural. A normally played note needs a split second to catch its tone and never is perfectly constant. In case of the synclavier this was solved in the first place by loading humanly played samples into the machine. The synclavier became to support everything humans do, like vibrato and volume changes. Secondly Zappa used the entering of the notes themselves to give an execution more variation. At point a) in the transcription you can see that the two instruments, playing the lead melody, are setting in a little behind each other. At point b) an eight note is augmented with a 32nd note. At point c) the division of 16th notes is uneven for both instruments playing the lead melody, thus creating something jazz musicians call swing. All this combined makes the synclavier performances sound superb. I can't get near it with an ordinary midi file.

The image displays a handwritten musical score for the piece "Reagan at Bitburg". The score is written on multiple staves, with the top staff labeled "Sva" and a box containing the number "1". The notation is highly complex, featuring a variety of note values including 16th, 32nd, and 64th notes, as well as rests and accidentals. The score is divided into sections labeled "a)" and "b)". The notation is dense and irregular, reflecting the complex rhythmic structure of the piece. The bottom staff shows a bass line with similar complexity. The overall appearance is that of a working draft or a transcription of a live performance.

Handwritten musical score for six staves, labeled 16. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Treble clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6.

Staff 2: Treble clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6. Includes triplets (r3) and a sharp sign (#).

Staff 3: Treble clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6. Includes the text "As staff 2" and a sharp sign (#).

Staff 4: Treble clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6.

Staff 5: Treble clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6.

Staff 6: Bass clef, 4/16 time signature. Notes: 7, 6, 10, 8, 6.

Handwritten musical score for six staves, labeled 12. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: Treble clef, 6/16 time signature. Notes: 7, 12, 4, 7, 6. Includes a sharp sign (#) and a star symbol (*).

Staff 2: Treble clef, 6/16 time signature. Notes: 7, 12, 4, 7, 6. Includes triplets (r3) and a sharp sign (#).

Staff 3: Treble clef, 6/16 time signature. Notes: 7, 12, 4, 7, 6.

Staff 4: Treble clef, 6/16 time signature. Notes: 7, 12, 4, 7, 6. Includes dynamic markings "pp" and "imp".

Staff 5: Bass clef, 6/16 time signature. Notes: 7, 12, 4, 7, 6.



Reagan at Bitburg, 1:16 till 1:41. Transcription: KS (update 2009, deposited at the I-depot, The Hague).

1.6-8 Navanax

"Navanax" has been transcribed by Andrew Digby for the WDR Symphony Orchestra, Cologne, and can be found at the Schott Music site. Tracks 6 and 8 are the piano people. The couple of transcriptions Andrew did, fall under the ZFT policy. Unfortunately they aren't available for study purposes. In his study Jeffrey has included several examples and snippets, like me repeatedly without a meter indication. Below is his sample from "Navanax" with the opening motif of this piece.



Jeffrey writes: "From the deceptively simple, popular opening, through the movie music-influenced initial horn passages, the English horn statements of equivocal mood, the return of the horns, ensconced in a complex, modernistic texture, to the last, held horn chord, evoking again movie music, "Navanax" displays the scope of Zappa's talent for variegation and juxtaposition of disparate musical concepts." About my own work Jeffrey writes: "Sloots attempts to describe every musical event found in the entire Frank Zappa catalog, including Civilization. Sloots describes the events in Civilization with more detail than I have attempted here, yet he only discusses musical events without reference to their larger implications. Other than Sloots, Zappa's final work has enjoyed little other attention." Which is true. I'm

looking at the whole body of Zappa's output with the main conclusion being that Zappa's music follows no system whatsoever. When you're looking at individual works much more associations can be made. If for instance Brett Clement would have connected the "Black page" as an individual work with the Lydian chromatic concept by George Russell, it would have suited perfectly. The reason "Civilization phaze III" has received little musicological attention is undoubtedly not its lack of critical acclaim, but the difficulties it creates for getting it on paper.

1.9-10 Xmas values

The image displays a handwritten musical score for a piece titled "1.9-10 Xmas values". The score is written on ten staves, organized into two systems of five staves each. The notation is complex and idiosyncratic, featuring a variety of note values, rests, and accidentals. The first system includes a key signature change from one flat to two flats. The second system features a key signature change to one sharp. The notation includes many slurs, ties, and dynamic markings, suggesting a highly expressive and technically demanding piece. The handwriting is clear but the overall style is experimental and non-conformist, reflecting the composer's approach to notation.

Previous page: Xmas values, 1:27 till 1:37. Transcription: KS (update 2007, deposited at the I-depot, The Hague).

Some bars of "Xmas values" are transcribed below. It features a hocketing ensemble over which one of the atonal note strings/sequences with irregularly jumping intervals is played. "Civilization Phaze III" is full of such sequences. See also "Igor's boogie, phase II" and the "I promise not to come in your mouth" riff for early examples of hocketing.

The number of released synclavier pieces is only a fraction of the amount present in the archives in Zappa's vault. Quoting Steve Vai from the "Imaginary diseases" leaflet about the vault: "This plethora of unreleased recordings is so vast that even in the remainder of your on life ([...]), you will never get to hear all of it. And let's also not forget the some 400 Synclavier works that are in various forms of completion, securely buried in digital bliss...". Among these recordings was an at that moment still unreleased synclavier CD, entitled "Dance me this" and finished by Zappa himself in 1993. Track 10 features the piano people.

1.11 Amnerika

By now the "Amnerika" melody has appeared five times on official CDs:

- "Thing-Fish": "That evil prince". The first time Zappa used this melody.
- Idem: "The white boy troubles". See the corresponding section for a little outtake as an on-line midi file.
- "Civilization Phaze III". The hocketing version with a little of its opening as a midi file in the on-line version of this study.
- "EIHN". Same version, as performed live by the Ensemble modern.
- "Frank Zappa for president". The vocal version.

See below at the end of this section for a transcription of the opening in the vocal version. This vocal version is the one that gives the best clues for notating its meters. For that reason I would like to refrain myself to a note example of the vocal version, including only an on-line midi file of the hocketing version and the fragment from "The white boy troubles". What you can hear in this midi file is that it starts differently from the vocal version. The notes by hocketing instruments form F-B-C as chord instead of F-Bb-C. The pedal notes are less explicitly present than on the vocal version, but this means that Zappa changed F major to F Lydian in the scheme I'm presenting at the bottom of this page. The score of "Amnerika" was handed over to the Ensemble Modern for inclusion in the "Yellow shark" program, but currently isn't on the list of scores for rent.

1.12-14 Religious superstition

"Religious superstition" is made up of a series of irregular arpeggio-like strings, played over a sustained B. Tracks 12 and 14 are the piano people.



Jeffrey writes: "Four periodic statements are heard, each ending on a high, eighth-note d'" (figure 4.8

[example above]). Each of the four periods presents the same musical material, though Zappa introduces subtle variations, such as varying the precise order and timing of strummed, struck strings, and also introducing brief percussion accents resembling gamelan-like gongs."

1.15-18 Buffalo voice - Get a life

With "Buffalo voice" and "Get a life" the collage type of composing is getting the upper hand, which remains so for much of the rest of the album. Below are the first five bars from "Buffalo voice", lasting 5 seconds, thus being only a tiny fragment from the total composition. Nevertheless it gives some idea of the manner of composing. The entire piece is through-composed without returning themes. Instead it's a combination of sustained notes and shorter melodic movements, that keep varying all the time. The whole is atonal with irregular meters and rhythms. I could capture these opening bars in regular musical notation reasonably well, though to a point it remains my notational choice of course.

Handwritten musical score for "Buffalo voice", bars 1-5. The score is written on ten staves. The first staff has a tempo marking "A little bit faster" and a time signature change to 9/10. The notation includes various note values, rests, and dynamic markings such as mf, p, mp, and p-imp. There are also some handwritten annotations like "8va" and "8va b p". The time signature changes from 9/10 to 4/4 and back to 9/10.

Buffalo voice, bars 1-5. Transcription: KS (update Fall 2017, deposited at the I-depot, The Hague).

In 2011 the ZFT came out with "Feeding the monkeys at ma maison" (see also below), containing an earlier much longer version of "Buffalo voice". Vaultmeister Joe Travers had called it the complete piece as written in 1986. According to Todd Yvega this requires some adjustment: "Frank rarely regarded any composition as completed, and often at the end of a long day of work at the Synclavier he would record the composition on tape, in whatever condition it was currently in, just to have a record of it and perhaps to use as placeholder material in a draft version of an album" (CD liner notes). So the eventual version shouldn't be seen as a shortened version, but as a different state. Tracks 16 and 18 are the piano people.

1.19 N-lite

The most direct sources upon how Zappa operated the synclavier in the eighties are the Real FZ book, chapter All about music, and the Zappa! issue by the publishers of the Keyboard and Guitar player magazines. Here you can find that the synclavier supported:

- Note entry, as well as the possibility to print out scores as regular sheet music.
- Keyboard entry.
- Sampled music.

The synclavier could be integrated in a recording studio. The machine supported irregular rhythmic grouping as shown above with "Get whitey". Another possibility was the sampling of acoustic instruments. One perfectly played note would be enough. The synclavier could transpose this note to all pitches. The machine was difficult to operate. Zappa worked in a team with Todd Yvega being responsible for the technical details. The set-up was expensive, but extremely powerful. To the right a still from a 1993 interview, broadcast by the Today Show.

Zappa!, page 49, about note entry and keyboard entry:

Don Menn: "How do you resolve things in your music? How do you build and resolve? Is there a plan?

FZ: "It depends on what kind of piece it is. And there are a number of ways you can enter the data into the Synclavier. One is to play it on the keyboard, another is to play it on the Octapad. You can type it in this obscure language called Script - which I don't know how to do - or you can type it in on the "G-page", which is just a stack of numbers, kind of like a phone book, or you can type it in in music notation, which allows you to see staves on a screen. So there's a lot of different ways to enter it. Depending on how you enter it, that makes a difference in how you develop whatever was there to begin with. Since I only have minimal keyboard technique, anything that I play in on the keyboard, I have to do it with the speed knob turned way down. Then do a lot of editing to it after it's been entered in. But all those piano parts on "N-lite" - you know these cadenzas and stuff? I played them."

Zappa!, page 42, about sampled sounds:

Don Menn: "How do you catalog your samples? Is it broken down by car-bumpers-falling-off noises versus ...

FZ: "That would be under "Industrial". It's completely broken down. Not only that, but I think we've got tens of thousands of samples by now, and you memorize their names. There's an eight-digit computer name for each of these things. I can sit there and watch the thing, and I can see the name of the sample, and I know what it sounds like. I know every one of those little bastards. I know how far it will travel on the keyboard all by itself. I know this stuff inside and out. To be able to write music for that kind of sound universe offers some major opportunities if you have the time to do all the typing to manipulate it properly."

Handwritten musical score for the "N-lite" section. The score is written on three staves: Keys, Bass, and Bass instr. The tempo markings are "Tempo 2, a bit faster", "Retardando poco a poco", and "Tempo 2". The dynamic markings are "inf", "hp", "pp", and "mp". The notation is a transcription/approximation of the original recording.

N-lite, section. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague).

19. N-LITE 18:01

- I. NEGATIVE LIGHT
- II. VENICE SUBMERGED
- III. THE NEW WORLD ORDER
- IV. THE LIFESTYLE YOU DESERVE
- V. CREATIONISM
- VI. HE IS RISEN

The titles of the six movements from "N-lite", as listed by Zappa in the CD booklet (without time indications).

The track itself gives no clues how it could be subdivided like this. "N-lite" is about 95% musical notes and 5% samples of the "sewer sounds" type and "odd vocal sounds" (my words). Above is a section played towards the end. It's made up of note entry and keyboard sequences. Bars 1-5 from above are in normal notation. It's about certain Zappa entered these bars as notes instead of playing them on his keyboard. They are part of what you might call the central theme from "N-lite". This theme only enters the picture at 6:14, but next gets varied upon twice:

- 6:14 - 7:08 (first exposition).
- 7:25 - 8:00 (variation #1).
- 15:32 - 16:48 (variation #2)

"N-lite" is largely through-composed, but contains some motifs, that get varied upon as well. The mentioned theme is the only theme in a classical sense. The example from above contains:

- Bars 1-2: Part of the main theme, at this point in a G major type of key. It's a slow melody with two keyboards alternatingly playing it from different corners in the stereo field.
- Bars 3-5: Chord progression, that closes the main theme. These chords don't belong to one or more particular diatonic scales.
- Bars 6-7: Now I can't transcribe this music with certainty anymore in standard notation. It's only by approximation. The basis is a bass pedal notes movement, over which keyboard sequences are played. As Zappa explained above, it's played by himself and sped up. These two bars are atonal and a mixture of three keyboard parts.

- Bar 8: This is a sequence not only in the meaning of a string of notes, but also in the classical sense. After four pick-up notes you can see a figure being repeated four times, starting at different pitches. It's a sus4 chord. At the end of this bar the sequence chain gets broken in the sense that it evades to notes from a different scale, but it's still a F#sus4 chord.
- Bar 9-10: The speed remains pretty high. After gradually slowing down a little towards the end of bar 8, Zappa continues with a descending string. It's made up of stacked fourths and sus4-chords, thus forming non-conventional chords. The whole is diatonic, A Mixolydian with a heavy A as pedal note. Zappa himself used the word *cadenza* for bars 8-10. In bar 10 the music comes to a pause with a low sustained bass B with a mezzo-piano Eb in the descant.

2.1-7 Secular humanism - I was in a drum

The musical score is handwritten and consists of two systems. The first system covers measures 9 through 18. It includes staves for Synth., Marimba, Uprightbasses (two staves), and Tap Drums. The second system covers measures 19 through 24 and includes staves for Uprightbasses (two staves) and Tap Drums. The score contains various musical notations such as notes, rests, and dynamics (mf, f, pp, mp). Tempo markings include 'A bit slower' and 'First tempo'. The score is marked with a bracketed '1' at the beginning of the first system and a bracketed '5' at the beginning of the second system.

Previous page: I was in a drum, 0:44 till 0:59. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague). See the main text for its notation.

Drum notation, bottom up: bass drum, toms 1-2, indeterminate tick, tom 3, hi-hat, toms 4-5, cymbal.

In "Secular humanism" the recorded sound samples are more important. This composition already existed in 1986, at that time lasting 6:37 minutes (as released on the "Feeding the monkeys at ma maison"). The 1994 edition is much shorter, lasting 2:41 minutes. Tracks 1, 3 and 5-7 are the piano people.

Rhythmic irregularity continues all through "Civilization Phaze III". "I was in a drum" is played by a little ensemble including one drummer, two upright bass players and occasionally some notes by marimba and synthesizer players. I can't tell if it's done by members of the Ensemble Modern, keyboard or note entry, or a mixture of these elements. Below is the section between 0:44 and 0:57. There are relatively few notes played here, so it's easier to transcribe than the "N-lite" example from above. I'm not hearing any pattern here as it comes to the rhythm and the meters. Again I can't get any further than an approximation. The pitches of the notes, however, form a clear variation sequence involving the cell F-Ab-G:

- Bar 1: a lower bass F, followed by higher Ab. Sometimes there are slight inequalities between parts. The Ab is played on two upright basses. One plays it as a mini-arpeggio with F-Ab.
- Bar 2: similar to bar 1. The F note lasts a little longer. Since the rhythm is only estimated, I can't positively comment upon the meter and note durations. To a degree it's my notational choice.
- Bar 3: the figure gets extended to F-Ab-G-F. The last F glides down to an Eb.
- Bar 4: this figure in a different rhythm.
- Bars 5-6: this figure again in yet another rhythm.
- Bar 7: just F-Ab-G. Every bar has the rhythm somewhat changed.
- Bar 8: F-Ab-G again, but with an additional bass D. The music of this section can be interpreted as diatonic, following a minor type of scale. So far it would be F Dorian, but the Db from bar 9 lets it switch to F minor.
- Bar 9: Db-F-Ab. Another variation upon the cell, including a melodic change by using an Db.

What I'm doing here is not transcribing anymore in its regular meaning. Instead of noticing with certainty what the pattern is, it's only estimating the lengths of the notes and trying out some values in order to get to a midi file (on line) that can be played reasonably equal with the CD. It's not unique. Other notations can be done to get it acceptably equal as well. This is only 15 seconds of a piece that lasts 3:38. It took me a day to set this up and it's not really enjoyable work to do. The whole composition would take up 15 days to get it on paper doing it in this manner. In order to have it performed by human beings, such a score has to be "normalized" towards a performing score. This has been done by Andrew Digby of the Ensemble Ascolta. They transcribed "I was in a drum" and "Reagan at Bitburg". Next they contacted the ZFT and got permission to perform these pieces, next to "Samba funk" and the "Overture to Uncle Sam". A couple of transcriptions/arrangements by Andrew have an authorized status and can be rented via Schott Music under the same conditions as the other official Zappa scores.

Though released in 1994 it looks like "Civilization Phaze III" was fully prepared in 1993, cover and all. I'm also getting the impression that Zappa had fixed the release date as for 1994 in his will, while the ZFT was given a choice for when to release "Trance-fusion" and "Dance me this", including the cover art. In case of "Civilization Phaze III" it was done by Uri Balashov and Command A Studios Inc. The front side shows a piano in flames, the backside is inspired by ancient Egyptian figures and signs. To the left (on-line version) a part of one of the many columns of the temple of Luxor (photo by KS). To the right an outtake of the backside construction from the CD. It doesn't directly refer to the little play and the piano people, that is the piano doesn't get in flames during the plot, nor are there any references to ancient Egypt.

2.8-9 A pig with wings

On page three of the "Civilization Phaze III" booklet Zappa states that all of act one is synclavier music and that the second act is combination of 70% synclavier music and 30% live performance. On page 31 the members of the Ensemble Modern get listed. Not just the ones participating as piano people. The implication thus is that the ensemble is to be credited for playing part of the music. In case of "A pig with wings" the ensemble proved their ability to play this on their "Greggery Peccary & other persuasions" CD. A performing score must thus exist. It's an interesting piece with arpeggio-like figures for a wide range of snare instruments. Track 9 is the piano people.

The image displays a handwritten musical score for a piece titled "A pig with wings". The score is organized into two systems, each with three staves labeled "Left", "Middle", and "Right".

The first system consists of six staves. The "Left" section (top staff) begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by rests. The "Middle" section (middle two staves) features a complex melodic line with many beamed notes and rests. The "Right" section (bottom two staves) includes a bass line with eighth notes and rests. A triplet of eighth notes is marked with a "3" in the bottom right of the first system.

The second system is introduced by the handwritten instruction "A little retardando" followed by a dashed line. It also consists of six staves. The "Left" section (top staff) has a treble clef and a key signature of one sharp. It features a melodic line with a fermata over a half note. The "Middle" section (middle two staves) contains a complex melodic line with many beamed notes and rests. The "Right" section (bottom two staves) includes a bass line with eighth notes and rests. A triplet of eighth notes is marked with a "3" in the bottom left of the second system.

Previous page: A pig with wings (Civ. ph. III), 0:43-0:48. Transcription/approximation: KS (update Spring 2018, deposited at the I-depot, The Hague). See the main text for the notation.

I Accelerando un poco Abit faster

Mandolin

mf

mp

pp

Repeats five times with much rubato

II Accelerando un poco Retardando

Piano

pp

mp

mf

As bar 12 As bar 12

Mandolin

pp

A pig with wings (Ens. Modern), 1:16-1:29. Transcription/approximation: KS (update Spring 2018, deposited at the I-depot, The Hague).

The first example is a section from "Civilization Phaze III". Playing it literally as it goes on CD is undoable. You've got a number of snare instruments with their notes appearing in different sections from the stereo field, playing through each other. It's rhythmically irregular and there are no clues in it for where to put the meter lines. This first example can be no more than an approximation with the dashed meter lines only being present to have some form of a time unit. Its main ingredient is an arpeggio-like figure that is getting varied upon: A#-E-F-G#-B-E. Notes can get skipped and the notes of the figure can get played by different instruments, like during beat 1. Beat 5 offers an alternative downwards figure, appearing only once, to a point like the arpeggio figure being played backwards. This first example has

some value for creating a midi file and describing what's happening, but it's unrewarding as it comes to setting up a performing score. Then it has to be normalized. The Ensemble Modern used a score constructed by Todd Yvega and Ali Askin. On their CD you can hear this section between 0:58-1:07, being played by a harp alone. The performing score concentrates on the arpeggio figures. The second example is transcribed from the Ensemble Modern CD. Now it does look more feasible to play it like this. Again an arpeggio figure is getting varied upon, this time G-D-C#-E-G-A#-D#. In its tail it's the previous figure, transposed a minor second down. The rhythm and, quite outspokenly, the tempo is used as a means to create these variations. For bars 5-9 I've indicated these fluctuations as to be played with "much rubato", in other bars I'm more precise. It corresponds with the "Civilization Phase III" version, 0:51-0:59, where it's played thus fast, that it's getting hard to discern each individual note. The whole piece had to be played slower to make it humanly performable: 4:25 versus 2:52 on "Civilization Phase III".

2.10-12 Hot & putrid - The (unanswered) cluster

"Hot & putrid" sounds as a directed improvisation, probably belonging to the 30% live recordings. It's a short piece with two of the piano people being overdubbed. It opens with a clustered dissonant chord, F-C-B-F#, starting in a sort of arpeggio manner by a number of instruments. The meters and rhythms are all by approximation. During bars 2-4 the Spider character from the piano people speaks along a vibrating A-G chord by the strings. This chord swells and diminishes again. Bars 5-6 begin with a gong beat. The clarinet leads with playing an A in an irregular rhythm. A piano and an oboe are playing along with some notes, mostly less loud in the background. The whole is chromatic.

The image shows a handwritten musical score for a piece titled "Hot & putrid - The (unanswered) cluster". The score is written on ten staves, each labeled with an instrument or voice part. The parts are: Narrator, AlibiSlower, Strings, Bells, Clar., Tromb., and Gongs. The score is divided into four measures, with a 4:5 time signature indicated above the first measure. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *pp*, *mp*, *f*). The score is written in a cursive, handwritten style, with some annotations in the margins. The first measure is marked with a box containing the number 1. The second measure is marked with a box containing the number 2. The third measure is marked with a box containing the number 3. The fourth measure is marked with a box containing the number 4. The score is written on a background of lined paper.

5 First tempo

Bells

Clar.

Oboe

Piano

Gong

Handwritten musical score for five instruments: Bells, Clarinet, Oboe, Piano, and Gong. The score is in 6/8 time and marked 'First tempo'. The Bells part starts with a single note. The Clarinet part has a triplet of eighth notes. The Oboe part has a single note. The Piano part has a single note. The Gong part has a single note. The score is handwritten and includes dynamic markings like >pp, mf, mp, and p.

Hot & putrid, opening. Transcription/approximation: KS (update Winter 2017, deposited at the I-depot, The Hague).

Tracks 11-12 are the piano people. In the Zappa! issue of Keyboard and Guitar player, page 11, Zappa explains that he did a series of such directed improvisations, calling them clusters: "The clusters are experiments that were conducted with the Ensemble Modern in July of 1991. I would just make things up, we would experiment and, if it sounded good, keep it; if not we'd dump it. Each musician had a piece of paper, and he would write down whatever the instructions were for his particular instrument, and Ali Askin collected those things and summarized them." The example above of "The (unanswered) cluster" is a sample reproduced in Zappa!.

My midi editor has insufficient capacities to represent this music properly. Both two midi files from this paragraph (on-line version) are rather rough compared to the score. This example from the "The (unanswered) cluster" series features a pulsing clustered chord, starting pianissimo to gradually become fortissimo. Each staff is adding elements to this in a different manner. Over this a motif of four notes is played twice by two different instruments. These instruments aren't indicated, but by putting their notes in different staves, not being grouped, the score suggests that they should sound differently. As it comes to the rhythm, the score is a bit sketch-like. Be their position you can see that the rhythm of the motif should not coincide with the rhythm of the pulsing chord, as well as that an eighth note in staff two lasts longer than an eighth note in staff one. This example is chromatic. Not only is the chord indicated as such, the four notes of the motif don't belong to a diatonic scale neither.

Pedal sound with much air (following home)
walking across front of stage

molto expr. e rubato

scraping bells on floor

molto expr. e rubato

lowest possible note

pp
Gloss. on strings

ff

16' 18' 18' complex

moving chrom. cluster etc.

crossed strings

directly on ponticello without tone

SHAKERS (tutti)

The (unanswered) cluster, sample 1a. Original score as reproduced in Zappa!, page 11.

2.13-14 Gross man

"Gross man" belongs to the abstract atonal works from Zappa's later output. It's through-composed with very irregular melodic lines and, to a lesser degree, irregular rhythms. Much of it sounds as a clarinet solo with a smaller ensemble to accompany it. While the melody from staff 3 is largely following the eighth note as a time unit, the melody from staff 1 (the clarinet) is more versatile. In bar 3 the quadruplet, followed by a triplet and 16th notes, cause an acceleration effect. To a point the meters are my notational choice.

The image shows a handwritten musical score for a piece titled 'Gross man' (0:17 to 0:29). The score is divided into two systems. The first system includes staves for Woodwinds, Strings, and Basses. The second system includes staves for Piano and Bass. The score features various musical notations including notes, rests, dynamics (mf, p, pp, mp), and performance instructions like 'Faster' and 'Ritardando'.

System 1:

- Woodwinds:** Treble clef, 9/8 time signature. Measures 17-19. Dynamics: mf, p, mf. Includes a triplet of eighth notes in measure 19.
- Strings:** Treble and Bass clefs, 9/8 time signature. Measures 17-19. Dynamics: mf, p, mp, mf. Includes a sustained note in the bass line.
- Basses:** Bass clef, 9/8 time signature. Measures 17-19. Dynamics: mf, pp. Includes a sustained note in measure 17.

System 2:

- Piano:** Treble and Bass clefs, 5/4 time signature. Measures 20-22. Dynamics: mp, p. Includes a sustained note in the bass line.
- Bass:** Bass clef, 5/4 time signature. Measures 20-22. Dynamics: mf, pp. Includes a sustained note in measure 20.

Gross man, 0:17 till 0:29. Transcription/approximation: KS (update Fall 2017, deposited at the I-depot, The Hague).

The piece is using various styles, with the example from above being only a smaller outtake. Bars 1 and 3 from this example are using counterpoint figures. Bar 2 contains a single melody played over a sustained A. Bar 4 is mixed. Bars 5-6 feature a sustained Bb by the bass with some piano arpeggio chords. Again

bars 5-6 are an approximation. Especially the notes from the clustered dissonant chord from bar 6 are difficult to identify with certainty. Track 14 is the piano people some more.

2.15-18 Why not?

Handwritten musical score for a piece with tempo markings "Faster" and "A little slower". The score consists of eight staves. The first staff is marked "Iva" and the third "15ma". The score includes various musical notations such as notes, rests, and dynamic markings like "mf", "pp", "mp", and "p". There are also handwritten annotations like "(bells)" and "(continuous very faintly)".



Why not?, 1:15 till 1:25. Transcription/approximation: KS (update Summer 2018, deposited at the I-depot, The Hague).

After the atonal frenzy of the previous tracks, the diatonic atmosphere of "Why not?" sounds welcome. It's a beautiful piece, but rhythmically quite irregular. Again I can't get at a normal meter notation, using dashed lines instead to reach some form of readability. "Why not?" is another example of Zappa's search for harmonic diversity. Pedal notes and keys keep changing and the chords can vary between triads and larger uncommon chords. This idea gets a continuation in the second half of "Piano" from "Dance me this". Both "Why not?" and "Piano" have a piano as the central instrument. With the tempo changes and varying note lengths in the example below you can also see the irregularity of the rhythm, something which runs all through "Civilization Phaze III".

This example is too short to represent the diversity in the piece as a whole, but it gives some idea. With the dashed lines numbered as "bars" you can hear the following:

- "Bars" 1-2: C minor type with both the B and Bb turning up. Because of the sustained notes, broad chords are being built up.
- "Bar" 3: E Dorian.
- "Bars" 4-5: The pedal note switches to B, that you could call step V of E Dorian.
- "Bars" 6-7: An E altered to Eb turns up at the end of bar 6, being sustained in bar 7. In bar 7 a chromatic chord can be heard over a G pedal.

Tracks 16-18 are the piano people.

2.19-20 Dio fa

With "Dio fa" the atmosphere changes yet again. Much is made up of layers of alternating sustained notes and chords, some samples sounding as electronically mutated human vocals. Track 20 is the piano people for the last time. In the mentioned study by Jeffrey a lot of attention is being paid to an article by Louise

Jeffrey comments: "One last component of the sounds heard in this section are what she calls "grotesque mechanical motive", which plays for nearly a minute, beginning at 4:33. This pro

And: "With "Dio Fa", Zappa wrote a work that is unique for his opus. Here he managed to think well beyond the music of the heroes of his youth, and armed with the seemingly endless musical forces that his Synclavier provided, composed a work beyond what they had dared to envision. In this movement, Zappa transcends his compositional nature as an "old-fashioned modernist", and thinks and composes in a truly new manner."

With the titles of the last two pieces on disc II - "Beat the reaper" and "Waffenspiel" - Zappa is in all probability referring to his approaching death. "Waffenspiel" is German for game of arms by the way. But there is nothing of a fight going on in these compositions. They are gentle ongoing improvisations, where you can imagine Zappa lying in his sick bed listening to the sounds from outside and thinking of new music. In the CD booklet he calls it sounds from outside the piano. All through "Beat the reaper" it's raining and we hear a car departing. "Waffenspiel" is a collage of sounds of things happening outside, like construction work, birds singing and an airplane flying over. Barry Miles describes Zappa's last days in his biography and as it appears Zappa died in peace surrounded by his family.

1415

Handwritten musical score for "Beat the reaper" from 2:19 to 2:34. The score is written on ten staves, organized into two systems of five staves each. The top system contains measures 1 through 4, and the bottom system contains measures 5 through 8. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 5/4 time signature. Dynamics such as "p" (piano), "mf" (mezzo-forte), and "f" (forte) are indicated. The word "Repeats" is written in the fifth measure of both systems. The score is handwritten and shows some corrections and annotations.

Beat the reaper, 2:19 till 2:34. Transcription: KS (update 2005, 3rd printed edition 2007).



Beat the reaper, 12:43 till 12:52. Approximation: KS.

The following is Zappa talking about this music, though not exactly in the shape as how it finally landed on the CD. He comments in Zappa!, page 42: "About a month ago, we finished something that I've been working on for 10 years; it's 24 minutes long. It sounds like an orchestra piece, but it's an orchestra like you never heard before. You couldn't get an orchestra like this. Not only do you have all normal orchestral-sounding instruments - the piano, percussion and the rest of that stuff - but it has any known kind of synthesizer noise built into it, plus vocal sound effects and car sounds and all this stuff organized into basically a diatonic composition. I've been working on this thing for years and years and years, and every time a new sample comes along, it would go into this thing. That's going to be the centerpiece of the second disc."

FEEDING THE MONKEYS AT MA MAISON

To the left a section from an advertisement sheet from 1986 by Barfko Swill for the upcoming album releases. The first mentioned is "Lumpy gravy phase III", as what would have been the follower up for "Jazz from hell". The others albums were actually released in 1987-8. The title implies that the idea of including more from the piano people conversations from "Lumpy gravy" already existed at this stage. "Civilization Phaze III" contains both the piano people from "Lumpy gravy" and new recordings with Moon and members from the Ensemble Modern.

A selection of synclavier works from 1985-6, called "Resolver + Brutality", is known via a cassette tape

copy, that Zappa apparently gave to one of his collaborators. Visit <http://www.afka.net/resolver-brutality.htm> for images of the cassette and the tracklist. It has Zappa's handwriting on it and is made up of collages like "H.R. 9211". It got out of the studio and landed in the bootleg circuit without any information about its provenance, which indicates that Zappa didn't intend this to happen. It's made up of two larger collages and some smaller ones, that include more from the Senate's hearing from 1985 as presented before on "FZ meets the mothers of prevention".

Samba funk

In 2011 the ZFT came out with the content of another tape, titled "Feeding the monkeys at ma maison". According to Gail Zappa it's the master tape of what could have been an album release. This one also has the title on it in Zappa's own handwriting. The title track is the same piece as "Resolver ED" from the cassette, thus now officially available with the best sound quality. The other two tracks are earlier states of two pieces from "Civilization Phaze III".

The image displays a handwritten musical score for a piece titled "Feeding the monkeys at ma maison". The score is written on ten staves, organized into two systems of five staves each. The first system is marked with a circled "1" in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "P", and "mf". There are also handwritten annotations like "5" and "b" (flat) indicating specific musical elements. The second system is marked with a circled "8" in the top left corner. The handwriting is in ink on a white background, and the overall style is that of a personal manuscript.

Samba funk, 0:00 till 0:18. Transcription: KS (4th printable edition, 2012).

Drumset notation (bottom up): bass drum, floor toms 1-2, snare drum, collision of sticks (crotch)/woodblocks (square), toms 1-3, hi hat (crotch, + open, o closed)/tom 4 (dot), cymbal (crotch)/tom5 (dot).

Two things are thus certain. First, Zappa had the material for an album release at hand in 1986 and considered releasing it seriously. Secondly he did not actually release this material till 1994, continuing to work on it for years. In my opinion Todd Yvega then accurately depicts the material from these tapes as work in progress in the CD booklet. Apart from the tape, "Feeding the monkeys at ma maison" contains two more tracks. "Worms from hell" is a coherent composition. Two smaller sections from this piece got already used before. One for the opening of the "Video from hell" video. The other section is part of the "Electronic music by FZ", that can be heard during the Peefeeyatko documentary (see the penultimate section). The second track is called "Samba funk" and got premiered by the Ensemble Ascolta in 2007. More than the pieces from "Civilization Phaze III", this song is fit for human performance. The above transcription of its opening for instance has a steady 4/8 meter. This part contains relatively slow melody sections alternated with sudden fast strings with irregular groupings. Between the two fast strings of bars 6 and 15 you have a number of bars with only drum beats. Harmonically this piece can be seen as either polyscale (with tiny scale fragments), or atonal altogether. Zappa avoids dissonants in the chords, thus the whole sounds friendly.

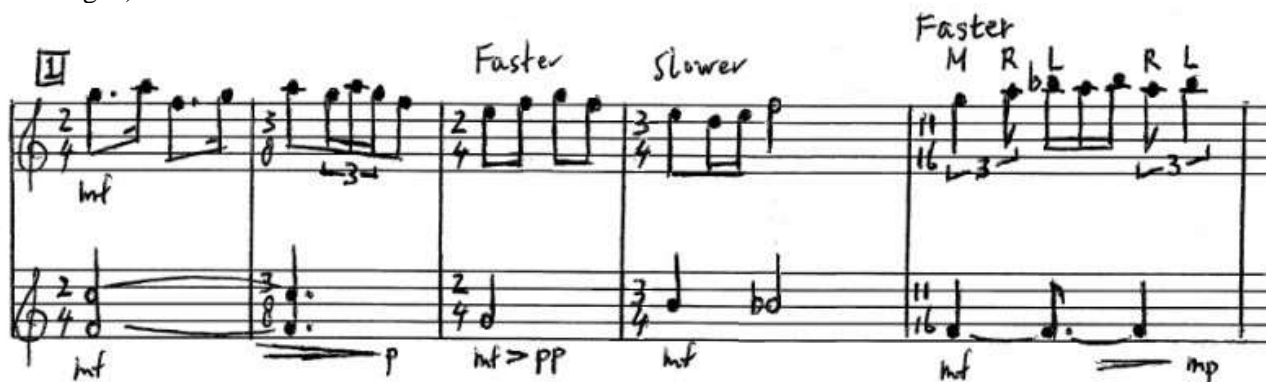
FRANK ZAPPA FOR PRESIDENT

Overture to Uncle Sam

As it comes to releasing new material, "Frank Zappa for president" is a major contribution to Zappa's output. The opening piece, "Overture to Uncle Sam" is a 15-minutes synclavier piece. In the "Dance me this" liner notes, this work gets mentioned as a piece Zappa was working on in his last year. Other than "Feeding the monkeys at ma maison", that has the character of work in progress, the "Overture to Uncle Sam" sounds as a finished composition. It's a carefully constructed piece with a couple of themes/motifs, that continuously get varied upon. The sounds belong to the set of sampled sounds from real acoustic instruments. The music gets led over various groups of what you could call a chamber orchestra. It's based upon note entry and has been partly performed as such by the Ensemble Ascolta in 2007. Andrew Digby wrote me that they have the first 6 minutes on paper, while still working on the complete piece (status November 2016). Their site contains a sound example (see above at "Reagan at Bitburg"). Two more synclavier pieces are included on this CD. "Medieval ensemble" is an earlier work. It's atonal and a rather wild example of Zappa applying counterpoint. Both pieces are pretty interesting technically as well, because, yet again, news facets are added to Zappa's repertoire.



Overture to Uncle Sam, 10:41 till 10:52. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).



Overture to Uncle Sam, 11:09 till 11:16. Transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

Above are two fragments from the "Overture to Uncle Sam". Both are largely duets. The first between a "bassoon" and an oboe. I have to put the indication bassoon between quotes, because it's getting higher than the range of a real bassoon allows. This is played at the beginning of the part, where counterpart movements are getting the upper hand. This little example is atonal. It's free counterpoint with two melodies interacting. It starts in 2/4, after which the meters are getting to vary. The second fragment is a duet between two violins. Again this example is an approximation only as it comes to the rhythm. The sound involves another combination from the chamber orchestra, strings versus the woodwinds from above. Stylistically it's also quite different. This snippet contains diatonic material, though not having a specific tonic or following one particular scale. The set-up is homophonic with the second staff offering harmony notes below the lead melody from staff 1. In bar 5 stereo effects are used to let the notes of the music come from different parts of the stereo field. It's indicated as M-R-L in the example, middle-right-left.

Amnerika (vocal version)

Much relevant is also the vocal version of "Amnerika". While the melody of the instrumental version from "Civilization Phaze III" is accompanied by quickly hocketing instruments, this one has chords and bass pedal notes. As a surprise it also has lyrics, sung by Napoleon Murphy Brock. So it must stem from around 1983, when Napoleon was back in the studio with Zappa for recording a couple of tracks for "Thing-Fish". This latter CD is also the first time parts of the "Amnerika" melody appeared on CD. See the corresponding section with a fragment from "The white boy troubles". To the right an outtake from the CD booklet with an imaginary "Zappa for president" sign in front of a government building. Around 2005 Tom Trapp wrote me about some notational errors in my "Echidna's arf (of you)" example. At that time his site contained two transcribed examples from Zappa pieces. One was the opening of "Amnerika". It looks like the vocal version was already circulating, because it's this version that Tom transcribed. Below is my transcription of the opening bars from "Frank Zappa for president", where I could use his example as a starting point.

①

Handwritten musical notation for the opening of "Amnerika" (vocal version). The notation is on three staves. The top staff is in treble clef, key signature of one flat (B-flat), and 15/16 time. It contains a series of eighth and sixteenth notes with various ornaments and slurs. The middle staff is labeled "Accents" and contains a series of eighth notes with accents. The bottom staff is in bass clef, key signature of one flat, and 15/16 time, containing a series of eighth notes. The piece ends with a 3/4 time signature.

Amnerika, opening. Transcription: KS, with material by Tom Trapp (update Autumn 2016, deposited at the I-depot, The Hague).



Figure 4.7 Theme A

Opening of the lead melody from Amnerika, as transcribed by Jeffrey Daniel Jones.

The basis is the eighth note, every now and then interrupted by a 16th note or a dotted eighth note. This causes some odd-numbered meters. The notes of the melody are of varying lengths and I'm sometimes also hearing some inequalities between the parts. The chords are played unevenly regarding volume and accentuated notes. To approach this a little in the transcription and the midi file (on-line), I added a second staff with the accentuated notes. Zappa deliberately sought for rhythmic irregularity within this piece, which makes a transcription very difficult to be positive about. I'm not certain about all meters and note durations. For that reason I can't really comment upon the rhythm, but the example above does confirm the irregularity of this piece. The harmonic pattern of "Amnerika" can much easier be discerned than the rhythm:

0:00 F pedal with the Fsus4 chord. The song begins in F major.

0:07 E pedal with the Am chord.
0:13 F pedal with the Fsus4 chord.
0:20 E pedal with the Am chord.
0:26 Eb pedal with the Ab chord. Modulation to Eb major.
0:32 D pedal with the Gsus4 chord. Modulation to D minor.
0:38 F pedal with the Fsus4 chord. Back to F major.
0:43 E pedal with the Am chord.
0:49 Eb pedal with the Ab chord. Modulation to Eb major.
0:55 D pedal with the Gsus4 chord. Modulation to D minor.
1:02 C pedal with the Gsus4 chord. Modulation to C minor.
1:07 F pedal with mostly the Fm chord and sometimes the Em chord. Modulation to nominally F minor.
1:18 E pedal with the Em chord alternating with Eb pedal with the Eb chord. Indecisive.
1:31 D pedal with the Gsus4 chord. Modulation to D minor.
1:34 Till the end this whole sequence gets played again instrumentally.
3:09 End.

DANCE ME THIS: THE SYNCLAVIER #3

Over twenty years after its completion the ZFT finally released "Dance me this" in 2015. It's the last project Zappa finished himself in CD format, but certainly not the last CD that could be compiled from official music by Zappa. See the On the shelves section from the left menu for an overview of official music, currently unavailable on CD or yet never released in CD format. Again "Dance me this" offers new perspectives as well as quality music we got accustomed to during Zappa's life. The motive for constructing this particular set was the arrival of Tuvan throat singers in Los Angeles, who Zappa invited to record some tracks in his home studio. They contribute on three songs. Apart from a fragment of guitar soloing by Zappa himself, all other music is composed on the synclavier. Six are composed via note entry or keyboard entry of regular instrumental music, that is notes with standard pitches. Five tracks are movements from "Wolf Harbor", a collage of industrial sounds and water sounds, combined with percussion sections. Two ticks on a tom or gong-like percussion instrument get repeated with the same time period between them during sections of Wolf Harbor, creating some sort of a mantra. Its total length of 28 minutes is big, but there's that much going on in this piece, that it can easily be listened to in one run. It's a fascinating world, Zappa and his imaginary harbor.

1. Dance me this

The title track and album opener "Dance me this" is mostly achieved by note entry. It's made up of cells of two or three eighth or sixteenth notes with the 12/16 meter as most occurring grouping. It gets interrupted all the time by other meters. Dancing to it thus only exists as a theoretical possibility. One would have to memorize the patterns of the complete song to be able to dance to it. Next are four sections from this piece.

Handwritten musical score for "Dance me this". The score is written on six staves, each with a 12/16 time signature and a key signature of one flat (B-flat). The staves are labeled as follows:

- Flute-like**: The top staff, featuring a melodic line with eighth and sixteenth notes, and some triplet markings (e.g., "3-3-3").
- Tuvan singers**: The second staff, featuring a melodic line with eighth and sixteenth notes, and some triplet markings (e.g., "3-3-3").
- Keyboard**: The third and fourth staves, featuring a complex melodic line with eighth and sixteenth notes, and some triplet markings (e.g., "3-3-3").
- Gvab.**: The fifth and sixth staves, featuring a melodic line with eighth and sixteenth notes, and some triplet markings (e.g., "3-3-3").

The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The notation is handwritten and includes various musical symbols like beams, slurs, and accents.

Handwritten musical score for the opening of a piece. The score is written on five staves. The top staff is for a vocal line, starting with a treble clef and a key signature of one flat. The second staff is for a vocal line, starting with a bass clef and a key signature of one flat. The third and fourth staves are for a piano accompaniment, starting with a bass clef and a key signature of one flat. The fifth staff is for a double bass line, starting with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'mf', 'p', 'pulsar irregularly', 'mf Eh - Oh-ah--', 'As bar 1', 'As bar 2', 'Remainder as bar 1', 'p', and '8vab.'

Dance me this, opening. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Handwritten musical score for the opening of a piece. The score is written on five staves. The top staff is for a vocal line, starting with a treble clef and a key signature of one flat. The second staff is for a vocal line, starting with a bass clef and a key signature of one flat. The third and fourth staves are for a piano accompaniment, starting with a bass clef and a key signature of one flat. The fifth staff is for a double bass line, starting with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'mf', 'p', 'pulsing irregularly', 'mf', 'p', 'mf', and '8vab.'

Turans

Bvab.

Dance me this, section #1. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Guitar

Bvab. mf

*) Sound effects on the guitar, pitch notation as it sounds

Dance me this, section #2. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

Flute aLike Sva

Tuvans

8va.b.



Dance me this, section #3. Transcription: KS (update Winter 2015, deposited at the I-depot, The Hague).

The first example is the opening of this piece, with four bars in the main 12/16 meter, getting interrupted by bars in 9/16 and 10/16. These two bars can also be seen as augmentations of the 12/16 meter, because the bass pedal from the previous bar keeps being maintained. The scale is F Mixolydian and the keyboard patterns are easy going: I-II-I in bars 1-5, followed by V returning to simply the tonic alone in bar 6. These chords get to a degree mixed because of passing notes, so one might also interpret these chords somewhat differently. For instance one might also choose for II 7th in bar 1 instead of II, when one sees the F as part of the chord. The F as a bass pedal is strongly present during much of this piece. Staff one represents an unidentified synclavier instrument, sounding a bit like a flute when it goes up high. This flute plays in a semi-improvised manner during most of the piece. Combined with the awkward sound of the throat-singing by the Tuvans, this gives the piece its special atmosphere.

During the second example a new different pattern turns up in 9/16 (bar 3). Here the movement is VII-VI-V, played as parallel fourths and grouped as three times 3/16. Bar 4 is a variation upon the previous bar with VII-VI repeated twice and ending with a grouping into two instead of three. At this point the bass starts moving for the first time, here playing along with the lead melody on keyboard. Next the music turns over to the central 12/16 bar again with an F pedal.

The third example contains most of the little solo by Zappa in this song, thus being the lastly recorded example of Zappa playing guitar on a CD. The patterns from the second example return, though not in an identical manner. Here the bass starts moving more freely with little melodies of its own.

After the solo the music switches to F major by changing the E flat to E natural. This using of two closely related scales next to each other is a common feature in Zappa's music. In the fourth example the rhythmic pattern of the 12/16 bar returns once more, again interrupted or augmented with a bar in a different meters, 6/16 this time. The harmony now follows I-II-I 7th in F. Towards the end Zappa modulates back to F Mixolydian.

In Mongolian throat singing, the performer produces a fundamental pitch and—simultaneously—one or more pitches over that.^[2]

2. Pachuco gavotte

Handwritten musical score for "Aspari" by Shantana. The score is written on ten staves. The first staff is for a vocal line (Voc) in 12/16 time, starting with a treble clef and a key signature of one flat. The second staff is for a piano accompaniment (Pia) in 12/16 time, starting with a bass clef. The third staff is for a vocal line (Voc) in 12/16 time, starting with a treble clef. The fourth staff is for a piano accompaniment (Pia) in 12/16 time, starting with a bass clef. The fifth staff is for a vocal line (Voc) in 12/16 time, starting with a treble clef. The sixth staff is for a piano accompaniment (Pia) in 12/16 time, starting with a bass clef. The seventh staff is for a vocal line (Voc) in 12/16 time, starting with a treble clef. The eighth staff is for a piano accompaniment (Pia) in 12/16 time, starting with a bass clef. The ninth staff is for a vocal line (Voc) in 12/16 time, starting with a treble clef. The tenth staff is for a piano accompaniment (Pia) in 12/16 time, starting with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p".

Pachuco gavotte, section. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

"Pachuco gavotte" is played via a number of layers. As represented in the example above:

- Staff 1: various embellishments.
- Drum beats line: the drums and percussion are using a wide variety of sounds. In a number of pieces on "Dance me this" the drum/percussion part is rather dense, becoming a significant element in the whole, that's responsible for the sound of the composition. One might consider transcribing it in total. Here I limited myself to the beats only of bars 1-2. They appear in two and in three ticks per beat, so the meter can be notated as either 8/16 or 12/16. All other parts play mostly in three, so the overall notation looks easier in 12/16.
- Staves 2-3. Notes jumping up and down over the pattern established by the bass and chords.
- Staff 4. The rhythm of the chords, next to the downbeat, is the only constant factor throughout this piece: 16th notes upon the third 16th tick of a beat. These chords sometimes keep repeating, at other points they get adrift. In the example here, both are happening. These chords can be either enlarged ones (sus2 add 4) or regular triads, belonging to varying scales.
- Staves 5-6. The bass line. The length and position of the notes is deliberately kept irregular. The combination of the bass and the chords make it impossible to call this piece normally diatonic, let alone tonal. It keeps moving and sometimes follows a scale implied by the chords, at other points it's chromatic.

3-7. Wolf Harbor

Handwritten musical score for "Wolf Harbor" (I), 1:22-1:31. The score is a transcription of a collage, featuring various instruments and sounds. The staves are labeled on the left: Sustained Gong, Various Synth. and Perc. Sounds, Sliphorn, Wind Instr., Low strings, Gong, and Metal Clang. The music is written in a collage style, with notes, rests, and dynamic markings (mf, pp, mp, f) indicating the volume of different elements. The score is divided into measures by vertical bar lines. The first measure shows a sustained gong sound and a synth/percussion element. The second measure features a sliphorn melody with dynamic markings. The third measure shows a wind instrument playing a short phrase. The fourth measure has a low string melody. The fifth measure features a gong sound. The sixth measure shows a metal clang sound. The score ends with a final measure of metal clang.

Wolf Harbor (I), 1:22-1:31. Approximation/transcription: KS (update Winter 2017, deposited at the I-depot, The Hague).

In Zappa's output collages can turn up in two different shapes:

- A construction made up of shorter pieces of music, snippets and fragments. "Lumpy gravy" is the best example, being in total a collage album. Sequences of musical fragments can turn up elsewhere as well, like in "Greggery Peccary".
- Larger pieces of music that are made up of collections of sounds, not based upon playing notes by standard instruments. Zappa used the synclavier to the full for creating such sound collages. "Dio fa" and "Beat the reaper" are his larger efforts from "Civilization phase III".

"Civilization phase III" at first carried the title "Lumpy gravy phase III". The connection is made by the return of the piano people, the people talking with their heads inside a grand piano. Musically "Lumpy gravy" and "Civilization phase III" are hardly related. The first album is mostly based upon written music, while "Civilization phase III" is a mix of written music and collages in the second meaning. But also the

written music is pretty different, as you can check by the note examples included in this study.

"Wolf Harbor" is Zappa's largest piece, constructed as a sound collage. Its five movements last 28 minutes in total, all seguing. It's a fascinating world of industrial and harbor sounds, at several points interrupted by percussion sections. These stem from "The rhythmic sadist's guide to drum patterns for the 21st century", as explained in the liner notes. So actually the CD tracks are a combination of two compositions, that alternate each other. It works efficiently: 28 minutes is long for a collage piece, but by its variation Zappa manages to keep your attention very well all through. As I've been explaining in the previous section, sound collages like this one are very difficult to approach in regular sheet music notation nor would it make you much wiser. It needs a vocabulary and a reference environment of its own. Because of the size and quality of this piece, I felt compelled to do something with it nevertheless.

This example here above is an attempt to capture a fragment from the first movement in standard note notation. During part of the first movement you can hear a figure of two gong ticks, recurring at equal intervals. It's sort of a mantra happening between 1:22-2:55, 4:32-5:31 and 6:52-7:03. This mantra occasionally returns in the other movements too: shorter periods in Mvt. III, beginning at 1:12 and 2:25, and in Mvt. V, beginning at 2:22 and 2:37. It makes it possible to draw the meter lines during these sections in a sensible way. The figure itself can be reasonably approximated within a 10/8 meter. This doesn't mean that it's for certain that Zappa composed these sections in 10/8. It only means that, if you want to put it on paper, 10/8 seems to be viable. The mantra is notated in staff 8. Staves 3-4 contain a sustained "shiphorn" Eb, fluctuating a little. Next you've got other sustained and gliding notes, as well as several shorter notes, sometimes musical, sometimes undefined scratching sounds. The fluctuations and dynamics matter more than average in compositions like this. My midi editor doesn't support enough functions to include a midi file of this example too.

The percussion sections alternate with the collages in the following manner:

- A: Industrial and harbor sounds collages.
- B: Percussion sections.

Wolf harbor

0:00 A

6:35 A+B

7:05 B

musical sustained note, slowly fading out

mf pp

mf

scratch woodblock scratch

mp mf

drums with pitch

mf pp mp mf mp

low drum with pitch

f mp

Previous page: Wolf Harbor (I), 7:16-7:18. Approximation/transcription: KS (update fall 2019, deposited at the I-depot, The Hague).

Above a tiny fragment of 2-3 seconds from the percussion part. Zappa almost systematically avoids steady downbeats during the percussion sections, for which reason I'm not trying to notate a meter in this little sample. A wide range of percussion instruments is being used, many having pitches, with several sounding as bongo-like drum beats. Even the scratch-like sounds tend to have pitches. It also involves regular snare drum and bass drum beats, as well as a range of cymbals, thus combining normal drum parts with a large amount of synclavier percussion ranges. The synclavier facilitated this: when entering a percussion sample with a certain pitch, it could be transposed to any pitch.

7:25 A+B

7:44 A

8:02 End

Wolf harbor II

0:00 A

0:02 B

0:23 A

1:46 B

5:48 A

6:25 A+B

6:52 End

Wolf harbor III

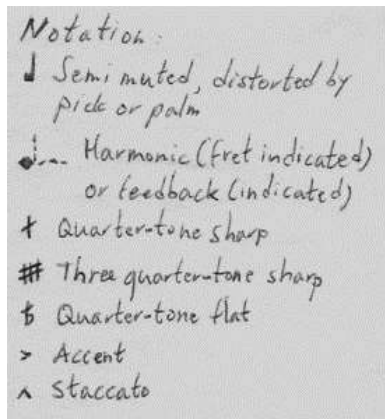
0:00 A

Handwritten musical score for percussion instruments. The score is written on ten staves, organized into five systems of two staves each. The instruments and their parts are as follows:

- Staff 1 (Soprano):** Labeled "Sva" (Synclavier). It features a melodic line with notes and rests, including a triplet of eighth notes marked "mf".
- Staff 2 (Alto):** Labeled "Low gong". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mf".
- Staff 3 (Tenor):** Labeled "Low noise". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mf".
- Staff 4 (Bass):** Labeled "Sva". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mf".
- Staff 5 (Soprano):** Labeled "P Shiphorn". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mp < mf > p mf > p mf".
- Staff 6 (Alto):** Labeled "Sva". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mp".
- Staff 7 (Tenor):** Labeled "Sva". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mp".
- Staff 8 (Bass):** Labeled "P wood-block". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "pp".
- Staff 9 (Soprano):** Labeled "P Squeak". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "p".
- Staff 10 (Alto):** Labeled "P". It contains a melodic line with notes and rests, including a triplet of eighth notes marked "mf > pp".

The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. The staves are connected by vertical lines, and the music is organized into measures by vertical bar lines.

Wolf Harbor III, 3:43-3:51. Sketch: KS (update fall 2019, deposited at the I-depot, The Hague).



While during mvt. II the percussion sections got the upper hand, the industrial and harbor sounds are dominating in mvt. III. Many sounding variants of dripping, gurgling, floating and flushing water are passing by. Between 3:27-3:58 a steadily repeated squeaking F can be heard, that I've used to draw dashed meter lines in the last sample above. I can't get this above a sketch level, with only approximations of the note durations. So a regular meter can't be specified. Over this repeating squeak a couple of sustained notes can be heard in all registers (very low to very high), combined with a few very brief melodic movements. The squeak can be heard in different positions of the stereo field, indicated as R (right) and M (middle) in the example. The other notes/sounds are double-channeled. When I'm hearing it correctly some notes are quatertones.

5:57 B

6:09 End

Wolf harbor IV

0:00 Predominantly B

1:04 A

2:22 B

3:38 End

Wolf harbor V

0:00 B

0:40 A

Handwritten musical score for percussion instruments. The score is divided into three measures by vertical dashed lines.

- Measure 1:**
 - Metal clangs:** Treble clef, T. b. (Tutti), *mf* (mezzo-forte).
 - Gong:** Bass clef, *mf*.
 - Drab.:** Bass clef, *mf*.
- Measure 2:**
 - Gamalan:** Treble clef, *f* (forte) and *mf*.
 - Cymbal rush:** Bass clef, *mp* (mezzo-piano).
 - Low gong-like rush:** Bass clef, *mp*.
 - Low noise:** Bass clef, *mp*.
- Measure 3:**
 - Dim clang:** Treble clef, *mp*.
 - Low noise:** Bass clef, *mp*.

Handwritten musical score for percussion instruments, continuing from the previous system. The score is divided into three measures by vertical dashed lines.

- Measure 1:**
 - Clang:** Treble clef, *mf*.
 - Drab.:** Bass clef, *mf*.
- Measure 2:**
 - Clang:** Treble clef, *mf*.
 - Drab.:** Bass clef, *mf*.
- Measure 3:**
 - Clang:** Treble clef, *mf*.
 - Drab.:** Bass clef, *mf*.

Previous page: Wolf Harbor V, 2:01-2:08. Sketch: KS (update fall 2019, deposited at the I-depot, The Hague).

This last fragment from Mvt. V is taken from the section where a gamelan and a metal-clangs melody can be heard playing in sort of a two-part counterpoint-like manner. It lasts a bit longer than in this example, up to 2:13, when a shiphorn re-enters the picture. Again it's only a sketch with approximations of the note durations. The dashed lines are merely there to improve the readability, there are no hard clues for where to put meter lines. "Wolf Harbor" doesn't know anything that resembles a classical structure, like themes or returning motifs. It does know returning sound groupings and the mentioned mantra. The subdivision into five movements appears to stem from how Zappa constructed this collage, probably known to himself only. When listening to it, you can't here switches or pauses, it all segues. Obviously "Wolf Harbor" is atonal when "musical" melodies are turning up, not only because of the lack of clear tonics, but more explicitly because of notes altering.

3:08 End

Main title	Dance me this [sound recording].
Published/Created	[United States] : Barking Pumpkin Records/Zappa Family Trust, p1994.
Description	1 sound cassette : analog.
LC classification	RYJ 4787
Performer	Frank Zappa.
Contents	Dance me this -- Pachuco gavotte -- Wolf Harbor, movement I -- Wolf Harbor, movement II -- Wolf Harbor, movement III -- Wolf Harbor, movement IV -- Wolf Harbor, movement V -- Goat polo -- Rykoniki -- Piano -- Calculus.

In 1994 the ZFT deposited a cassette copy of "Dance me this" at the Library of Congress, the U.S. national library. For long the only public copy, but now luckily normally available on CD for everybody. Because of this copy, the titles of the tracks from "Dance me this" were known to Zappa fans for years.

8. Goat polo

Not much is known about the visit of the Tuvans in Zappa's studio other than what Ralph Leighton writes in the liner notes. They were only there for one night and a few recordings could be done. The postponement of the CD release didn't help, not for its promotion and not for things as interviewing the Tuvans. In my opinion "Dance me this" is a masterpiece. "Goat polo" sounds as if Zappa and the Tuvans were a well-rehearsed band, but this is an illusion. With his synclavier he could add any written music to a basic track, sung by the Tuvans. In case of "Calculus" - see below - it's known in detail how this illusion was created.

In his autobiography "Life", Keith Richards talks about musical notation in chapter III, saying: "I forgot to

mention that to play the blues was like a jailbreak out of those meticulous bars with the notes crammed in like prisoners, like sad faces." He calls the possibility to play music off record a form of emancipation. As it comes to blues he's absolutely right. When you can buy recorded blues music and when you have the ability to play it from record, then you don't need sheet music as an intermediary station anymore. Apart from that blues is not only about the notes played but also about how they are played, audible on record, but not visible in the shape of sheet music. Like Richards, Zappa had a large collection of blues records and probably played from record as well. He was proud of being able to create the "distorted" sound as in "Metal man has won his wings" (see the Working with Paul Buff section), the sound he tried to imitate from some of his fifties records. This particular sound is something I can't reproduce in a transcription, nor does the collection of midi sounds support it.

In other circumstances sheet music can come in handy or even be crucial. For Zappa the synclavier meant that he didn't need a band anymore to actually hear his music and that he could compose whatever he wanted without having to bother if he himself or somebody else could play it. The synclavier could play any sheet music with a digital perfection. On a lesser level, this also goes for the transcriptions and midi files in this study. For me the emancipation works the other way round. I can hardly play instruments, but because of the possibility to write things down in musical notation, I'm still able to actively do something with it. Apart from playing guitar himself, Zappa enjoyed writing for orchestras from the beginning of his career as well as letting other people play music he couldn't perform himself. Then sheet music becomes a necessity. Some tracks on "Dance me this" show the convenience of musical notation. Without a band and with only some basic tracks by the Tuvans, it's still possible to create full-blown compositions.

9. Rykoniki

The image shows a handwritten musical score for a piece titled "Rykoniki". The score is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 17/16. It begins with a boxed number "1" above the first measure. The second staff is also in treble clef with the same key signature and time signature, and it starts with a dynamic marking of "f". The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature, and it starts with a dynamic marking of "p". The fifth staff is in bass clef with the same key signature and time signature. The score includes various musical notations such as notes, rests, and accidentals, and it ends with a double bar line and a final measure.



Rykoniki, end. Transcription: KS (update 2016, deposited at the I-depot, The Hague). See the main text for the meter notation.

The next example is the end of "Rykoniki". In general one would take staff five from my transcription below as the lead melody and interpret staves 1-4 as complementary harmony. Within the context of Zappa's music things can also be interpreted the other way round. Because of its repetitions, staff five can also be seen as a vamp, while staves 1-4 form the lead melody. In that case the vamp would be exceptionally long and the lead melody a slow hocketing movement. This vamp gets repeated around six times. It's impossible to be sure how the meters are running straight from CD. In the example they are nothing more than my notational choice. It's also unclear what the starting point of the vamp is. The track begins with bar 2 from my example (after a drumroll) and ends with bar 6. The example contains one whole period with all the notes from the vamp. Either "Rykoniki" begins halfway the vamp or ends halfway the vamp. The reason why staff five can be seen as a vamp is that Zappa composed more often in this manner. See for instance the "One man - one vote" and "Massagia Galore" examples in this study.

"Rykoniki" is a short piece, atonal and deliberately irregular. Only in the directions of the notes and the chromatic grouping of them some patterns can be discerned. Regarding staff 5 bar 1 is for instance using all notes from B to F and bar 5 the notes from C to F. Rhythmically eighth notes alternate with 16th notes, mostly as strings of one of these two values. In the liner notes Todd Yvega explains that he and Zappa experimented with "burglar music", the phasing of a couple of melodies, each played in a loop. When they are played together as one piece (with the same time units for all parts) and when they have different lengths, the combinations of notes keep varying till ultimately they all get to a point where they continue exactly as they started. It can be calculated. With two very short melodies of three and four ticks you already get at this point at tick 13. But if you would do it with a few vamps as the one from above, playing them simultaneously, it could take hours to reach this point. See also my comment upon "Lucy's seduction of a bored violinist & postlude" in the 200 Motels section of this study.

10. Piano

As an excellent guitar player, but only an average keyboard player, Zappa rarely wrote for solo piano. The occasions that he did, however, are surprisingly strong. In this study a few bars from the piano introduction to "The little house I used to live in" are included, as well as some examples from "Ruth is sleeping". The first composition can be found in total in the Frank Zappa Songbook vol. I. With "Piano" from "Dance me this" Zappa is not only adding an impressive new title to his own catalogue, but to piano repertoire in general. Again he's coming up with new perspectives. During the first half cells stand central with strings of notes using smaller intervals, circling around quickly and irregularly within smaller ranges. To the left Frank and Moon at his non-digital piano (outtake of a photo by Elisa Leonelli).

The image displays two systems of musical notation for piano. The first system, labeled "A bit faster", consists of six staves. The top two staves (treble clef) feature rapid, ascending and descending runs of eighth and sixteenth notes. The bottom four staves (bass clef) contain more sustained, lower-register lines, including some long horizontal lines and occasional eighth-note patterns. The second system, labeled "Faster", also consists of six staves. The top two staves continue the rapid, melodic runs. The bottom four staves show more complex, rhythmic patterns, including some sixteenth-note runs and sustained notes. The notation is dense and intricate, reflecting Zappa's unique style.

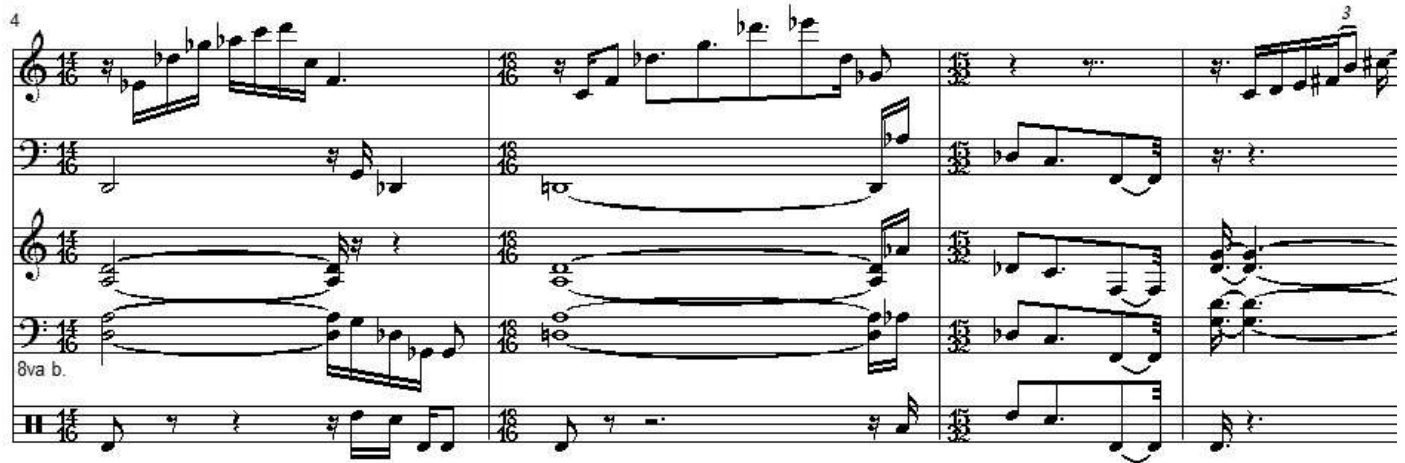


Piano, 0:30-0:41. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

It looks like the example from above is based upon note entry, as probably the whole piece is. Bars 1-3 have the 16th note as the basic time unit, bars 4-8 the eighth note (as it comes to the distances between notes coming up), bar 9 the quarter note and bar 10 the eighth note again. Rhythmic variation is achieved by using different meters, tempo changes, accelerandos and ritardandos. Only bar 1 is diatonic, being in A Dorian. All other bars are chromatic/atonal. The figure in the upper staff, bars 2-3 and 9-10, is an example of a string using smaller intervals. You can discern a repeating E-Eb(D#)-C-Db(C#) motif. The different staves are used to position notes spreading out over the stereo field, while their sound can also vary a little. Various harmonies are formed by sustaining notes. Their durations in the two transcriptions below are by approximation. Zappa is also permanently using a light pedal effect for his digital piano, so I can't get that aspect exactly notated. You can also see that counterpoint lines are formed during bars 2-3. When you take the positions in the stereo field as a distinction, you might call bars 4-7 an example of hocketing.

1

8va b.



Piano, 5:58-6:09. Transcription: KS (update Winter 2019, deposited at the I-depot, The Hague).

The second half sounds like one big never ending deceptive cadance. Here it's not the piano playing solo just alone, but soloing along "orchestral" chords. Whenever it appears as if the music might come to a resting point at a certain chord, it immediately starts searching again for another direction. So it keeps surprising you till eventually of course, it really has to end. The second example contains 10 seconds from this block. Rhythmic variation is achieved by constantly changing the meters, mostly odd meters, and using different note values. Harmonically the following is happening:

- Bar 1: The basis during the example are sustained open fifth chords. Bar 1 begins in G Mixolydian, but halfway the melody turns over to using notes from the next key from bar 2.
 - Bar 2: F# Dorian. With the last two 16th notes the melody moves over to the key of the next bar.
 - Bar 3: F minor. Soon altered notes are turning up.
 - Bar 4: D pedal, with the melody immediately starting off chromatically.
 - Bar 5: D pedal some more. As you can see, the pattern with notes going up and down again keeps returning. Some bass notes with toms and bass drum serve as pick-up notes for the next bar. The accent in bars 5 and 6 has shifted from 16th notes to eighth notes and dotted eighth notes.
 - Bar 6: The downwards movement continues. I've notated this as a separate bar to ease the readability.
 - Bar 7: G major and Lydian. First the C turns up as natural, switching to C# for the remainder of the bar.
- As you can see and hear, nowhere does the music come to a resting point. It just keeps modulating, switching pedal notes, and getting chromatic at several points.

11. Calculus

"Dance me this" ends with a collaboration. It has an a capella track sung by Anatolii Kuular as starting point. It's largely the G (root) note getting repeated and pulsing with different vocals and tempo changes. Zappa suggested to convert these tempo changes into a table that could be used to apply to any synclavier piece. Todd Yvega calculated the necessary time changes to get everything equal. To try it out he typed in or re-used an improvised-like bass line in standard 4/4, accompanied by violin pizzicato notes, generated by an algorithmm. There are also harmony notes used in this piece, so probably it got further edited. Since none of the previous tracks on "Dance me this" use standard danceable 4/4, Zappa liked to close the album like this. As is gets said in the CD liner notes "some relief by way of a mindless foom-fop is exactly what we need". Still the combination of parts and more specifically the tempo changes make it exciting. To the left Todd Yvega (center) with members from the Ensemble Ascolta, visiting Gail Zappa in 2007 (photo downloaded from the United Mutations site)

Moderately Fast *Bva* ----- *A bit faster* *A bit faster*

mf *yo - yo - yo* *pulsing* *Bva* *pp*

mf *p* *pp* *pp*

Bva

A bit slower *Bva* -----

pulsing *Bva* *mf* *pp*

mf *p* *pp* *pp*

Bva

Bva ----- *Bva* -----

mf *pulsing* *Bva* *pp*

mf *p* *pp* *pp*

Bva

Previous page: Calculus, opening. Transcription: Kasper Sloots (update Winter 2015, deposited at the I-depot, The Hague).

The above example is the opening. It has the pizzicato notes in staff one, Anatolii singing in staff 2, harmony notes in staff 3 and the bass line in staff 4. The sung G can be taken as the tonal center. The music is diatonic, though not following a standard scale. The mostly used string is G-A-B-C#-D-E-F, though the harmony is using a C natural. Every once in a while the eighth notes of the bass line get interrupted by bars with a pedal note, creating short pauses within the pattern. Bars 6-7 show an F and an Eb pedal, the latter suggesting a modulation, but not really coming off. The pizzicato notes keep using an E natural and in bar 9 the music returns to its starting pattern.

Zappa has referred to his output as one big project, being held together by a conceptual continuity. This motto was more an attitude towards music than something you might call a development of a Zappa style: anything was allowed. Another slogan he liked to use was "AAAFRNA": anything, anytime, anywhere for no reason at all. This study contains over 400 note examples, showing a huge variety in every aspect: meters, rhythms, styles, instrumentation. About anything is coming by in such a creative manner that many consider Zappa a genius.

CONCLUSION

This study has been looking at the musical component of Zappa's output through note examples, trying to find out what some of its characteristics are. Examples in this study all across Zappa's career have dealt with the following topics:

SCALES

- Zappa uses all types of scales. He applies the normal major and minor scales, as well as their modal variants and occasionally the pentatonic scale or a self-created one. He allows all kinds of chromatic passages. The Burnt weeny sandwich section gives an overview.
- In various compositions the scales are changing rapidly ("Sleep dirt", "Punky's whips").
- The tonal structure ranges between easy continually repeated progressions ("Cheap thrills") and completely atonal music ("Mo 'n Herbs vacation").

CHORDS

- For his melodies he uses the regular 5th and 7th chords as well as larger unusual ones like 11th chords. The Zoot allures section gives a short overview. Some examples of conventional chord progressions are "You're probably wondering why I'm here", "Cheap thrills" and "Doreen". Progressions via larger chords are for instance "It must be a camel", "Duck duck goose" and "Five-five-FIVE".
- The same applies for chords formed by melodic lines. "Put a motor in yourself" is an example of a piece where strings of notes form enlarged chords. The opening of "Why Johnny can't read" represents a 13th chord in the form of an arpeggio.
- Some examples of harmonic fields are given, where Zappa is mingling as good as all notes of a scale ("9/8 Objects", "The mammy nuns", first bar of "Uncle Meat"). Such examples resume Zappa's attitude to harmony: I can do whatever I want without any restriction.
- Examples of atonal chords can for instance be found in the "Mo 'n Herbs vacation", "The perfect stranger" and "Sinister footwear I" examples.

METERS

- Apart from the standard 3/4 and 4/4 meter, Zappa uses a wide variety of odd meters. They range between 7/8 in "The legend of the golden arches" and very uncommon ones like 33/32 in "Punky's whips". The Roxy section gives an overview.
- His use of meters can be either stable throughout a song, changing every now and then, or changing frequently.
- The Ludwig study, chapter 4.1, gives some examples of how Zappa uses meters as an element to give structure to a song (not included in this study).
- The Roxy section lists some examples of simultaneously using two meters.

RHYTHM

- A desire for rhythmic variation is very persistent in his music. The Roxy section gives some general

outlines.

- Part of his music follows normal rhythmic patterns. Another part demonstrates complicated syncopic figures within a meter ("Another whole melodic section", "Down in the dew").
- Some of his compositions are full of irregular groupings. "The black page" has become his best known effort in this area.
- Zappa himself described his rhythms as speech influenced. "The ugliest part of your body" (bars 13-16) and "Wild love" are two of the examples in this study.

STRUCTURES

- Part of his output contains the standard pop-music thematic structure in the form of a two or three time alternation with a solo in between.
- There are examples of songs that have a scent of classicism (see the orchestral favorites section).
- Some of his songs contain a multitude of themes ("Brown shoes don't make it", "Bwana dick").
- Part of his output is through-composed.
- The variety in structures can be demonstrated via the list at the end of the One size fits all section.

GUITAR SOLOS

- The guitar solos constitute a body of work by themselves. Other than his written compositions the solos are more forming a stylistical unit.
- In some cases Zappa used a transcribed solo as the basis for a composition ("While you were art II", "Sinister footwear III").
- For his guitar solos, contrary to his other compositions, he likes to keep using the notes of one scale, of which the keynote is given by the accompaniment. His solos are mostly in Dorian, Lydian and Mixolydian.
- He likes to play over two alternating chords, pedal notes and vamps. Solos over chord progressions are less frequent.
- His preferred meter for soloing is 4/4, though uncommon ones as the 9/8 and 12/8 alternation in "Trance-fusion" happen too.

STYLE AND SOUND

- The variety in styles and sound in Zappa's music is flabbergasting. He wrote for smaller and bigger rock groups and jazz ensembles, chamber orchestras and larger orchestras. The same composition could be arranged for any of these categories.
- Zappa's styles cover as good as all regular styles from the 20th century, ranging between jazz, main stream pop and unconventional rock music, as well as between tonal and atonal chamber music and orchestral works. Some styles are used frequently, others only touched upon, as tangos, disco and rap.

A FEW TENDENCIES

Some preferences in his music have been commented on:

- A lot of his music is based upon the single melodic line. In pieces as "Uncle meat", "King Kong" and "The black page" the lead melody is written out in detail. The chords to be used are indicated by their symbols and the bass is indicated via pedal notes. These harmonies and bass could be filled in in a different way for every tour anew.
- He doesn't apply a lot of counterpoint.
- He likes sudden changes.
- He prefers music on an emotionally abstract level, meaning not less emotional than other kinds, but difficult to translate into words.

- The instrumentation is functional for playing the notes of the music.
- Zappa uses different combinations of amplified and acoustical instruments.

Hardly any rules apply to his music and the preferences just mentioned have their exceptions:

- There are sections with an explicit role for chord progressions. They can be using regular chords as well as ignoring traditional harmony.
- Various examples have been given of different types of counterpoint.
- Some of his songs can be clearly emotionally identified.

CONCEPTUAL CONTINUITY - AAAFNRAA

So the picture we get is a very rich one, making it impossible to say what's typically Zappa. It is true that melodies that are rhythmically and harmonically irregular have the effect of sounding Zappa-esque, but in Zappa's music this can go into all directions without losing coherence and it doesn't apply to all of his music. He refused to let any stylistic or technical boundaries play a role in his music, thus bringing together the different directions music has been taking in the last decades. Apparently this was a natural process for him (Zappa himself talked about a "conceptual continuity"). The early theme from "Run home, slow" of 1963 for instance already shows the combining of modern harmony with a jazz styled rhythm. It's not to say he has done everything: he has for instance never applied the classical sonata form with various movements. His conceptual continuity is not a musical style, but an attitude like another famous expression of his: anything, anytime, anywhere for no reason at all (AAAFNRAA).

This study doesn't lead to big conclusions or grand theses that position Zappa's oeuvre in music history. One may see this as superficial or a lack of insight, but that's really the outcome that keeps coming back whether I had transcribed 30 or 300 examples. If I was to postulate a thesis, it would be: any thesis about Zappa's music in general is doomed to fail.

Another statement would be that Zappa belongs to the big guys in music history, otherwise I wouldn't be spending so much time on it. Musical analysis in the last resort however cannot serve as proof for the quality of music. It can only comment on someone's technical capacities and from this study can be concluded that Zappa's technical abilities are high. Quality also comprehends the creativity and uniqueness by which someone is applying his technical components. That is more a matter of common opinion among music lovers, that takes some time to crystallize. I have the impression that Zappa's doing okay in this process.

COMPARISONS AND INFLUENCES

In recent musicological studies and academic studies in general one is expected to come up with theses and theories. Just investigating and describing, as Ludwig did, doesn't seem to be enough anymore. Combined with the obligation of investigators working at universities to publish material, one might ask if things haven't been pushed too far. What seemed to be a good idea at first, this pressure has also led to feeble theories, biased presentations of facts and even fraud.

This study is of the old-fashioned descriptive kind, looking unacademic for its lack of associations with other composers, theories, movements etc. The reason for this is not that this couldn't be done, but because the outcome of this study is that Zappa didn't belong to a school, nor did he develop a particular style. His music is eclectic for its influences and unpredictable as it comes to adding new ingredients. The size of this study, being 1,000 pages, could easily be blown up to 10,000 pages by adding comparisons. Just to suggest a number of connections:

- Bach: ongoing variations of motifs (like Bach, preludes 1 and 2 from the well-tempered clavier book I, and Zappa, Marche-Son's chicken).
- Mozart, Beethoven: classicism (sonata-like constructions, variations of themes).

- Wagner: shifting through scales and chromatic passages, as well as through-composed music.
- Debussy: love of non-traditional chords within a diatonic environment and non-conventional means of structuring compositions.
- Stravinsky: love of changing meters and odd meters.
- Varèse: free atonality and instrumentation, in particular the importance of percussion sections.
- Duke Ellington and many more: arranging music for jazz ensembles.
- George Russell and his Lydian chromatic concept: see the left menu of this study, this one has been worked out.
- Johnny Guitar Watson and many fifties artists: interest in blues and doo-wop.
- The Beatles, Abba, Fleetwood Mac and many more: interest in mainstream pop music.
- Jimi Hendrix: soloing over vamps, as Hendrix did on the Band of gypsies.
- The Rolling Stones and many more: interest in rock and riffs.

I've largely refrained from doing this. It's unlimited. Anyone can decide for him- or herself if such comparisons are illuminating. If Zappa did belong to schools and when he did participate in movements, positioning him in a musicological-historical context via comparisons would make sense. If not, then impolitely said it could also be called quasi-intellectual filler material. Apart from that it's not decisive. Bottom line is that composers aren't famous for their influences, it's based upon the merits of the music itself.

FRANK ZAPPA: CDS, SCORES AND TRANSCRIPTIONS

The section below is a brief description of the CD collection and lists scores and transcriptions per CD limited to the following *published scores, explaining the codes used below*.

The numbering of the albums is such that it coincides with the official list of releases that Zappa himself - and today the Zappa Family Trust (ZFT) - is using. Some other issues are indicated with letters.

PUBLISHED SCORES

Available via internet:

- BS: Barfko Swill, company name of the Zappa Family Trust. Available through the official site www.zappa.com, "The real Frank Zappa page". Their supply is not constant, so it may be that some of the listed scores are momentarily unavailable or that unlisted ones can be ordered recently. Their current site mentions the major works. The complete list, as it used to be, could formerly be found at www.planetzappa.com, of which I'm reproducing the content below.

The ZFT has recently delegated the daily business of distributing scores to Schott Inc., where the scores are today for rental. The primary interest of the ZFT in maintaining this service is to keep the scores available for ensembles that want to perform Zappa's music.

Books, articles:

- SB: The Frank Zappa songbook vol. I., Frank Zappa Music Inc./ Munchkin Music Co., Los Angeles, 1973. Transcriptions made by Ian Underwood with a few original scores. These transcriptions include piano excerpt accompaniments and guitar tabulatures.
- GB: The Frank Zappa guitar book, Munchkin Music, Los Angeles, 1982. Transcriptions mostly made by Steve Vai. These transcriptions include accompaniment indications and some drumset parts.
- AA: Hot rats, Apostrophe ('). Transcriptions by Andy Aledort. The scores are arrangements for guitars and include all solos. Hal Leonard publ. comp., Milwaukee, 2001 and 2002.
- PP: Overnite sensation. Idem by Paul Pappas, published in 2011.
- AB: One size fits all. Idem by Addi Booth, published in 2012.
- Issues of Guitar Player and Guitar magazine.

Transcribed excerpts in studies:

- WL (plus first page number): Wolfgang Ludwig. Untersuchungen zum musikalischen Schaffen von Frank Zappa. Verlag Peter Lang, 1992. The Ludwig transcriptions are mostly melody only.
 - KS: Transcriptions by Kasper Sloots included in this study. Printed versions: 2000 (1st ed.), 2001 (2nd ed.), 2007 (3rd ed.), additions deposited at the I-depot, The Hague.
- (Excerpts from both studies too small or limited to be relevant aren't mentioned.)

Some scores known to have been copied for orchestras and chamber music ensembles are mentioned in notes.

Left (on-line version): Part of the cover of the Frank Zappa songbook vol. I. This collection covers the repertoire from 1966-1971 in all its aspects. Regrettably it's unavailable today. Some libraries have a copy and every now and then a second hand example can be found on EBay. A vol. II follow up has never become realized.

Most of the scores that Zappa himself had printed for orchestras were also made available via Barfko Swill by mail order. The ZFT has continued this business on line. Furthermore the ZFT commissioned Andy Aledort to score out two complete albums.

The Ludwig study and my study include dozens of examples from various songs. The Berne Convention regarding copyright allows such examples for study purposes.

Former list of scores on the ZFT site (copied from the former www.planetzappa.com site):

The Yellow Shark Scores

- For 2 pianos or piano 4 hands

MSC-037 Ruth is sleeping

- For chamber ensemble

MSC-029 Be-bop tango chamber orchestra

MSC-030 Dog/Meat chamber orchestra score

MSC-031 Get whitey chamber orchestra score

MSC-032 The girl in the magnesium dress chamber orchestra score

MSC-033 G-spot tornado chamber orchestra score

MSC-034 Outrage at Valdez chamber orchestra score

Arrangements for brass quintet and drums

(By Jon Nelson of The Meridian Arts Ensemble)

MBQ-040 Dupree's paradise

MBQ-041 Harry you're a beast/Orange county lumber truck

MBQ-042 T'mershi Duween

MBQ-043 Big swifty

Alien orifice

MK-001 Piano

MG-001 Guitar

MP-001 Vibes

MB-001 Bass

MBb-001 Bb instruments

MD-001 Drumset

Be bop tango

MK-014 Piano and melody

MBb-0014 Bb instruments-melody (tenor sax or clarinet)

Black page #1

ML-002 Lead sheet

MD-002 Drumset

Black page #2

MP-002 Percussion

MK-002 Keyboard

MB-002 Bass

MBb-002 Bb instruments (tenor sax or clarinet)

Bob in Dacron and sad Jane

MS-004 Full orchestra score 1

MRPP-04 Two piano reduction 2

MD-004 Drumset

Bogus pomp

MS-003 Full orchestra score 1

MD-003 Drumset

The dangerous kitchen

MW-005 Wind ensemble 1

The dog breath variations

MW-005 Wind ensemble 1 MD-005 Drumset

Dupree's paradise

MSC-016 Chamber orchestra score 1

Drowning witch interlude

MK-006 Keyboard I

MKK-006 Keyboard II

MP-006 Percussion

MB-006 Bass

MGS-006 Guitar solo

MG-006 Guitar I

MGG-006 Guitar II

MD-006 Drumset

Envelopes

MS-007 Full orchestra score 1

MSW-007 Wind ensemble score 1

MD-007 Drumset

Freak out collection

ML-017 Lead sheets

It can't happen here

MS-018 Orchestra score (for 5 vocalists , piano & drumset)

Jazz discharge party hats

ML-019 Lead sheet

Mo 'n' Herb's vacation

MS-008 Full orchestra score 1

MSC-008 Conductor's condensed score 1

MC-008 Clarinet 1

MD-008 Drum set

Pedro's dowry

MS-009 Full orchestra score 1

MRPP-009 Two piano reduction 1

MSS-009 Conductor reduced score 3

MSC-009 Chamber orchestra score 1

MD-009 Drumset

Penis dimension/I'm stealing the room

MS-010 Full orchestra score 1

MRP-010 One piano reduction

MD-010 Drumset

Naval aviation in art

MS-020 Chamber orchestra score 1

Perfect stranger

MSC-021 Chamber orchestra score 1

Revised music for low budget symphony orchestra

MSS-022 Study score (no performance) 3

Sinister footwear

MS-011 Full orchestra score

MRPP-11 Two piano reduction 2

MRP-011 One piano reduction 1

MD-011 Drumset

Strictly genteel

MS-012 Full orchestra score 1

MD-012 Drumset

Various short works

M6-023 Jumbo go away interlude keyboard & bass (1 part)

M8-024 Fembot in a wet t-shirt -keyboard

M7-025 #7 Keyboard

M8-026 #8 Keyboard

M9-027 #9 Keyboard

M9P-028 #9 Harp

What's the name of your group?

MD-013 Drumset

Wind quintets

MQ-006 Wind quintets #6 score

MQ5-006 Wind quintets #6 parts

MQ-001 Wind quintets score

MQ5-001 Parts

OFFICIAL CDS

a) THE WORLD'S GREATEST SINNER, 1962

In 1961 the twenty year old Zappa wrote the score for Timothy Carey's "The world's greatest sinner". It's mostly an orchestral work, partly some rock band music. It's the oldest music of Zappa, that is publicly available, though the movie has somewhat sunk into oblivion. Wrongfully if you consider the soundtrack, showing Zappa's capacities for handling an orchestra at an early stage.

The world greatest sinner	
- The world's greatest sinner, soundtrack sections	KS
- The world's greatest sinner, single, opening	See b)
- Two themes from the Overture to Holiday in Berlin	See 9)

b) SINGLES 1962-1964

During the early sixties Zappa cooperated with Paul Buff in producing and writing singles for the local market. These singles, common blues and doo-wop, nowadays lead an obscure life. Zappa didn't have the copyrights, nor did he bother to re-record them later on or regain the copyrights (except for "Love of my life"). Currently they have been available as "Cucamonga years".

Singles 1962-1964	
- Memories of El Monte (Zappa/Collins), opening	KS
- The world's greatest sinner, opening	KS
- Grunion run, opening	KS
- Jessie Lee, section	KS
- Love of my life, theme	See 30)

c) THE PAL AND ORIGINAL SOUND STUDIO ARCHIVES, 1962-1964

Paul Buff has just started opening up his Cucamonga archives for the public. The recordings are downloadable via internet and contain, among many others, a series of singles and obscurities featuring Frank Zappa. The tracks carry no specific dates but must be from the period 1962-64.

The Pal and Original sound studio archives	
- Breaktime (Williams/Buff/Zappa), section	KS
- Why don't you do me right, section	KS
- I'm losing status at the high school, section	KS
- Walkin' out, section	KS
- Waltz, section	KS

d) RUN HOME, SLOW, 1965

The idea for writing the score for the movie "Run home, slow" goes back to 1959. It got effectuated in 1963 with the recording of various chamber music pieces. The movie itself got bad reviews, though Zappa's music is fine. Other than for The world greatest sinner, several pieces from this film are available on his own CDs. They are early examples of his interest in modern music and jazz.

Run home, slow	
- Run home, slow, theme and variation	See 64)
- Run home cues #3, opening	See 64)
- The little march, opening	See 58)
- Original duke of prunes	See 68)
- Run home, slow, soundtrack excerpts	KS
- Right there riff (1963)	KS

1) FREAK OUT!, 1966

In 1965 Zappa reached a deal with MGM records for five albums with his group The Mothers of Invention. The first album *Freak out* was meant to launch Zappa's career by looking for publicity. This was done by various means. It was the first rock double album, the sleeve was modern and it contained partly improvised absurd lyrics as "Help I'm a rock". For nowadays standards these features aren't much conspicuous no more but if you compare "Freak out" to "Aftermath" by The Rolling Stones or "Revolver" by The Beatles, you can see that in 1966 this was an unusual album.

Musically the material on the album is accessible. It sets off with a sharp guitar riff in "Hungry freaks daddy", and is mostly based upon familiar chord patterns. Apart from the experimental sections and the lyrics there's little on the album that you could call off mainstream. The *Freak out!* collection, that the Zappa family trust is (or used to be) selling, includes the songs coded with BS (Barfko Swill) in the list below. It's a good starting point if you'd like to perform some Zappa music yourself.

Freak Out!	
- Hungry freaks daddy	BS/KS
- I ain't got no heart	BS/KS
- Who are the brain police	BS/KS
- Go cry on somebody else's shoulder	BS
- Motherly love	BS/KS
- How could I be such a fool	SB
- Wowie zowie	BS
- You didn't try to call me, themes 1-3	WL253
- Any way the wind blows	BS/See 64)
- I'm not satisfied	BS/SB
- You're probably wondering why I'm here	BS/KS
- Trouble every day, opening	KS
- Help, I'm a rock, opening	KS
- It can't happen here	BS
- Monster magnet, opening bars	KS

2) ABSOLUTELY FREE, 1967

On "Absolutely free" Zappa could do what he couldn't afford to do on his debut album, namely demonstrate his compositional capacities. The album opens with a traditional progression "Louie Louie" (I-IV-V), but that's about all that's conventional on the album. "Duke of prunes" is an early example of the melodic Zappa, a larger fluent melody not based on A-B-A structures and so. "Call any vegetables" contains varying metres, tempi and rhythms. Its opening riff with a string of fast 16th and eight notes immediately strikes me as Zappa, not because he's using them all the time, but because I don't know them by other rock artists. In Neil Slaven's Zappa biography Zappa gets quoted about the time it took to learn "Call any vegetable", but there's a mix up of songs on that page. The changing meters Zappa is summing up are from "Son of Suzy Creamcheese" (see the Songbook). This versatility is something that Zappa would repeatedly turn to and it culminates on "Absolutely free" itself in "Brown shoes don't make it", exhibiting a wide stylistical variety, with among others an atonal section.

Seen its complexity "Absolutely free" was recorded in a ridiculously short time-span, due to the limited

budget. It could only be done because the band by then had more than a year experience in rehearsing and playing these pieces.

Absolutely free	
- Plastic people	KS
- The duke of prunes (regains his chops), sections	KS
- Amnesia vivace, opening	KS
- Call any vegetable, opening	See 14)
- Invocation & ritual dance ..., opening	KS
- Soft-sell conclusion, opening	KS
- Big leg Emma	See 23)
- Why dont'cha do me right, opening	KS
- America drinks, opening	KS
- Status back baby, theme	KS
- Son of Suzy Creamcheese	SB
- Brown shoes don't make it	See 30)
- America drinks and goes home	SB

3) WE'RE ONLY IN IT FOR THE MONEY, 1968

At the end of 1967 and the beginning of 1968 Zappa was recording music that would appear on different records from 1968 to 1969. The songs might as well have been grouped in a different way. This is the idea behind the addendum "Is this Lumpy Gravy phase I" on the album sleeve of "We're only in it for the money". With this latter album Zappa responded to the 1967 summer of love, the beginning of the hippie era. Commenting and criticizing upon phenomena from society was Zappa's favorite subject for his lyrics, and he's doing it here with an almost malicious refinement. He preferred individual creativity far above group conformation.

The music on the album is friendly, but more complex than on Freak Out! because the themes and chords change more rapidly. At the beginning and in between the songs there are some whispering voices, uttering all kinds of innuendos. The album ends with some experimental music. Probably because of its historical context and relative accessibility the album has a good reputation among rock critics.

We're only in it for the money	
- Who needs the peace corps?, opening	KS
- Concentration moon, sections	KS
- Mom & dad	SB
- Harry, you're a beast (arr. Jon Nelson)	BS
- Bow tie daddy, opening	KS
- What's the ugliest part of your body?, sections	KS
- Absolutely free	SB
- Flower punk, theme	KS
- Let's make the water turn black	SB

- The idiot bastard son	SB
- Take your clothes off while you dance	See 64)
- Mother people	SB
- The chrome plated megaphone of destiny, fragment	KS

4) LUMPY GRAVY, 1968

For "Lumpy Gravy" Zappa used his own name instead of The mothers of invention, among others because he worked here with a self-assembled chamber orchestra. The CD is a strange collage of various ideas, some get only touched upon, others are being worked out more extensively. The one that gets the most attention is the melodic Zappa in "Duodenum", "Oh no!" and "Take your clothes off when you dance". Most specific for the album are the modern atonal sections, that with their use of dissonants and percussion, are sometimes remindful of Edgar Varèse, the French composer that Zappa admired a lot. Because of the low sound quality the chamber orchestra doesn't really function orchestrally, but it doesn't matter much, the intentions are clear. The facet that only gets touched upon is jazz, like at the beginning of "Oh no!", but more outspoken in "King Kong", that preludes the brass arrangements of for instance "The grand wazoo" of 1972. In between the music are the weird monologues and dialogues of people speaking with their heads in a piano with the pedal open. When you subtract these spoken parts, only 20 minutes of music remain, but "Lumpy Gravy" doesn't feel like a rip off because of the freshness of Zappa's ideas.

Lumpy Gravy	
- Lumpy Gravy, Capitol version	BS
- Part I: Duodenum	See 85)
- Part I: Oh no! theme	See 10)
- Part I: It's from Kansas	KS
- Part I: Almost Chinese, lick	KS
- Part I: I don't know if ..., sections	KS
- Part II: A vicious circle, opening bars (Unit 9)	See 85)
- Part II: King Kong (Lumpy gravy)	KS
- Part II: Kangaroos, fragment	KS
- Part II: Take your clothes off while you dance	See 64)

5) CRUISING WITH RUBEN AND THE JETS, 1968

Ambiguity is something that occurs often in Zappa's public utterances. He has often argued against conventional chord progressions and especially the ever returning love songs in rock music. But this is what he's doing on "Cruising with Ruben and the Jets". In "The real Frank Zappa book" he tries to evade the issue by suggesting that the album is meant as a parody with submoron texts, but that's hardly credible, written twenty years afterwards. Therefore the album is too much coherent and sincere. More believable is what he says on the album cover, namely that he really liked simplistic love songs. The pieces on "Cruising with Ruben and the Jets" are all deliberately easy and deal with the love life of teenagers. It's contrary to the blunt sex in "Is that guy kidding or what" on "You can't do that on stage anymore" and offers a different aspect of Zappa's output.

The vocal harmony accompaniment of the songs was popular in the fifties, Zappa's teenage years, and is called doo-wop, after the use of non-textual syllables as "doo-wop" by the singers. In the Real Frank

Zappa book, he tells about the modes that were mostly used in the fifties, namely I-VI-IV-V, I-II-I-II or I-IV-V, "you'd seldom hear a III chord or a diminished 7th". "Cruising with Ruben and the Jets" isn't typical in this respect, he explains, indeed "Anything" is for instance doing I-II-III-II, another progression.

Cruising with Ruben and the Jets	
- Cheap thrills	KS
- Love of my life, theme	See 30)
- How could I be such a fool (1968), section	KS
- I'm not satisfied	See 1)
- Jelly roll gum drop, section	KS
- You didn't try to call me, sections	KS/WL253
- "No. No. No.", opening	KS
- Anyway the wind blows	See 64)
- Stuff up the cracks, section	KS

Compositions by others:

- Anything (Collins), section: WL170
- Deseri (Buff/Collins), fragment: KS

6) MOTHERMANIA, 1969

A compilation of his first three albums, set up by Zappa himself in 1969. There are some slight re-edits on this release. When Zappa took over the rights of his MGM albums this compilation passed out in silence. He showed almost no interest in compilation albums and only after his death some new ones got released. In 2009 the ZFT made this collection downloadable via www.zappa.com and in 2012 it became part of the regular CD catalogue. On the sleeve the Mothers from 1967-1968. From left to right: Ian Underwood, Jimmy Carl Black, Motherhead Sherwood, Art Tripp, FZ, Roy Estrada, Bunk Gardner, Don Preston.

7) UNCLE MEAT, 1969

"Uncle meat" is the big project from the sixties and was intended to be accompanied by a movie. The arrival of multi-instrumentalist Ian Underwood as a band member gave Zappa more possibilities to have his modern compositions performed. On the album a lot of overdubbing is used to facilitate the recording of difficult music. It can roughly be divided in three blocks. The first one runs from "Uncle meat, main title" to the "Uncle meat variations". This part is apart from one guitar solo strictly composed and contains most of the modern music sections. It ends with the only pause on the album. All other songs segue. The second block includes "King Kong" and allows the band members more space to improvise; here included are also a few easier vocal songs.

The film project remained unfinished, but in the eighties video had become a new medium and Zappa could return to working on the material. "Uncle meat" was now completed as a video, while the included concert music appeared on "Ahead of their time" (1992). Dialogues from the movie were added as a third block on the CD. The latter served more for Zappa's personal satisfaction.

Uncle Meat	
- Uncle Meat main title/variations	SB/See 62)
- Zolar Czaki, opening	KS

- Dog breath, section	KS
- Legend of the golden arches, theme	1)/KS
- The dog breath variations	See 62)/KS
- Sleeping in a jar, section	KS
- Prelude to King Kong, opening	KS
- Pound for a brown	2)
- Ian Underwood whips it out, section	KS
- Mr. Green Genes	See 8)
- The air	See 8)
- Project X, opening	KS
- Cruising for burgers, sections	KS
- Tengo na minchia tanta, theme	KS
- King Kong	3)/KS

1) Two examples from the orchestra arrangement by Robert Peate are included in this study

2) Variant upon Legend of the golden arches, see also 62)

3) See the album liner notes for the main theme

8) HOT RATS, 1969

Zappa continued his cooperation with Ian Underwood on his second solo album "Hot rats", where he worked with various musicians other than the Mothers of invention. The CD is almost entirely instrumental and balanced to a degree of perfection. It combines electric and acoustic instruments typical of jazz (contrabass and saxophone) and contains various solos, because of which it became referred to as jazzrock. Miles Davis did it the other way round, adding electric instruments to a jazz combo. Melodically the compositions are elaborate, often using various layers. All music is constant in its metres and tonal, except "It must be a camel", that belongs to the territory in between tonal and atonal. The album is therefore also fit for music lovers who have problems with the rudeness of Zappa's lyrics or his modernistic aspects.

On "Hot rats" Zappa made serious business of his establishment as a guitar solo player. Three lengthy solos are included, the longest one during 8 minutes in "Willie the pimp". The contributions by Ian Underwood on saxophone and Sugarcane Harris on violin are worthwhile as well.

Hot Rats	
- Peaches en regalia	BS/AA/WL253
- Willy the pimp	AA
- Son of Mr. Green Genes	AA/WL75/166
- Little umbrellas, themes	AA/WL255
,, , sections	KS
- The gumbo variations	AA
- It must be a camel	AA/WL255
,, , section	KS

Note: The AA transcriptions are far more extensive than the WL transcriptions, but since WL was published first he deserves being mentioned.

9) BURNT WEENY SANDWICH, 1970

After the disbanding of the Mothers of Invention in 1969, Zappa considered for a while the release of a multi-record set with live performances and remaining studio recordings. But eventually he chose for two albums with a mix of studio and live music, this one and "Weasels ripped my flesh".

"Burnt weeny sandwich" begins and ends with a vocal cover song. In between it's all instrumental, combining complex studio recordings with much live soloing. "Igor's boogie" is a short and difficult atonal piece with changing metres and counterpoint. "Holiday in Berlin" refers to a riot by leftist students during a concert who wanted Zappa to stand behind their ideas. Zappa refused. The "Tengo na minchia tanta" bootleg has a version with lyrics about this happening. The theme returns in the "200 Motels overture" of 1971. The piano introduction to "Little house I used to live in" is the only original composition for piano solo on CD, also atonal and among others working with alternating intervals. The solos include Sugar Cane Harris on violin, Don Preston on keyboard and Zappa on guitar and keyboard.

Burnt weeny sandwich	
- Igor's boogie, phase I	SB
- Overture to a Holiday in Berlin, section	KS
- Theme from Burnt weeny sandwich, section	KS
- Igor's boogie, phase II, first half	KS
- Holiday in Berlin (full blown), section	KS
- Aybe sea, opening	KS
- Little house ..., piano introduction (rev.)	SB
,, , theme	WL256

10) WEASELS RIPPED MY FLESH, 1970

The album cover suits well with the content of this album. It shows a commercial like picture of a happy shaving man, but getting cut by a weasel. The happy face can be associated with two accessible songs on the album, the blues cover "Directly from my heart to you" and the rock song "My guitar wants to kill your mama". The ripping is done by the experimental live songs, that have a calculated touch of insanity, especially the closing one, a rushing dissonant lasting two minutes. The contribution of these latter songs can lead to some disappointment when you buy this album expecting a regular music album, but judged upon their own merits, they are pretty interesting.

In between these contrary sides various other aspects are passing by. Like a little counterpoint showpiece, "Dwarf nebula", the atonal "Eric Dolphy memorial" and the melodic Zappa in "Oh no!" and "The orange country lumber truck". "Toads of the short forest" has a friendly opening but abruptly moves into a live improvisation with polyrhythmics (explained to the audience) and a distorted saxophone playing the notes as if "blowing his nose".

Weasels ripped my flesh	
- Didya get any onya?, fragments	KS
- Prelude to the afternoon of a sexually aroused gas mask, fragment	KS

- Toad of the short forest, opening	KS/WL258
- Get a little, section	KS
- Eric Dolphy memorial barbecue, opening	WL258
- Dwarf nebula, first four themes	KS
- My guitar wants to kill your mama	*)
- Oh no!	SB
- The Orange county lumber truck (arr. J. Nelson)	BS/KS
- Lumber truck solo-Weasels ..., transition	KS

*) Sections by KS and Paul Strawser are included in this study.

11) CHUNGA'S REVENGE, 1970

In 1970 Zappa thought of a follow up album for "Hot rats", but things went on differently by coincidence. Zubin Mehta, conductor of the LA Philharmonic, expressed his interest in playing Zappa's music, if he would want to write orchestral music. When Zappa in return explained that such scores already existed things were swiftly arranged. In the Pauley Pavilion, the scores for what would become "200 Motels" were premiered. In the audience were Mark Volman and Howard Kaylan, former lead singers of The Turtles, who afterwards visited Zappa backstage.

Zappa decided to incorporate these two men, by now calling themselves Flo and Eddie, in his new line up of The mothers of invention and recommence his usual touring schedule. They were introduced on "Chunga's revenge" with the five vocal songs of this CD. Two of them have something of almost hits, the sharp rocksong "Tell me you love me" and the ballad like "Sharleena". Of the instrumental parts one is all composed, namely "Twenty small cigars", the others are mostly improvised and partially recorded live.

Chunga's revenge	
- Transylvania boogie, opening	KS
- Twenty small cigars, opening	KS
- The Nancy and Mary music, section	KS
- Tell me you love me, opening	KS
- Rudy wants to buy yez a drink, sections	KS
- Chunga's revenge, theme	KS
- Sharleena, main themes	KS

12) FILLMORE EAST, JUNE 1971.

On stage Flo and Eddie proved to have good textual improvising talents and vocal capacities fit for comic effects. Zappa's own experience with groupies and what had happened to them after The Turtles had scored their big hit "Happy together" provided the material for a whole series of songs for "Fillmore east" and "200 Motels". The live performances became comedy shows with sometimes the music central, sometimes the lyrics.

After three partially live albums, "Fillmore East" is 100% live. It begins with the accent on music with a good performance of "Little house I used to live in". It has a new intro, that might as well have been indicated as a separate instrumental. Then we get to a story telling piece "Mud shark". For the musical accompaniment Zappa is using a vamp, as he would do more often for such songs. After the bluesy "What

kind of girl" the music is gradually becoming more important again and culminates in the "Willie the Pimp" solo. Then we're back at the bizarre groupie events in "Do you like my new car", again using a vamp. "Happy together" closes the sequence. Three songs unrelated to the groupie business round off the album.

Fillmore East, June 1971	
- Little house I used to live in (1971)	KS/See 9)
- What kind of girl do you think we are?	See 53)
- Bwana dik, section	KS
- Latex solar beef, opening	KS
- Willy the pimp, themes (1971)	KS
- Do you like my new car?, fragment	KS
- Peaches en regalia	See 8)
- Tears began to fall, end	KS

13) 200 MOTELS, 1971

Zappa's desire to come up with a combined film and album project became reality in 1971. It brought together rock music, orchestral pieces and chamber music in a flabbergasting variety. The chamber music and orchestral pieces are all complicated, sometimes more tonal ("Strictly genteel") sometimes more atonal ("Penis dimension"). The rock band pieces are friendly and serve as necessary resting points on the double CD.

Chaotic as it first may appear, the album contains some classical construction methods. The "Tuna sandwich" theme gets varied upon a lot, later combined in a regular orchestra composition "Bogus Pomp". The "Overture" returns in "Touring can drive you crazy". "She painted up her face" is used as the central theme for a rondo. A pure classical variation piece is the finale "Strictly Genteel".

There are also some little stories included, like the "Dental hygiene problem". The bass player decided to leave the group during the shooting of the film and Zappa had to respond quickly to the altered circumstances. A new bass player was found and "Dental hygiene problem" as a cartoon section was his answer to the little crisis. Zappa could adapt to circumstances well, also necessary for his high productivity rate. After all he wanted his ideas realized, rather than hope for ideal circumstances some day. In order to enjoy 200 Motels you have to accept that it's low budget. The sound on the CD is a bit dim and the movie is using visible cardboard constructions.

A stage performance of 200 Motels was also planned in the form of "200 Motels, the suites". But the directors of London's The Royal Albert Hall drew back two days before the concert, because they found Zappa's lyrics obscene, and Zappa started a lawsuit for breach of contract. It ended with a stalemate, the breach of contract was acknowledged but without further consequences. Only in 2015 The suites got released on CD (CD nr. 101 in this list). The table below lists the scores of both the album and the suites version. They overlap, but far from completely.

200 Motels	
- Overture, Tuna sandwich sequence, Centerville	1)
- 200 Motels soundtrack orchestra scores	2)
- 200 Motels, The suites	BS
- Mystery roach, opening	KS

- What's the name of your group?, section	3)
- Can I help you with this dummy?	SB
- This town is a sealed ... (prologue)	KS
- Dance of the just plain folks, opening bars	3)
- The tuna sandwich bolero, opening bars	3)
- Lonesome cowboy Burt, opening	KS
- Touring can make you crazy, fragment	KS
- Would you like a snack?, theme	KS
- Centerville, opening	KS
- She painted up her face, main theme	KS
- Janet's big dance number, section	KS
- Half a dozen provocative squats, section	KS
- Lucy's seduction of a bored violinist, section	KS
- I'm stealing the room	BS
- Dental hygiene dilemma	4)
- Does this kind of life ...	4)
- Penis dimension	BS/SB
- What will this evening ..., theme	KS
- The pleated gazelle, opening	3)
- Nun suit	SB
- Magic fingers, theme	KS/WL259
- Dew on the newts we got, fragment	KS
- The girl's dream, end ("The girl, in a statement ...")	SB
- Little green scratchy sweaters	SB
- Strictly genteel	See 48)
- Jeff and Don	5)

- 1) Several sections have been reworked upon for inclusion in "Bogus pomp", see 48).
- 2) The soundtrack orchestra scores were used for performances by The LA Philharmonic and The Royal Philharmonic Orchestra in 1970/1. They largely overlap with The suites.
- 3) Included in this study.
- 4) Samples of the orchestra sheet music can be found in the CD booklet.
- 5) The earliest version of Naval aviation in art? See the Perfect stranger section from this study.

14) JUST ANOTHER BAND FROM L.A., 1972

At the end of 1971 Zappa got thrown off stage and needed recuperating for some months. After this forced interruption of the touring program, Zappa compiled a second live album from the 1971 tapes. The main piece became "Billy the mountain", a 25-minute mix of music and dialogues. The modern opening and the "Studebaker Hawk" block are the musically interesting parts. In between the comic story of a mountain being drafted is told. On the CD a subdivision for selection purposes would have been welcome.

The remainder of the album is all musical. Two musically humoristic new pieces are played between two earlier songs that get revisited in a rock environment. The lyrics of "Magdalena" about incestuous desires go beyond humor and are more intended to shock the audience. When accused of rudeness, Zappa would defend himself by saying that such things exist, so he's entitled to write about it.

Just another band from L.A.	
- Billy the mountain, sections	KS
- Call any vegetable, opening	KS
- Magdalena, opening	KS
- Dog breath (1971), opening	WL260

15) WAKA/JAWAKA, 1972

Sitting in a wheelchair and walking with crutches Zappa returned to the idea of making a sequel to "Hot Rats". A large amount of mostly instrumental music was written and recorded in April.

"Waka/Jawaka" is using a small brass section, like "Hot rats". "Big swiftly" is a fast changing metres changing tempi piece, followed by Sal Marquez soloing on trumpet and Zappa on guitar. The themes get varied upon in the outchorus. It's dealt with at length in the Ludwig study (see also the literature). On page 93 he's giving an overview of the meters and tempos of the opening theme. Then he continues indicating how Zappa is varying his themes and motifs. In the outchorus a 2:3 tempo relation is used. The study here includes two bars as an example.

The other three pieces belong to the comfortable Zappa, a bit complicated but not that much, and pleasant to listen too. The score of "Waka/Jawaka" existed as working sketch and was developed during recordings using overdubs. Steve Vai was asked to transcribe the end result, "which was really tough [...], with the real close horn section in that song, it's almost impossible - if not impossible - to hear the individual voices. The human ear won't hear more than four individual voices in a closed-voice motion individually" (Guitar Player, Feb. 1983).

Waka/Jawaka	
- Big swiftly (arr. Jon Nelson)	BS
,, , sections	WL237/KS
- Your mouth, section	KS
- It just might be a one shot deal, opening	KS
- Waka/Jawaka, sections	KS/WL260

16) THE GRAND WAZOO, 1972

"The grand wazoo" soon followed using a big band. The album cover presents an army of brass players attacking the strings, where the grand wazoo stands for a fantasy big horn. The music gradually moves from the complexity of "For Calvin" and the title song to a gentle relaxed piece as the closing number, called "Blessed relief", unusual for the energetic Zappa.

The players were assembled via advertising and, after the recording sessions, were invited to make a little tour. Zappa did this tour for the experience; it was calculated in advance that it wouldn't be profitable. Still unable to walk properly, he conducted the jazz band sitting on a high chair and playing guitar. No recordings of this tour have been included in the later series of live CDs, but the Zappa Family Trust

released 70 minutes of this tour as "Imaginary diseases" in 2005. The title track is included in this site. The little attention Zappa has obtained in jazz literature is strange, apparently a bit of a closed circuit. His acceptance in the modern music world went a lot easier.

The grand wazoo	
- For Calvin, opening	KS
- The grand wazoo, section	KS/WL261
- Cleetus awreetus-awrightus, main themes	KS/WL261
- Eat that question, riff	WL262
- Blessed relief, opening	WL262/*)

*) An anonymously posted lead sheet is included in this study.

17) OVERNITE SENSATION, 1973

With "Overnite sensation" Zappa changed course. He returned to the mainstream idea of a rock album, a series of songs of about equal length, limited in size and with lyrics. The first three songs of the CD are uncomplicated, following familiar chord patterns. "Camarillo brillo" is using I-V-IV-II-VI (Ludwig, page 81), "Dirty love" begins with a riff alternating the D and C chords. Those who look for the complex Zappa get served as well with "Zombie woof". Solos on this album are short, of the interlude between the refrains type, common in pop music.

On the album Zappa is developing the literary side of his lyrics, using a lot of rhyme and verbal inventivity, most notably in "Dina-Moe humm". In content they are intentionally provocative, but with enough humor not to become repulsive. He cultivated this audacity aspect as part of his image. There's no anger behind the lyrics and they seldom relate to his personal life. If you ask me, you could even call them superficial in a positive sense.

Overnite sensation	
- Camarillo brillo	PP/WL216
- I'm the slime	PP/KS
- Dirty love	PP/*)
- Fifty-fifty	PP/KS
- Zomby woof	PP/WL263
- Dinah-moe Humm	PP
- Montana	PP/KS

*) The transcription by Paul Pappas originally got published in Guitar, February 1994.

Note: the PP transcriptions are the full songs; WL and KS refer to sections published earlier or additionally.

18) APOSTROPHE ('), 1974

Apostrophe (') is even more accessible than its predecessor. It's one of the few Zappa albums, that have some direct appeal first listening. It actually reached the album top ten for a moment.

It opens with a song based upon a riff, than followed by little story over a vamp about an Eskimo

defending his baby seal against a fur trapper. The lyrics of the album are unusual for Zappa, not much biting cynicism, no sex at all. Then Zappa the composer comes by in a concentrated form in "St. Alfonzo's pancake breakfast" and "Father O'blivion", fastly changing themes, rhythms, metres and tempi. After this dazzling intermezzo the album becomes relaxed again with "Cosmic debris" through "Stinkfoot". The title song presents a steady 4/4 joint improvisation with Jack Bruce on fuzz bass, Jim Gordon on drums and Zappa on guitar. It's a strange solo. Jack Bruce is playing the bass almost as a solo instrument and is as much present as Zappa's guitar. George Duke contributes in "Uncle Remus".

Apostrophe (')	
- Don't eat that yellow snow	AA
- Nanook rubs it	AA
- St. Alfonzo's pancake breakfast	AA
- Father O'Blivion	AA
- Cosmic Debris	AA
- Excentrifugal forz	AA
- Apostrophe (')	AA
- Uncle Remus	AA
- Stinkfoot	AA

19) ROXY AND ELSEWHERE, 1974

In 1973 Zappa performed three gigs in a row at the Roxy theatre in L.A., from which most of the material for "Roxy and elsewhere" was extracted. The album has an intimate character with Zappa talking a lot to the audience in the small concert hall.

Apart from Napoleon Murphy Brock, whom Zappa loved for his voice, the band consisted of trained score reading musicians, like George Duke, Ruth Underwood and the Fowler brothers. They were able to execute pieces live, that thus far only had been possible in the studio via overdubbing. The three most complex ones, "Echidna's arf (of you)", "Don't you ever wash that thing" and "Be-bop tango", remained specific for this line up of the band. Of these three "Don't you ever wash that thing" is an extremity regarding complexity and unpredictability, executed with a very high tempo and containing wild chromatic and counterpoint passages.

The "Be-bop tango" event is an example of what Zappa called audience participation; people are invited to dance on stage not to the beat but to Duke's be-bop singing. Eventually everybody can dance to the blues ending of the song ("everything is gonna be alright").

Roxy and elsewhere	
- Penguin in bondage, solo opening	1)
- Pygmy twylyte, sections	See 52)
- Dummy up, opening	KS
- Village of the sun, theme	2)
- Echidna's arf (of you), opening	3)
- Don't you ever wash that thing, sections	KS
- Cheepnis, opening	KS

- Son of orange county, theme	WL266
„ , solo excerpt	KS
- Be-bop tango	See 62)

- 1) Part of the solo has been printed in Guitar Player, October 1995, transcribed by Mike Keneally.
- 2) Joint effort by Paul Strawser, Wolfgang Ludwig and me.
- 3) Two sections are included in this study (various sources).

20) ONE SIZE FITS ALL, 1975

One size fits all contains several examples of through composed melodies. They turn up in "Inca roads", "Sofa", "Florentine pogen" and "Evelyn". Other songs are one based upon rock, "Can't afford no shoes", one upon country, "San Berdino", a rhythmically pronounced piece called "Andy" and the mainstream "Pojamas people". See the Ludwig study, pages 97-100, for all the rhythmic complexities of "Andy". "Pojamas people" has understandable funny lyrics about an unreal problem. Most of the other lyrics are difficult, picturing undaily images of a space vehicle landing in the Andes and a dog pondering in a piano saloon. The original intention of "Sofa", the songtext as well as its depiction on the album cover, for instance only became clear via the Fire! bootleg.

Though Zappa is saying in the "Zappa in New York" liner notes that "One size fits all" didn't receive much attention, it has become an album generally appreciated by fans and critics alike. It's complicated music, but not that unpredictable that it becomes problematic.

One size fits all.	
- Inca roads	AB
- Sofa 1/2	AB/See 23)
- Can't afford no shoes	AB/WL170
- Po-jama people	AB
- Florentine pogen	AB/KS
- Evelyn	AB/KS/WL250
- San Ber'dino	AB/KS
- Andy	AB/WL240

Note: the AB transcriptions are the full songs; WL and KS refer to sections published earlier.

21) BONGO FURY, 1975

In 1975 Captain Beefheart was without a record contract and came complaining about his condition to Zappa, with whom he had quarreled after their "Trout mask replica" cooperation. Zappa invited Beefheart to go on the road with him. From this short tour "Bongo fury" was compiled, along with some studio material. The appearance of Beefheart's name on the album was an act of a friend, for his contribution in writing was restricted to the reciting of two poems.

The album opens with the rhythmically irregular and complicated "Debra Kadabra". Its lyrics are of the nonsense type Beefheart used to apply on his albums, here referring to cheap Mexican made monster movies. Hereafter the album becomes more normal with for instance an archetype blues song called "200 years old". The album closes with the hilarious "Muffin man", with Zappa soloing over a merry vamp. "Touring with Captain Beefheart wasn't exactly easy", Zappa commented in the Real Frank Zappa book,

"he carried around with him a shopping bag with all his possessions - art, poetry and his soprano sax. He kept forgetting his bag, driving the tour manager insane. However loud the monitor system was, he kept complaining that he couldn't hear his voice (I think he sang that loud that his neck muscles contracted so that his ears sort of imploded)"

Bongo fury	
- Debra kadabra, sections	KS
- Carolina hard-core ecstasy, opening	KS
- 200 years old, opening motif	KS
- Cucamonga, section	KS
- Advance romance, opening	WL268
- Muffin man, section	KS

22) ZOOT ALLURES, 1976

In 1976 most members of the Roxy and Elsewhere band had left and Zappa performed with a smaller band, playing a lot of guitar himself and with less virtuoso pieces for the band. This found its reflection upon the "Zoot allures" album, where his guitar is the main instrument and where he chose to play bass and keyboard as well.

It's a greasy rock 'n roll album, containing three individual guitar solos that were developed on the road. They are of different types, "Black napkins" is played over two alternating chords, "Friendly little finger" uses a pedal note and "Zoot allures" is non-typical. The latter one is a chord progression itself.

"The torture never stops" became a concert favorite. The album version has a lot of musical embellishments for the text part, on the road it was more used to introduce a guitar solo. The solo here is small but fine. The additional suffering voices aren't credited on the album itself, but are a contribution by Zappa's wife and a friend of hers. The closing number "Disco boy" is musically not disco, not even a hint at it, but a summit of traditional rock 'n roll with Zappa pumping the chords over thick synthesizer bass lines.

Zoot allures	
- Wind up working in a gas station, section	KS
- Black napkins	GB
- The torture never stops, opening and coda	KS
- Ms. Pinky (Artificial Rhonda), sections	See 41)
- Friendly little finger, sections	KS
- Zoot allures, sections	KS
- Disco boy, theme/section	WL224 *)/KS

*) The A sharp in the key is a writing error for A.

23) ZAPPA IN NEW YORK, 1978

At the end of 1976 Zappa was performing with a larger line up again and the virtuoso band pieces returned with for instance "The black page" and "Man X needs women". "The black page" has become one of Zappa's best known instrumental compositions and difficult to play, because of the wide variety of

irregular groupings in it. The opening song "Titties 'n beer" is using a rhythmic riff and a vamp, with Zappa portraying a motorcycle man encountering the devil. It's a comic conversation between this man, uttering his stereotype sexism and love of beer, and the devil, who gets confused by how easy his opponent is willing to sell his soul to him.

Zappa's clash with Warner Bros. left it scars upon the original double album, because "Punky's whips" was censored, causing a short side 1. The current double CD includes the censored parts and even additional material with a strong lengthy version of "Cruising for burgers".

Apparently there was cooperation with Warner Bros. for the album cover. Zappa's son Dweezil delivered a photo of New York wasteland and his wife took the shots for the inner sleeve.

Zappa in New York	
- Titties and beer	KS
- Cruising for burgers	See 7)
- I promise not to come in your mouth, theme	KS
- Punky's whips	See 37)
- Honey, don't you want a man like me?, opening	KS
- The Illinois enema bandit, theme	WL269
- I'm the slime, opening	See 17)
- Pound for a brown, theme	See 7)
- Manx needs women	1)
- The black page #1	BS
- Big leg Emma	3)
- Sofa, melody/interlude	WL267/KS
- The black page #2	BS
- The torture never stops, opening and coda	See 22)
- The purple lagoon/Approximate, theme	2)

1) Part of this piece has been printed as an exercise in Guitar Player, January 1977, and included in this study.

2) Theme is included in this study as a combination of the original Approximate scores and transcribed notes by KS.

3) Two transcribed/arranged sections are included in this study.

24) STUDIO TAN, 1978

The last three contractual Warner Bros. albums were issued by this company without consulting Zappa. The material was meant for album releases as well as inclusion in the "Läther" box (see 58), so apart from the careless album covers, they are certainly not second choice. Zappa felt pissed off at the time, but in the eighties emotions had calmed down and they reappeared on CD as part of the regular Zappa CD collection.

The opening piece "Greggery peccary" tells the story of a little pig inventing the calendar. Because of the fragmented music and a talking piglet, to me it gets the character of a cartoon without the images. But there are larger composed parts as well, modern at the beginning and pop like at the end. Much of the piece was scored out and Steve Vai was later asked to complete it with the improvised parts. It was played live in 2000 by the Ensemble Modern (see also the What's next section).

The others three pieces are a modern chamber music piece dating from 1970, the mainstream "Lemme take you to the beach" and the melodic instrumental "RDNZL".

Studio tan	
- Greggery Peccary	*)
- Revised music for low budget symph. orch.	BS
- Lemme take you to the beach, sections	KS/WL269
- RDNZL, opening	WL270
,, , section	KS

*) The "Greggery peccary" score was used for performance by the Ensemble Modern during the Holland Festival 2000. Several transcribed fragments and examples from the score are included in this study.

25) SLEEP DIRT, 1978

Sleep dirt opens with the melody of "Filthy habits", that has some melismatic Arab effects in it, followed by two feedback guitars soloing. Then follows a sequence of songs from the 1972 musical "Hunchentoot" with Thana Harris singing the lyrics. The original album was instrumental and still is as included in the 1996 "Läther" CD. The use of a contrabass and a piano once again are giving an album a jazzrock character (the album at first appears to have been called "Hot rats III"). "Time is money" gets special attention in the Ludwig study. It's presented as a piece dealing with ongoing metre changes, using many odd numbered ones, "apparently at random the most varied rhythmic-metric sections are combined, making it sound as a collage" (Ludwig, page 104). The title track is a for Zappa unusual solo with Zappa playing over a chord progression. The notes of chords are played in broken patterns till the player after three minutes of doing so finally gets his fingers stuck. Guitar solos are also the main ingredient of the lengthy closing number "The ocean is the ultimate solution".

Sleep dirt	
- Filthy habits, opening	See 57)
- Flambay, section	KS/WL271
- Regyptian strut, sections	KS/WL271
- Time is money	KS/WL247
- Sleep dirt, opening	KS
- The ocean is the ultimate solution, fragments	KS

26) SHEIK YERBOUTI, 1979

The basic tracks of "Sheik Yerbouti" were recorded live when Zappa had no access to studios due to his litigational problems with Warner Bros. In 1979 things were back to normal, and "Sheik Yerbouti" could be finished in a studio, adding a lot of overdubs. Much of the album is accessible, even leading to a European hitsingle "Bobby brown" (the couplet progression is I-VI-II-V, Ludwig, page 82). There a two little but fine disco references included, presented in this study.

Complex pieces are passing by as well, especially the "Sheik Yerbouti tango" and "Wild love". On pages 100-102 of his study Ludwig is demonstrating how Zappa is using changing metres and tempos as a construction method in this song. The majestic "Yo' mama" solo opens pure solo without accompaniment

and hereafter it continues combining playing over a pedal note and two alternating chords. In the press, as usual, the album cover, circumstances and the lyrics received most of the attention.

Sheik Yerbouti	
- I have been in you, opening	KS
- Flakes, sections	KS
- I'm so cute, section	KS
- Jones crusher, opening	See 37)
- Rat tomago	GB
- Bobby brown, themes	WL225/See 45)
- Sheik Yerbouti tango	GB
- Baby snakes, end	KS
- City of tiny lights, section	KS
- Dancin' fool, theme	KS
- Wild love, melody	WL244
,, , disco section	KS
- Yo' mama, sections	KS

27) ORCHESTRAL FAVORITES, 1979

With "Orchestral favorites" Zappa returned to the 200 Motels scores. "Bogus pomp" is a suite of the orchestral parts of the "Tuna sandwich" block from 200 Motels, with additional material added. "Duke of prunes" is a more elaborate version of this melody from "Absolutely free", now also including a guitar solo. Of the two new pieces "Pedro's dowry" is a difficult atonal piece, that gives a hint at the later "LSO Vol. I" CD.

The album sleeve gives no information about the recording circumstances. The orchestra performing was a 40-piece group of musicians, specifically assembled for this recording in 1975 (the liner notes of 83) finally give an answer to who took part in it). They did a few concerts in L.A. as the Abnuceals Emuukha Electric Orchestra, the name Zappa also had used for the Lumpy Gravy orchestra. The electric part in this case was Zappa on guitar and some amplified acoustic instruments. The concerts also included the "Revised music for a low budget orchestra", but this piece would make the album overflow and landed on "Studio tan". The material got rerecorded again in the eighties by more renowned orchestras, so "Orchestral favorites" hasn't obtained the status that by itself it deserved.

Orchestral favorites	
- Strictly genteel	See 48)
- Pedro's dowry	See 38)
- Naval aviation in art	See 39)
- Duke of prunes, themes/section	WL271/KS
- Bogus pomp	See 48)

28-29) JOE'S GARAGE, 1979

The musical drama "Joe's garage" was originally released as a single and a double album. The single album with act I contained the accessible songs, with which Zappa continued the commercial success of "Sheik Yerbouti". On it are for instance the merry "Fembot in a wet t-shirt" and the relaxed ballad "Lucille". The lyrics are mostly dealing with sexual abuse. On Act I Zappa once more returns to the groupie life, Acts II and III are undaily, dealing with fetishism and homo sex in prisons. Acts II and III are musically more complicated, now and then sentimental, like the wailing "Watermelon in eastern hay". Zappa often chose to play his new compositions on tour first, so that they could evolve and ripen. This applies to more than half of the material on acts II and III, dating from 1971 onwards. The album versions indeed surpass the earlier concert tracks on bootlegs and posthumous CDs. The guitar solos were directly taken from concerts, with the rhythm section added in the studio. Zappa didn't enjoy soloing in a studio much without the extra energy of an audience present.

Joe's garage, acts I-III	
- Central scrutinizer, vamp	KS
- Joe's garage, sections	KS
- Catholic girls, section	KS
- Fembot in a wet t-shirt	BS
,, , opening	KS
- On the bus, opening	KS
- Why does it hurt when i pee	KS/WL227
- Lucille has messed my mind up, themes	KS/WL273
- A token of my extreme, themes	KS
- Sy Borg, theme	KS/WL273
- Dong work for Yuda, end	See 89)
- Keep it greasy, sections	KS
- Outside now, solo	GB
,, , theme	See 53)
- He used to cut the grass	GB
- Packard goose solo	GB
,, , section	KS
- Watermelon in Easter hay	GB
- A little green rosetta	See 65)

30) TINSEL TOWN REBELLION, 1981

During the eighties Zappa's business were financially running better and better and he could afford to move his own way, not obstructed by record companies and fashions. It led to some confusion among fans and especially among critics, who are inclined to present the earliest albums as the best. With the title song of "Tinsel town rebellion" Zappa takes a stand against the current rock trends. Apart from the opening reggae tune "Fine girl" all material is from the last 1979 tour, two third new songs, one third earlier pieces in a new jacket. The later Zappa bands were well rehearsed and he mostly chose to refrain from the studio overdubbing he applied in the seventies. The instrumental line up of the band from

1979 to 1984 was rather constant, making the material from this period sound as a unity. Much appeared on the later live double CDs, with hindsight "Tinsel town rebellion" was a first step into this direction.

Tinsel town rebellion	
- Fine girl, opening	KS
- Easy meat, opening	KS
- Love of my life, theme	KS/WL274
- I ain't got no heart	See 1)
- Panty rap, opening bars	KS
- Tell me you love me	See 11)
- Dance contest, vamp	KS
- The blue light, opening	KS
- Pick me, I'm clean, opening	KS
- Brown shoes don't make it	SB
- Peaches III	KS/See 8)

31-33) SHUT UP 'N PLAY YER GUITAR, 1981

In 1981 Zappa grouped a series of guitar solos from the period 1977-1980 on three records available via mail order. When they proved successful, they also reached the stores as a boxed set. The atmosphere of the albums is partially set by the three title solos in the C Lydian mode, playing over I and II alternating. They are from the three concerts that Zappa played in a row at the Odeon Hammersmith in London, February 1979. The sound of the guitar is also specific for this set, making explicit use of the stereo double channeling possibilities.

Steve Vai was later asked to transcribe several of these solos, making visible on paper the high degree of rhythmical variation in them. He had sent Zappa a homemade transcription of "The black page" and subsequently Zappa called him to transcribe on salary. Steve comments: "[in the beginning] it was really hard. I used to sit and listen to one bar of music maybe a hundred times - hours and hours and hours of music. But it was fun; I enjoyed it. I felt useful [...]. I think that transcribing is one of the biggest learning experiences for a musician." (Guitar Player, Feb. 1983).

Shut up 'n play yer guitar	
- Five-five-FIVE	GB
- Hog heaven	GB
- Shut up 'n play yer guitar	GB
- While you were out	GB
- Treacherous cretins	GB
- Heavy duty Judy	GB
- Soup 'n old clothes	GB
- Variations on the Carlos Santana ...	GB
- Gee, I like your pants	GB
- Canarsie, fragment	KS

- Ship ahoy, section	See 65)
- The deathless horsie	GB
- Shut up 'n play yer guitar some more	GB
- Pink napkins	GB
- Return of the son of Shut up 'n play yer guitar, section	KS
- Why Johnny can't read, opening	KS
- Stucco homes	GB
- Canard du jour, section	KS

34) YOU ARE WHAT YOU IS, 1981

"You are what you is" is Zappa's last effort at a commercial album. It became an enjoyable collection with a large list of singers contributing. All material is of a friendly nature, except for the "Sinister footwear" solo. Coming by are rock in "Doreen", country in "Harder in our husband", blues in "Suicide chump", but much is traditional vocal popmusic. There are some rhythmical difficulties though, as in "Beauty knows no pain". All is executed with Zappa's musical craftsmanship and eye for details. Several songs from the album were included in the concert with the same name, that MTV broadcasted in 1982.

Two topics get dealt with at greater length in the lyrics, the lifestyle of the local society and religious fanaticism. The latter is a returning and consistent item in Zappa's output. It's coming back on "Broadway the hard way" and receives a chapter of its own in The real Frank Zappa book. He keeps stressing upon the separation of church and state, intellectual freedom and democracy (don't forget to register and vote).

You are what you is	
- Teenage wind, theme	WL274
- Harder than your husband, sections	KS
- Doreen, opening	See 58)
- Theme from Sinister footwear III	GB
- Society pages, opening	KS
- Beauty knows no pain, opening	KS
- Any downers, '75 outro	See 98)
- Conehead, fragments	See e)
- You are what you is, opening/theme	KS/WL275
- The meek shall inherit nothing, section	KS
- Heavenly bank account, opening	KS
- If only she woulda, opening	KS
- Jumbo go away, interlude (keyboard/bass)	BS
., , section	KS

35) SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, 1982

Here Zappa delivered a pretty extreme album. For the first two songs this applies more to the text than to the music. In "No not now" he's cynical as ever about the sexual desires of truck drivers and waitresses.

Unexpectedly "Valley girl", a cooperation with his daughter Moon, became a hit in the US. The remainder of the album is the versatile Zappa at his technical best, mixing rock and atonal passages, using counterpoint and ultrafast tempi. In the album liner notes of "You can't do that on stage anymore, vol. III" he talks about the performing difficulties of the title song: "the 1984 band never played it correctly during its 6-month tour, and the 1982 band only managed to get close on one occasion". The album version is made up of combining the parts that succeeded from the various 1982 gigs. On top of this complexity come the strong guitar solos.

"Drowning witch" is not appreciated by some of the fans and critics. Maybe they have difficulties with the abstraction level of the album. It's not exactly music to please. The melodic lines can be unconventional, especially the chromatic vocal part in "I come from nowhere", that deliberately avoids melodic lines that are generally considered as fluent.

Ship arriving too late to save a drowning witch	
- No not now, section	KS/WL166
- Valley girl, opening	KS
- I come from nowhere, opening	KS
- Drowning witch, interlude	BS
,, , sections	KS
,, , opening theme	WL275
- Envelopes	See 38)
- Teen-age prostitute, section	*)

*) Example by Jos Zwaanenburg/KS included in this study.

36) THE MAN FROM UTOPIA, 1983

On "The man from Utopia" Zappa experimented with speechwise singing. Two live-recorded pieces were included along with one from the studio. Three of them is maybe a bit too much of the same at once, but with the selection possibilities of a CD this release became better enjoyable. The other vocal songs are mainstream, less exciting than the album cover might suggest. There's rock 'n roll in "Sex", a simple reggae tune "Stick together", a rhythm and blues cover medley, an all vocal doo-wop piece and the more melodic "Cocaine decisions". Interesting are the three instrumentals. "Tink walks amok" deals with varying bass guitar motifs, "We are not alone" is traditionally melodic. The closing "Moggio" is the versatile Zappa with fast melodies played over a jazz styled counterpoint bass line.

The circumstances for the album cover are based on reality, but far from clear by itself. The explanation follows partly later on with the "Cocaine decisions" version on "You can't do that on stage anymore, vol. III". A swamp with mosquitos nearby the concert location contributed some more to the emotional state of the enraged man from Utopia.

The man from Utopia	
- Cocaine decisions, section	KS
- Tink walks amok	1)
- The radio is broken, section	KS
- We are not alone, section	KS

- Stick together, opening bars	KS
- The dangerous kitchen	BS
- Jazz discharge party hats	BS
- Moggio	2)

1) Opening included in this study, source: internet file/KS.

2) Score handed over to the Ensemble Modern for performance on "Greggery Peccary & other persuasions". A transcribed section is included in this study.

37) BABY SNAKES, 1983

"Baby snakes" was released as a gadget in 1983, containing the soundtrack of Zappa's second film carrying the same name, premiered four years earlier. It was originally printed on expensive picture vinyl, available only via mail order. Nor the movie, nor the record received much attention. The album only became widely known since the CD re-release. The same might happen to the movie, nowadays available on DVD.

The film consisted of concert footage, clay animations and backstage stuff. The recorded concert was a 1977 Halloween gig in New York, here without the overdubbing used in "Sheik Yerbouti". As a concert movie it's excellent, the interaction with the public went fantastic. At the time of the CD release it contained the censured "Punky's whips" as a novelty, the other songs were live versions of known material. In "Titties and beer" the sentence with the devil being accused of jerking off at a Punky Meadows picture could now pass, as well as saying the hell it was being assigned to Warner Bros. Since "Zappa in New York" nowadays also includes "Punky's whips", the CD has lost some of its meaning. It's good by itself, but adds little to the previous albums.

Baby snakes	
- Baby snakes	See 26)
- Titties 'n beer	See 23)
- The black page #2	See 23)
- Jones crusher (1977), opening	KS
- Disco boy	See 22)
- Punky's whips (1977), section	KS
- Conehead vamp (DVD)	KS

38) THE LSO, VOL. I, 1983

In 1982 Zappa hired The London Symphony Orchestra for two weeks to record several of his modern orchestra pieces with Kent Nagano conducting. Kent had contacted Zappa for performing music with the Berkeley Symphony Orchestra and "one thing led to another, and Frank decided to have a huge project that would include a public performance of his works and a recording of these very large orchestra pieces. The London Symphony Orchestra was chosen, and the conductor selected was me" (Kent Nagano in Zappa!).

Volume I appeared in 1993, a balanced coherent album, containing among others a large atonal piece called "Mo 'n Herbs vacation". Notable are the many solo lines for the clarinet player, as well as chord textures, making full use of the different orchestral instruments. To listen to such music is demanding,

personally I can only consume two of the three parts of "Mo 'n Herbs vacation" at once.

The recording conditions weren't ideal; Zappa is giving the technical details in the Real Frank Zappa book. The orchestral sound differs from the regular sound, more voluptuous, but occasionally too thick to hear all the details clearly.

In Guitar Player, Feb. 1983, Zappa comments upon how such orchestral music originated. "Some of the pieces to be performed by the LSO were written in airports or hotel rooms with no appliance whatsoever. What I usually do is come back from a tour with a briefcase full of sketches and I'll test the parts of the harmony and the lines on the piano, refine it, and then generate a handwritten score in fairly messy condition, which I then give to the copyist I have on the payroll." It's the same idea as in composing 200 Motels. In the 1971 VPRO tv documentary you can see Zappa doing some of the copying himself.

The London Symphony Orchestra, vol. I	
- Sad Jane	BS
- Pedro's dowry	BS
- Envelopes	BS
- Mo 'n Herb's vacation	BS

Note: transcribed fragments from every title are included in this study.

39) THE PERFECT STRANGER, 1984

In the early eighties Zappa had contacted the French conductor-composer Pierre Boulez to perform his orchestral scores. Boulez didn't think French orchestras were fit to do this, but he did commission a piece for his Ensemble Intercomporain. So Zappa sent in "The perfect stranger" to be premiered by the ensemble. Eventually three pieces received a one time live performance in 1983 and were subsequently recorded. Zappa could use his newly acquired Synclavier to turn this project into an instrumental album. The event resulted in an interesting varied album, difficult to come to terms with and opening new directions. The relation with the Ensemble Intercomporain became under strain however. Apparently some members had expected another rock star wanting his popsongs performed by an orchestra. It was expected to be diversion, but during the recording session Zappa insisted on a perfect execution of his modern atonal music, retaking some bars over and over till they were satisfying. Up till today Boulez only wishes to comment that Zappa's technical knowledge of music was unprecedented for a rock artist.

The perfect stranger	
- The perfect stranger	BS
- Naval aviation in art	BS
- The girl in the magnesium dress	See 62)
- Outside now, again	*)
- Dupree's paradise	BS

*) The score can be printed out from the synclavier. It has been used by the Asko Ensemble in an arrangement by Corrie van Binsbergen. A transcribed fragment is included in this study.

40) THEM OR US, 1984

With "Them or us" Zappa delivered a CD, that by now you could call a traditional Zappa album. It ranges from doo-wop and traditional blues in "In France" to modern atonal music in "Sinister footwear II".

"Truck driver's divorce" is based upon conventional country and western, but with so many extras that it surpasses all limitations of this style. Then of course there are the usual guitar solos, this time also presenting Steve Vai and Zappa's son Dweezil. The title song has in its sound something of the metallic guitar flavour that hard rock bands worship.

The cover of "Whipping post" indicates why pieces can sound as Zappa. Not the style, but how the music is performed: bright, sung with clear voices, not looking for effects. Any style can get incorporated in Zappa's music without any problem. Zappa doesn't rank all his different compositions. "Baby take your teeth out" was composed on the road in twenty minutes, "N-lite" on "Civilization, phase III" took ten years. He comments in Zappa!: "And there are people who will never be able to sit through "N-lite" - it's 23 minutes long. They would rather have a minute and ten seconds of ["Baby take your teeth out"] that'll make them laugh. The point is that each piece, for what it is supposed to do, achieves a certain level of entertainment success".

Them or us	
- Ya Hozna, section	KS
- Sharleena, sections	See 11)
- Sinister footwear II, sections	KS
- Stevie's spanking, opening bars	See 81)
- Baby take your teeth out, opening	KS
- Marque-Son's chicken, opening	KS
- Them or us, section	KS
- Frogs with dirty little lips, section	KS

Compositions by others:

- The closer you are (Lewis/Robinson), section: WL277

41) THING-FISH, 1984

"Thing-Fish" belongs to the literary output of Zappa. In the same year he released his first book entitled "Them or us", treating about the topics he dealt with in the last twenty years. "Thing-Fish" is an opera, complete with libretto and stage directions. An earlier attempt at musical, "Hunchentoot", was never released in its original form. It's questionable whether an opera was the proper medium to ventilate the themes in "Thing-Fish", because it contains little original music and the accent lies on the text. Attempts to raise a budget to have it performed failed.

Thing-Fish is a strange piece of fiction, sometimes amusing, but also far-fetched and inconsistent. Some recent events from reality served to trigger it off, like the spreading of aids. The music is about one third synthesizer vamps and accompaniment for the spoken text, one-third earlier material and one-third new songs. Only the last ones are sometimes specific for an opera.

Thing-Fish	
- Prologue, opening bars	KS
- Mammy nuns, fragment	KS
- Harry and Rhonda, sections	KS

- The 'torchum'/torture ..., opening and coda	See 22)
„ , evil prince aria, section	KS
- That evil prince	*)
- You are what you is, opening	See 34)
- Harry-as-a-boy, section	KS
- He's so gay, sections	KS/See 45)
- Artificial Rhonda, sections	KS
- The crab-grass baby, section	KS
- No not now, section	See 35)
- Brown Moses, section	KS
- Wistful wit a fistful, section	KS
- Won ton on, themes	KS/WL166

*) The accompanying melody returns in Ammerika, see 63).

42) FRANCESCO ZAPPA, 1984

Francesco Zappa heeft echt geleefd



★★★★★
Zappa e.a. Symfonieën. New Dutch Academy o.l.v. Simon Murphy. PentaTone.
 Wie, zoals Simon Murphy, een cd uitbrengt met symfonieën van 18de-eeuwers die Zappa en Schwindl heten, roept wantrouwen over zich af. De Nederlands-Australische barok-musicus zal op zijn zolderkamer toch niet zelf aan het knutselen zijn geslagen?
 Maar van Zappa-zwendel kan Murphy moeilijk worden beticht. Sterker nog: door zijn speurwerk krijgen we helder voor ogen met welke muziek het Haagse hof van Willem V zich in de jaren 1760-1785 liet vermaken.

The Italian composer and cellist Francesco Zappa lived in the second half of the 18th century, during the transition period from the baroque to the romantic era. As a contemporary of Haydn and Mozart he wrote traditional easy going baroque music. His scores have been kept in some musical libraries and he's included in the New Grove Dictionary of music and musicians. See the bottom of Thing-Fish section for more about Francesco. After a friend had informed Zappa about Francesco's existence, Zappa recorded some of his music in 1984, performed on the synclavier. It was the first recording of Francesco's music. The CD contains no music by Frank Zappa himself.

Here's some quotations from the New Grove Dictionary:

-"He had reputation among his contemporaries as a [cello] virtuoso and he toured in Germany in 1771, playing in Danzig and Frankfurt."

-"[Francesco] Zappa's writing is lyrical but tends towards a seriousness of manner in which the gallant elements are tempered by a classical dignity. His works with obligato cello demonstrate an easy familiarity with thumb positioning fingerings, slurred staccato bowings and idiomatic string crossing

patterns."

One of Francesco's trio sonatas got published the year before by Fullerton, California, Grancino editions, as part of their early cello series.

To the left the head of a review of a Francesco Zappa CD from 2009 (De Volkskrant, November 11th 2009). It deals with what is probably the second CD with his music on it. It's in Dutch and says:

"Francesco Zappa really lived. When someone called Simon Murphy releases a CD with symphonies by 18th century people called Zappa and Schwindl, then he's asking for mistrust. This Dutch-Australian baroque musician might have started composing himself in his attic. But Murphy can hardly be accused of a Zappa fraud. Even better: by his research we get a better view upon the music, that entertained the court of William V at The Hague during the years 1760-1785." The article implies that Francesco Zappa was employed at this Dutch court for a certain period, though I haven't checked out the CD itself.

43) THE OLD MASTERS, VOL. I, 1985

Boxed reissue of albums 1)-5) together with a mystery disc. The content of the mystery disc got released separately in 1998. See that issue for transcriptions. This is the release with the newly recorded bass and drum part for albums 3) and 5), that was also used for the first CD release. The general acclaim for this change was such negative, that Zappa gave in. The second CD reissue had the original tapes of 3) restored. Personally I find that he overdid the effect for 3), a modern sound bass dominates over the other tracks, but when you turn the bass down, I don't mind that much.

44) THE MOTHERS OF PREVENTION, 1985

This CD was compiled for the occasion. Zappa had spoken in a senate hearing about possible legislation against "outrageous filth" in some rock lyrics, that possibly could include his own lyrics. It resulted in parental advisory stickers. Zappa recorded the event with a portable tape recorder and transformed it into the "Porn wars" collage. The subject gets dealt with at length in chapter 15 of The real Frank Zappa book, including the complete text of Zappa's testimony.

The CD lacks cohesion, but not quality. On it are three synclavier compositions. "One man - one vote" could be called perfect, ongoing melodic variation along with interesting counterpoint and harmony. Of a different nature is the jam with Johnny Guitar Watson, "I don't even care", meant for entertainment. Zappa apparently enjoyed the uptight manner of speaking that Watson could improvise.

The mothers of prevention	
- I don't even care, opening	KS
- One man - one vote and others	*)
- Aerobics in bondage	BS
- Alien orifice	BS
- What's new in Baltimore, opening	KS/WL278
- Porn wars, fragments	KS
- H.R. 2911, fragment	KS

*) The scores from the synclavier pieces from this album can be printed out from the machine. You could contact the Zappa Family Trust. Transcribed fragments are included in the study.

45) DOES HUMOR BELONG IN MUSIC, 1986

When in 1985 CDs were introduced as a new medium, expected to replace the vinyl records, Zappa decided to release one with material from the last 1984 tour. The CD capacity made it possible to play a

half concert before or after the intermission as a whole. The larger part is known material in other versions, three new songs were included as well. Since the 1984 versions contain many alternative bars, especially "Tinsel town rebellion", as well as their own guitar solos, this CD can be considered as equivalent to a new vinyl album.

After the 1984 tour Zappa took a four years break from touring and turned to composing on synclavier and running through the huge tape collections of the tours of the past twenty years. He also completed and newly made several videotapes, going back for instance to the material of the "Uncle meat" and "200 Motels" projects. A video of a 1984 concert was also released with the title "Does humor belong in music", though its content is different from the CD. The CD is from various places, the video was shot at the The Pier concert in New York. The video/DVD collection is available via the official Zappa site.

Does humor belong in music	
- Zoot allures	See 22)
- Hot plate heaven at the Green hotel, opening	KS
- What's new in Baltimore	See 44)
- Let's move to Cleveland, opening	KS
- He's so gay (DVD), sections	KS/See 41)
- Bobby brown (DVD), sections	KS

46) THE OLD MASTERS, VOL. II, 1986

Boxed reissue of albums 7)-12) and 14) together with a second mystery disc. The content of both mystery discs got released separately in 1998, except for some parts of the second disc, that were already included in "Ahead of their time". See these issues for transcriptions. "200 Motels" was a United Artists production and not included in this box. Zappa was still negotiating a transfer to Rykodisc. It would be the last vinyl album to be re-released on CD.

47) JAZZ FROM HELL, 1986

On this CD the synclavier has taken over. It opens with "Night school", a sort of typed in improvisation over a short vamp. The synclavier offered possibilities to execute pieces that would be too demanding for human players, as "While you were art II". It's reusing the melody of an earlier guitar solo and evolves into a complex mixture of so called hocketing, harmony and counterpoint. Hocketing is a term sometimes used for leading a melody over varying instruments, each hitting only one or two notes.

Further included are for instance the harmonically unpredictable "Damp ankles", a live guitar solo and the energetic "G-spot tornado". The album got a good deal of attention. It was new in all respects, sound, composition and above all how it was done using a computer instrument. Zappa's fashionable appearance on the cover, short cut hair, suit and tie, were surprising as well.

Jazz from hell	
- Night school	BS
- The Beltway bandits	BS
- While you were art II	*)
- G-spot tornado	See 62)
- Damp ankles, opening bars	KS

- Massagio Galore, opening bars	KS
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*) The scores of pieces like this can be printed out from the synclavier and have been handed over to for instance the Ensemble Modern and the Asko Ensemble (see also the What's next section). Transcribed sections from Night school, The Beltway bandits and While you were art II are included in this study.

48) THE LSO, VOL. II, 1987

The release of the second volume with The London Symphony Orchestra was postponed till 1987 because Zappa was dissatisfied with the accuracy of these performances that were recorded at the end of the sessions. As usual Zappa complains, but you've got to take into account that vol. I had been demanding and that the time schedule was tight. To give some counterweight to the negativism on the sleeve and the Real Frank Zappa book, conductor Kent Nagano said that "[Zappa] demonstrated that he had impeccable ears and absolute command of the scores. That was one of the reasons the LSO respected him so much" (quoted from Zappa!)

"Bob in Dacron" relates to vol. I, the other two pieces are the 200 Motels rewritings that appeared earlier on "Orchestral favorites". "Bogus pomp" got extensions, now including the "Overture", "Centerville" and an additional coda of its own. The job of re-orchestrating this piece from a small to a large orchestra was handed over to David Ocker.

The London Symphony Orchestra, vol. II	
- Bogus pomp	BS
- Bob in Dacron	BS
- Strictly genteel	BS

Note: transcribed fragments from all three titles are included in this study.

49) THE OLD MASTERS, VOL. III, 1987

Boxed reissue of albums 15)-22). By this time Zappa's albums got one by one released on CD and a contract for releasing individual albums from the boxes had got into effect. This third box got more released because it was planned for than because of necessity. The three volumes were nicely designed silver boxes with paintings by Donald Wilson as on "The perfect stranger". Today they continue to exist as collectors' items. The reason it took some time for the boxes to be completed after Zappa obtained the mastertapes is that he remixed several tracks on these albums. The CDs contain the same remixes, so original vinyl Zappa albums can become collectors' items as well.

e) THE GUITAR WORLD ACCORDING TO FRANK ZAPPA AND FLEXI SINGLES, 1987

In 1987 Zappa released some material on a cassette and as flexi singles, made available through magazines. The titles from "The guitar world according to Frank Zappa" are today available on 50) and 83), though in different edits. The two flexi singles contain a 1984 live version of "Sharleena" (later on released on 54)) and a synclavier execution of "The black page #1". The latter title is unique as a flexi single release and of importance for handling the harmonies of this composition in quite a different manner.

Flexi singles	
- The black page #1 (1987), sections	KS

50) GUITAR, 1988

After the success of "Shut up 'n play yer guitar", Zappa compiled a second set of guitar solos from the touring period 1979-1984. These solos belong to the rhythmically most versatile ones and are using more than before guitar effects as glissandos and distorted notes. Transcribing the late Zappa solos is plain terrible if you want to do it properly. I've done several bars of the ones mentioned below, as well as various sections like for instance fragments from "Yo' mama" and "Filthy habits" to complete the study. But other than Steve Vai I can only enjoy the result and not the work itself. All the more respect for the 300 pages by Vai.

Zappa kept being loyal to his style, mostly using one key, and playing over pedal notes, alternating chords and vamps. The guitar solo output, combined with the solos on regular albums, has with this issue become immense. Redundant for the critics not used to spending much time on listening to one album, still not enough for the fans. After this release Zappa found that he had said all he wanted to on the guitar, but couldn't refrain from playing again during the 1988 tour, because he knew the fans expected him to do so.

Guitar	
- Sexual harassment in the workplace, intro	KS
- Republicans, opening	KS
- Do not pass go, section	KS
- In-a-gadda-Stravinsky, sections	KS
- That's not really reggae, bars 1-3	KS
- Once again, without the net, bars 1-5	KS
- Jim and Tammy's upper room, opening	KS
- Were we ever really save in San Antonio?, opening	KS
- Hotel Atlanta incidentals, opening	KS
- That's not really a shuffle, opening	KS
- Sunrise redeemer, opening	KS
- Orrin Hatch on skis, opening	KS
- For Duane, opening bars	KS
- GOA, section	KS
- Swans? What swans?, section	KS
- Too ugly for show business, section	KS
- Systems of edges, opening	KS
- Things that look like meat, end	KS
- Watermelon in Easter hay (1984), theme	KS/GB
- Canadian customs, opening	KS

51) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. I, 1988

After having toyed with the idea earlier, Zappa decided to issue a large amount of live material from the past concerts. It's more than playing in a different environment, because Zappa made changes upon his compositions from tour to tour and there was always room to improvise. Also several unreleased compositions were included. The series of six double CDs is meant as a unity, apart from vol. II, they are not restricted to one specific period or tour.

Vol. I sets off with material from 1971 (the "Groupie routine") to 1984, with the accent on the more recent tours, as in the whole series. Conditions were simply better in the eighties than in the sixties, financially and technically. Besides much original material from 1970 onwards was recorded live. Disc I ends with the poem reciting event during "Nanook rubs it". A new coda is added to this sequence from "Apostrophe ()". Disc II contains two examples from the MTV concert, some more to come on vol. III.

You can't do that on stage anymore, vol. I	
- Once upon a time, section	KS
- Sofa (1971), opening	KS
- Mammy anthem (mammy nuns)	See 41)
- You didn't try to call me	See 1)
- Let's make.../Harry,.../Lumber truck	See 3) and 10)
- The groupie routine, opening bars	KS
- Babette, opening	KS
- I'm the slime	See 16)
- Big swift	See 14)
- Don't eat the yellow snow	See 18)
- The torture never stops	See 22)
- Fine girl	See 30)
- Zomby Woof	See 17)
- Oh no	See 10)
- The deathless horsie, section	KS
- Heavenly bank account, opening	See 34)
- Tell me you love me	See 11)
- Sofa #2	See 20)

52) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. II, 1988

This second volume is the only CD of the series with a single subject, namely the 1974 Helsinki concert. It's performed by the "Roxy and elsewhere" band, who by now had been playing much of the material for over a year. So they were well accustomed to it and "Echidna's arf (of you)" and "Don't you ever wash that thing" get sharper executions than the year before.

George Duke commented that he still feels amazed when he listens back to these recording and wonders how the band has been able to do that. He also explained that at first Zappa scored out everything, but after a year the band would say "you don't need to write that down, we know what you want. After a year we started thinking like Zappa". (Frank Scheffer documentary, see the What's next section).

The concert is here presented in its entirety, so you also get to hear the whole 20 minutes improvisation block for the band members, introduced by the theme from "Dupree's paradise". These blocks were mostly a standard part of the program, as the bootlegs indicate, but normally didn't make it to the record.

You can't do that on stage anymore, vol. II	
- Tush-tush-tush, opening	KS

- Stinkfoot	See 18) and 71)
- Inca roads	See 20)
- RDNZL	See 23)
- Village of the sun	See 19)
- Echidna's arf (of you)	See 19)
- Don't you ever wash that thing	See 19)
- Pygmy twylyte (1974)	WL264/KS
- Room service, opening	KS
- The idiot bastard son	See 3)/KS
- Approximate	*)
- Dupree's paradise (1974)	KS
- T'mershi duween (arr. Jon Nelson)	BS
- Dog breath variations (1974)	See 81)
- Uncle meat	See 7)
- Montana	See 17)
- Big swifty	See 15)

*) Sections of the score are shown in the "Dub room special". Two examples completed with transcribed notes are present in this study.

53) BROADWAY THE HARD WAY, 1988

In 1988 Zappa went on the road again for what would become his last tour. The band received a huge program and rehearsed for four months. Most of the new songs appeared on "Broadway the hard way". Zappa, who considered himself a moderate Democrat, is pointing his arrows this time at the Republican Party, especially the conservative religious wing of it. Though in his songs he's not dealing with this subject, he neither felt sympathy for leftist movements. Other people who get hit are Jesse Jackson, in a funny cowboy song with vaudeville elements, and Michael Jackson.

Halfway the album we get to some covers, a guest appearance of Sting, and four earlier songs revisited. The albums rounds off with "Jesus thinks you're a jerk" with Zappa arguing for 9 minutes against the tv preachers. The material on this CD is relatively accessible, Zappa's musical modernities are left out.

Broadway the hard way	
- Any kind of pain, theme	KS
- Dickie's such an asshole	See 54)
- Rhymin' man, section	KS
- Promiscuous, opening	KS
- Why don't you like me (Tell me you love me)	See 11)
- Jezebel boy, opening	KS
- Outside now, theme	KS
- Hot plate heaven at the Green hotel, opening	See 45)

- What kind of girl?, opening	KS
- Jesus thinks you're a jerk, sections	KS

54) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. III, 1989

Much attention is given to the 1984 tour, this CD being complementary to "Does humor belong in music". On disc I appears for instance a pretty different version of "Bamboozled by love", the "Owner of a lonely heart" addition only refers to the central theme of this song being used as a guitar solo vamp. The "Drowning witch" execution can compete with the 1982 album version.

Disc II opens with another Roxy theatre track from 1973, "Dickie's such an asshole", that premiered on CD just a few months ago in the political context of "Broadway the hard way". Terry Bozzio, also today doing drum solo concerts, performs an interesting drum solo effort in "Hands with a hammer". "Cocaine decisions" explains "The man from Utopia" cover. "King Kong" appears in a strange form, combining recent extravaganza with a charming 1971 guitar solo.

You can't do that on stage anymore, vol. III	
- Sharleena	See 11)
- Lucille has messed my mind up	See 28)
- Advance romance	See 21)
- Bobby Brown	See 26)
- Honey, don't you want a man like me?, opening (1984)	KS
- Drowning witch	See 35)
- Ride my face to Chicago, theme	KS
- Joe's garage	See 28)
- Dickie's such an asshole, sections	KS
- Zoot allures	See 22)
- Beauty knows no pain	See 34)
- Cocaine decisions	See 36)
- King Kong (1971/82), sections	KS
- Cosmic debris	See 18)

55) THE BEST BAND YOU NEVER HEARD IN YOUR LIFE, 1991

As good as all other material from the 1988 tour would appear on the following two CDs. This one has the accent on the songs with lyrics. It opens with a strong version of "Heavy duty Judy", followed by the Johnny Cash classic "Ring of fire". Disc I ends with a "One size fits all" sequence, a fine live alternative for this 1975 album. On disc II much attention is given to the tv evangelist Jimmy Swaggart, being caught with a prostitute. A right wing republican gets parodied upon in a funny guest appearance of Brother A. West. Covers of a Hendrix and Led Zeppelin song are included, but a The Beatles cover adapted for the Swaggart event didn't make it to the record. It had the opening line of "Lucy in the sky with diamonds" changed to "picture yourself on a whore in a motel room".

The title of the album refers to the fact that the band didn't finish the tour schedule. It played in the east coast of the US and Europe but failed to complete the last part playing in the west coast of the US. The position of Scott Thunes, who Zappa had appointed as ringleader for the rehearsals when he wasn't there,

wasn't acceptable no more for the other band members. Replacement with such a big repertoire wasn't possible.

The best band you never heard in your life	
- Heavy duty Judy (1988), opening	KS
- Cosmic debris	See 18)
- Zomby woof (1988)	See 17)/KS
- Zoot allures	See 22)
- Mr. green genes	See 8)
- Florentine pogen	See 20)
- Andy	See 20)
- Inca roads	See 20)
- Sofa	See 23)
- Let's move to Cleveland	See 45)
- The torture never stops (1988), section	KS
- Eric Dolphy memorial party	See 10)

56) MAKE A JAZZ NOISE HERE, 1991

Disc I is responsible for the title. Three lengthy pieces are included with bizarre combinations of solos, synthesizer music and funny sounds, like the "droppee" lizard. "When yuppies go to hell" has an intro of its own, the other two are using "Big swift" and "King Kong" to launch off. Two guitar solos are presented separately, others are included in for instance "Dupree's paradise". Much of the CD is instrumental, showing the 1988 band playing at its best. Included is for instance the most difficult version of "The black page", here executed with tempo changes. Excerpts from the modern classics heroes Stravinsky and Bartok are followed by one of Zappa's own successful modern efforts "Sinister footwear II".

The album circulates with two different covers. The original one has a nightclub with Zappa's name in neon lights, the other one has a drawing by Calvin Schenkel. The neon lights are advertising for the last chance for live music. Zappa knew that the 1988 tour would be his last, but he couldn't foretell that he would be conducting the Ensemble Modern once more live in 1993. Calvin did a whole series of drawings for album covers since 1970.

Make a jazz noise here	
- Stinkfoot	See 18) and 71)
- When yuppies go to hell, theme	KS
- Let's make the water turn black	See 3)
- Harry you're a beast	See 3)
- The Orange County lumber truck	See 10)
- Oh no	See 10)
- Eat that question	See 16)
- Big swift	See 15)

- King Kong	See 7)
- The black page (new age version)	*)
- T'Mershi Duween	See 52)
- Dupree's paradise	See 39)
- Sinister footwear II	See 40)
- Alien orifice	See 44)
- Advance romance	See 21)
- Strictly genteel	See 48)

*) Transcribed sections are included in this study, see 23) for the main melody.

57) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. IV, 1991

In 1991 it became officially known that Zappa had incurable cancer. He now worked on releasing the remaining material in a feverish tempo. Six double CDs were issued in two years. On disc I some extra attention is given to band member solos, "The black page" appears in a reggae version. The original version of "The torture never stops" is Captain Beefheart reciting the lyrics over an endless riff. So the text was written earlier than the music from "Zoot allures". Two songs from the 1988 tour were also included with a brass version of "Filthy habits".

Disc II begins with one of the many attacks on the church, followed by a ten minutes version of "Stevie's spanking". Zappa often talked to the audience in such a way; another example from 1969 is included as well. The bootlegs also contain such episodes. This release is rounded off with six covers of vocal songs from the fifties.

You can't do that on stage anymore, vol. IV	
- Stick together	See 36)
- My guitar wants to kill your mama	See 10)
- Willie the pimp	See 12)
- Montana	See 17)
- Brown Moses	See 41)
- The evil prince (aria)	See 41)
- Approximate	See 52)
- Love of my life	See 34)
- The black page (1984)	*)
- Filthy habits, opening	KS
- Stevie's spanking, opening bars	See 81)
- Outside now, theme	See 53)
- Disco boy	See 22)
- Florentine pogen	See 20)
- Carolina hard-core ecstasy (1984), opening	KS

*) Transcribed opening bars included in this study, see 23) for the main melody.

f) BEAT THE BOOTS, VOL. I, 1991

The first set of officially released unaltered bootlegs in order to corrupt the bootleg market. The supply was limited and they are not available anymore. See the Beat the boots section of the left menu for more.

Beat the boots, vol. I	
- Call any vegetable solo opening from the "Freaks..." bootleg	KS
- Farther O'blivian, tango, section from the "Piquantique" bootleg	KS
- Conehead fragments from the "Saarbrücken" bootleg	KS
- No matter ... lick (Trad./(Arr.) Zappa) from the "'Tis the season ..." bootleg	KS

g) BEAT THE BOOTS, VOL. II, 1992

The second volume of officially released bootlegs for counterattacking the bootleggers. This set was released as a box and is not available anymore. See the Beat the boots section of the left menu for more.

Beat the boots, vol. II	
- Brain police (1970) from the "Disconnected synopsis" bootleg	KS
- Holiday in Berlin solo (1971) from the "Tengo na minchia tanta" bootleg	KS

58) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. V, 1992

This volume consists of two unrelated CDs, each by themselves coherent with material recorded during one period. The first CD is mostly made up of unreleased curiosities and leftovers from the sixties. It opens with an early 1965 Mothers of Invention track, it includes dancing to a Mozart sonata, improvisations with Zappa on percussion, on tour conversations, etc. Nice to listen through once in a while, but not fit for frequent listening.

The second CD is made up of recordings from the 1982 tour. During this tour Zappa was more than usual conducting his band, with his back towards the audience, and playing lengthy solos. Part of the audience rather saw him singing and talking and started throwing things on stage. It takes guts to put something as the "Geneva farewell" on CD, admitting that not all concerts ended happily. With hindsight the audience behaviour becomes pretty embarrassing. The band played through a range of complicated compositions close to perfection.

You can't do that on stage anymore, vol. V	
- The downtown talent scout, opening	KS
- Piano/drum duet	*)
- Chocolate Halvah, section	KS
- Run home slow	See 64)
- The little march, opening	KS
- Right there, riff	See d)
- Trouble every day	See 1)
- Return of the Hunch-back duke (Little house ...)	See 9)
- Baked-bean boogie, fragment	KS

- No waiting for the peanuts to dissolve, section	KS
- Underground freak-out music, opening	KS
- My guitar wants to kill your mama	See 10)
- Easy meat	See 30)
- Shall we take ourselves seriously, first half	KS
- What's new in Baltimore?	KS/WL278
- Moggio	See 36)
- Dancin' fool, theme	See 26)
- RDNZL	See 24)
- Advance romance	See 21)
- City of tiny lites, sections	See 26)/86)
- Pound for a brown	See 7)
- Doreen, opening	KS
- The black page #2	See 23)

*) Included in the 200 Motels scores, see 13)

59) YOU CAN'T DO THAT ON STAGE ANYMORE, VOL. VI, 1992

With two volumes released close after each other, Zappa rounded off the "You can't do that on stage anymore" cycle. This volume includes little of the virtuoso pieces, it's a comfortable though not exciting CD for Zappa standards. The accent lies on the songs with lyrics, often the ones that dealt with sex. It passes by in the unromantic down to earth way Zappa preferred for his texts, as in the "Poodle lecture", "Honey, don't you want a man like me" and commented upon in "Is that guy kidding or what?". Disc two allows some instrumentals with others than Zappa soloing, Shankar in "Thirteen" and Ralph Brecker in "Black napkins". Zappa's introduction to "Thirteen" is amusing, he's inviting the audience to clap to an odd 13/8 metre and starts counting through it for them. It sounds so natural this way, but nobody started clapping of course, us regular folks only do that to 4/4.

You can't do that on stage anymore, vol. VI	
- Dirty love	See 17)
- Magic fingers	See 13)
- Honey, don't you want a man like me?, opening (1988)	KS
- I'm so cute	See 26)
- Miss Pinky (Artificial Rhonda)	See 41)
- Wind up working in a gas station	See 22)
- I have been in you	See 26)
- Dinah-moe Humm	See 17)
- He's so gay	See 45)
- Camarillo brillo	See 17)
- Muffin man	See 21)
- The Illinois enema bandit, theme	See 23)

- Thirteen, riff (Zappa/Shankar)	KS
- Black napkins	See 22)
- Alien orifice	See 44)
- Catholic girls	See 28)
- Take your clothes off when you dance	See 64)
- Lonesome cowboy Nando	See 13)
- Strictly genteel	See 48)

60) PLAYGROUND PSYCHOTICS, 1992

During 1970-1971 Zappa walked around with a portable recorder to put the off stage life on tape, including things as a conversation on the airfield and the learning of "Penis dimension". They remained untouched in the closet till in 1992 he used them for a documentary like double CD. On it are also some stage events you wouldn't normally put on a CD, like a tuning up and the jam session with John Lennon and Yoko Ono. It stresses the documentary without film character.

Musically this last but one live compilation adds the least to Zappa's oeuvre. Of the unreleased songs two little solos are nice, the others are curiosities. The "Introduction to music for a low budget orchestra" is worthwhile, played here in the original version as in the Songbook. The other pieces are much alike their first release and function better in their original environment.

About the tapes Zappa commented "I didn't realize the volume of releasable material from those tapings [...] I've got reels of tape in the vault that still have the original silver gaffer's tape from the night that they were stuck in the box at the end of a gig and haven't even been opened." (Zappa!, page 62). In a radio interview Mark Volman expressed that he felt touched by the intimacy of the CD.

Playground psychotics	
- Divan, section	KS
- Sleeping in a jar, section	See 7)
- Brixton still life, section	KS
- Sharleena, main themes	See 11)
- Scumbag, section (Lennon/Ono/Kaylan/Zappa)	KS
- Status back baby, theme	See 2)
- Mom & dad	See 3)
- Clarinet intro from music for low ...	SB
- Billy the mountain, sections	See 14)

61) AHEAD OF THEIR TIME, 1993

The release of this CD had to be postponed because of litigational problems with some of the former Mothers of invention players claiming royalties. The CD inside cover refers to this. It's a 1968 London concert, a special event featuring members from the BBC Symphony Orchestra playing some of Zappa's modern chamber music, later included in "200 Motels". These were incorporated in a little play about the desirability of including modern music in the gigs, presented in songs 1 to 10 on the CD. The other ten songs are part of the regular concert program. On it returns the "Orange county lumber truck" guitar solo from "Weasels ripped my flesh", now in full length. The show was filmed as well for the "Uncle meat"

movie. The recording was also done because of the idea of a possible live album. The "The ark" bootleg indicates that there more concerts recorded for this purpose, but nothing came of it at the time.

Ahead of their time	
- Like it or not and others	1)
- Holiday in Berlin	See 9)
- The rejected Mexican pope leaves the stage, section	2)
- Agency man, section	KS
- Epilogue, first half	KS
- King Kong	3)
- Help, I'm a rock, opening	See 1)
- Transylvania boogie, themes	KS
- Pound for a brown	See 7)
- Sleeping in a jar, section	See 7)
- Let's make the water turn black	See 3)
- Harry you're a beast	See 3)
- The Orange County lumber truck	See 10)
- Oh no	See 10)

1) "Like it or not" and others: some scores had been copied for members of the BBC Symphony Orchestra, who played some pieces that would become part of the later 200 motels scores (see 12)).

2) Combination of the original piano/celeste part and transcribed elements by KS.

3) See 7) for the main theme. This live version includes a 2nd theme, included in this study.

62) THE YELLOW SHARK, 1993

In 1992 the German Ensemble Modern contacted Zappa to render them compositions at their own initiative. They were eager to play and Zappa could take the lead in compiling a program for three concerts. It was some deserved good look during the cancer struggle. The program was made up from many sources, much varied and unintentionally becoming a huge suite. There were new versions of earlier modern compositions, parts from the string quartet and wind quintet, composed in the second half of the eighties and first performed for instance by the Kronos Quartet. There were synclavier pieces, now orchestrated, and there were some compositions specifically composed for the event.

The concerts were a success. The efforts from the early eighties with the LSO and the Ensemble Intercontemporain had given their results in establishing Zappa's name as a modern composer. All the uneasiness of the Boulez project was now gone. Probably more would have come of the project, had Zappa lived longer. Pieces by Varèse were recorded, several other pieces that aren't on "The yellow shark" were rehearsed, there were ad hoc experiments ... In 2000 the Ensemble Modern made a short tour with a second program, "Greggery Pecarry & Other Persuasions". Some more information on this program in the What's next and Ensemble Modern sections.

The yellow shark	
- Dog breath variations (chamber orchestra arrangement)	BS
- Uncle meat (chamber orchestra arrangement)	BS
- Outrage at Valdez	BS

- Times Beach	BS
- III Revised (string quartet/quintet)	BS
- The girl in the magnesium dress	BS
- Be-bop tango	BS
- Ruth is sleeping	BS
- None of the above	BS
- Pentagon afternoon	BS
- Questi cazzi di piccioni	1)
- Food gathering in postindustrial America	1)
- Welcome to the United States	2)
- Pound for a brown	3)
- Exercise #4	1)
- Get whitey	BS
- G-spot tornado	BS

1) Score handed over to the Ensemble Modern.

2) Idem, sample page reproduced in the "Yellow shark" CD booklet.

Part of the intro is transcribed in my study.

3) Idem, see also 7) for its theme.

63) CIVILIZATION PHAZE III, 1994

Zappa started working on this sequel to "Jazz from hell" from 1987 onwards. He kept working on it for years, partially due to all the increasing possibilities of the synclavier, partially because this project interacted with "The yellow shark". These possibilities were for instance extended irregular groupings, combining scores with keyboard entrances and the sampling of regular acoustic instruments as well as a bizarre collection of industrial and sewer sounds. In Zappa!, page 49, he's mentioning "And there are a number of ways you can enter the data into the synclavier. One is to play it on the keyboard [...] or you can type it in in music notation, which allows you to see staves on a screen. [...] Since I only have minimal keyboard technique, anything that I play in on the keyboard, I have to do it with the speed knob turned way down. Then I do a lot of editing to it after it's been entered in. But all those piano parts on "N-lite", - you know, those cadenzas and stuff? I played them".

Disc I is the more normally composed part. "N-lite" is a large example of using all the samples of funny sounds. On disc II improvisations and through composed sequences have a bigger role. According to the album liner notes a part of it is played by the Ensemble modern. Speaking for myself, I can't hear who's doing what, the synclavier samples of the acoustic instruments are too good.

Civilization phaze III	
- Put a motor in yourself	BS
- Reagan at Bitburg	1)
- Navanax	BS
- Xmas values, fragment	KS
- Amnerika	BS
- Buffalo voice, opening bars	KS

- N-lite, section	KS
- I was in a drum	1)
- A pig with wings	2)
- Hot & putrid, opening	KS
- Gross man, fragment	KS
- Why not?, fragment	KS
- Beat the reaper, fragments	KS

Three transcribed sections of "Put a motor in yourself" are included in this study.

1) Performance scores have been constructed for the Ensemble Ascolta in 2007. Transcribed sections from "Reagan at Bitburg" and "I was in a drum" are included in this study.

2) The score of "A pig with wings" was used for the "Greggery Peccary and other persuasions" CD by the Ensemble Modern. Two transcribed sections are included in this study.

64) THE LOST EPISODES, 1995

This was the last finished project Zappa worked on before his death. It contains a whole range of curiosities filling in the Zappa history, 30 tracks in total. "Lost in a whirlpool" is the oldest recorded piece of music, that has appeared on CD. It dates from 1958 with Zappa, his brother Bobby and Don van Vliet (the later Captain Beefheart) playing the blues. "The blackouts" from 1957 is a bit of surviving conversation.

Short but interesting are the three tracks from the early sixties movie "Run home slow", for which Zappa wrote the score. They are early examples of his interest in modern music and jazz. There's an excerpt from the Mount St. Mary concert from 1962, that also got broadcasted on radio (the original radio tape is lost, but a fan sent Zappa a copy). This event included the performance of "Opus 5", some other written material, improvisations, taped music and films being projected. Other pieces are for instance a "Sharleena" version from the "Hot rats" sessions with a violin solo by Sugarcane Harris, earlier 1972 versions of "Inca roads" and "RDNZL" and a 1978 synthesizer piece called "The basement music #1". The CD is accompanied by a 52 page booklet with detailed comments about the songs compiled by Rip Rense, based upon interview material with Zappa and band members.

The lost episodes	
- The Blackouts, fragment	KS
- Lost in a whirlpool, fragment	KS
- Take your clothes off while you dance	KS
- Tiger roach, end	KS
- Run home slow, theme and variation	KS
- Run home cues #3, opening	KS
- Any way the wind blows	KS
- Kung fu, opening	KS
- RDNZL	See 24)
- Inca roads	See 20)
- Sharleena	See 11)

65) LÄTHER, 1996

This three CD set shows Zappa's intentions for the last four Warner Bros. records in the shape of a four album box. It was meant as a huge integration project, featuring pop, jazz and different forms of orchestral music. Part of it live, part of it studio recordings from different years. The corresponding Warner Bros. albums are "Zappa in New York", "Studio tan", "Sleep dirt" and "Orchestral favorites". These issues don't completely overlap. "Läther" has some additional unreleased tracks and the Warner Bros. records contain more of the original tapes.

The "Läther" edition doesn't include the 200 Motels pieces "Bogus pomp" and "Strictly genteel", that are on "Orchestral favorites". The additional tracks comprehend two new guitar solos ("Down in the dew" and "Leather goods") and a handful of songs in an early state that would appear in other versions on records released between 1979 and 1981 ("A little green rosetta", "For the young sophisticate", "Trying to grow a chin", "Broken hearts are for assholes"). Included as well is an older experimental track, "Revenge of the knick knack people", and a collage called "Duck duck goose".

Läther	
- Green rosetta/Ship ahoy, section	KS
- Duck duck goose, section	KS
- Down in de dew, theme	KS

66) ZFT: FRANK ZAPPA PLAYS THE MUSIC OF FRANK ZAPPA, 1996

This is the first of a series of CDs released by the Zappa Family Trust (ZFT), that are made up of material from the tape vault, but aren't (finished) projects by Zappa himself. A large number of the included tracks are live or studio variants of the CDs mentioned above; the references to these earlier CDs for scores are left out. In 1993 Zappa stipulated that the three solos that he considered his signature solos should only be played by his son Dweezil. They were "Black napkins", "Zoot allures" and "Watermelon in Easter hay". Dweezil compiled this CD that has an early and the final version of each of these solos plus a blues improvisation from 1974. The earlier versions are "Black napkins" from 1975 (Ljubljana, Yugoslavia), "Zoot allures" from 1976 (Tokyo, Japan) and "Watermelon in Easter hay" from 1978 (Eppelheim, Germany). The "Zoot allures" version includes "Ship ahoy", just like the version on FZ:OZ, recorded a month before in Australia. Together with the blues solo in A you get some 38 minutes of unreleased soloing next to the three known versions.

FZ plays the music of FZ	
- Black napkins (1975), section	KS

67) HAVE I OFFENDED SOMEONE?, 1997

This is the second compilation CD that Zappa himself selected the songs for during his life. More by Rykodisc would follow. "Have I offended someone?" has half of the songs remixed or changed with different edits. It also includes unreleased live versions of "Tinsel town rebellion" and "Dumb all over". The first goes much like the one on "Does humor belong in music" from the same tour, but the "Dumb all over" version has its own characteristics.

68) THE MYSTERY DISC, 1998

This album stems from Zappa's idea to release the older albums as boxes when he had bought the mastertapes from MGM and Warner Bros., after years of proceedings. Three boxes have been available

via mail order in the eighties, two of them containing a bonus mystery disc. These "The old masters" multirecord boxes soon got competition from the CD versions and a contract for vinyl releases of individual albums.

In 1998 the material from the two mystery discs was released on CD. It's sort of a collectors' item, complementary to "The lost episodes", that was presented as vol. I by Zappa himself. It opens with the "Run home slow theme" in a different edit followed by the "Duke of prunes" theme, also part of the "Run home slow" movie scores. The majority is early sixties material, featuring for instance Captain Beefheart at Studio Z. It remains vague what would be vol. II of "The lost episodes", this CD or maybe he simply didn't have the chance to initiate vol. II. The Zappa Family Trust is feeding rumours about an upcoming vol. II however.

The mystery disc	
- Run home slow, theme	See 64)
- Original duke of prunes, opening	KS
- I was a teen-age maltshop, opening	KS
- Metal man has won his wings, section	KS
- Bossa Nova pervertamento, section	KS
- Speed-freak boogie, sections	KS
- Mondo Hollywood, opening	KS
- How could I be such a fool	See 1)
- Harry, you're a beast	See 3)
- Piece one	*)
- Piece two	*)
- Agency man	See 61)

*) Some scores had been copied for members of the BBC Symphony Orchestra, who played some pieces that would become part of the later 200 motels scores (see 12)).

69) ZFT: EVERYTHING IS HEALING NICELY, 1999

A CD with rehearsal tracks and try outs with the Ensemble Modern from 1991. The recordings weren't meant for release, but various tracks are of interest nevertheless. Four examples are included in this study. Apart from rehearsing printed scores the ensemble would do various experiments. Sometimes Zappa would make up a composition on the spot by presenting a melody and then instruct everybody what to do with it. Various people get the chance to play a solo. Some texts are recited, that Zappa found amusing, like a letter in a magazine about the piercing of genitals.

Everything is healing nicely	
- This is a test	1)
- Roland's big event/Strat Vindaloo, section	KS
- T'Mershi Duween (1991)	2)
- 9/8 Objects	1)

1) Score has been handed over to the Ensemble Modern during rehearsals. Transcribed sections are included in this study.

2) See 52) and transcribed bars from the 1991 version in this study.

70) ZFT: FZ:OZ, 2002

At the beginning of 1976 Zappa was touring with a five member band, the smallest number he would tour with. Relatively little had been released before with this band, being two songs on YCDTOSA and "Black napkins" on "Zoot allures". The band played in Australia for the second time and visited Japan just this one tour. "Black napkins" and the "Zoot allures" version from 69) are from Japan concerts. This CD is an entire two hours show from Sydney, Australia, and a welcome one. Because of the smaller band the sound changes and Zappa is doing a lot more of guitar playing than usual.

FZ:OZ	
- How could I be such a fool (1976), fragment	KS
- Kaiser rolls, theme	KS
- Keep it greasy (1976), section	KS

71) ZFT: HALLOWEEN, 2003

In 1978 Zappa was without a record contract and couldn't release any material himself. This ZFT audio DVD fills in this year with a selection from the four concerts around Halloween, held at the New York Palladium. It's the third year in a row with a Halloween concert well documented, "Zappa in New York" and "Baby snakes" are its predecessors. This DVD contains for instance the solo "Ancient armaments", that was used as the B-side for the "I don't wanna get drafted" single, and a 17 minutes medley of "Black napkins" and "The deathless horsie". All composed music is known and not much different from previous releases, so it's mostly the solos that make this DVD worthwhile.

Halloween	
- Ancient armaments, opening	KS
- Stinkfoot (1978), opening bars	KS

h) ENSEMBLE MODERN: GREGGERY PECCARY & OTHER PERSUASIONS, 2003

This is the third CD with the Ensemble Modern playing Zappa's music. Most pieces are known compositions, arranged by Ali Askin and Todd Yvega for the Ensemble. "What will Rumi do?" is a nice unreleased piece from the 1991 sessions. The CD contains nine instrumentals followed by "Greggery Peccary". Two synclavier pieces from "Jazz from hell" are included, that are fit for "normal" human performance. The Ensemble however also had the audacity to bite into synclavier pieces, that Zappa never intended for human playing. So "Put a motor in yourself" and "A pig with wings" are on their repertoire as well.

Greggery Peccary & other persuasions	
- What will Rumi do?	BS

A transcription of the closing bars is included in this study.

72) ZFT: QUAUDIOPHILIAC, 2004

Various pieces from the seventies in surround audio on audio DVD (4 channel recordings by FZ). It's half

known tracks mixed in surround sound, half unreleased music. The latter makes the DVD of interest also when you don't have four channel equipment. The oldest is a "Chunga's revenge" jam from 1970. The "basement music #2" is included, complementary to "#1" on "The lost episodes". Zappa used a section of it as background music in the "Baby snakes" film. The sound of these two synthesizer pieces is an oddity in Zappa's oeuvre. Quite interesting to hear Zappa taking such a side step.

Quaudiophiliac	
- Rollo (1975), sections	KS
- Chunga's basement, opening	KS
- Basement music #2, frame of the opening	KS

73) ZFT: JOE'S CORSAGE, 2004

With the Joe-series the ZFT began a number of archive releases, that fill in the Zappa history rather than that they offer new musical angles. Their appearance as normal music CDs is somewhat misleading and has caused irritations among fans. But one can always look up what's on them and if you don't like it, then don't buy it. In this case "Joe's corsage" fills in the year 1965. Recordings with the Mothers prior to the "Freak out!" sessions are rare. 1965 was described by Zappa himself as a year of poverty. The band played his music on stage, but had to keep doing covers as well in order to survive. This 35 minutes CD contains seven demo songs from 1965, that were used for obtaining a record contract. They are played straight ahead without overdubs, and otherwise don't differ much from their first releases on "Freak out" and later albums. A few live recordings have remained (three cover songs are included), but they are of a very poor sound quality.

Joe's Corsage	
- Motherly love (1965), opening	KS

74) ZFT: JOE'S DOMAGE, 2004

A rehearsal session from 1972, taken over from an ordinary cassette tape. The sound is dim, but listenable. The band is here rehearsing the material that would land on "Waka/Jawaka" and "The grand wazoo" with Zappa instructing things with his guitar on his lap. At the time he wasn't specifically thinking about two individual albums and the songs would get extended along the way. "Big swifty" for instance wasn't big at all from the start, but a second theme for "New brown clouds". The solos and the outchorus would all be added later on. There is one unreleased theme on this CD, played as a demo on guitar, and "The grand wazoo" theme with lyrics is a novelty ("Think it over").

Joe's Damage	
- Frog song (One shot deal), fragment	KS
- Think it over, sections	KS
- Another whole melodic section, section	KS

75) ZFT: JOE'S XMASAGE, 2005

After the raid into Studio Z, 1965, much of Zappa's tapes got confiscated. If he would have had the chance to release the takes he got busted for, he undoubtedly would have done that. The better parts from the Pal

records-Studio Z period have appeared on "Cucamonga years", "The lost episodes" and "The mystery disc". The ZFT is here releasing some more from these tapes, depicting life at Studio Z. The music included in this CD is little: two studio jams, one of the singles and two short collages of the Mount St. Mary type. The remainder is mostly conversations.

Joe's XMasage	
- Why dont'cha do me right (Cucamonga), section	KS
- GTR Trio, opening	KS

76) ZFT: IMAGINARY DISEASES, 2006

Concert recordings by the 1972 "Petit Wazoo" band, that for some reason never got released during Zappa's lifetime. They are much enjoyable anyway. In 1972 all on this CD was unreleased music. Various material got released in different forms later on, but the jazz band versions here sound different. There is much soloing on this CD, specifically Zappa himself on guitar. He worked on the material himself in the mid-seventies. A second one with material from the preceding "Grand wazoo" band got released in 2007.

Imaginary diseases	
- Rollo (1972), sections	KS
- Been to Kansas City in A minor, opening	KS
- Farther O'blivion, Cucamonga and Gregger sections	KS
- D.C. boogie, section	KS
- Imaginary diseases, sections	KS

77-78) ZFT: MOFO, 2006

Audio documentary about the making of "Freak out!", available as a two and a four CD set (not entirely overlapping). It's made up of alternative mixes and outtakes from the "Freak out!" sessions. This one includes the 1966 original album mix as CD 1 as opposed to the 1987 remix Zappa did for the CD release. The difference is notable, but not dramatic. It's mostly the degree the rhythm guitar is present. It has an old fashioned echo for today's standards, though it makes the sound sharper. More something for original Mothers worshippers. The outtakes on CD 2 are some leftover material and tracks split into basic tracks and overdub tracks. In the case of "I ain't got no heart" and "You didn't try to call me", these two stand as instrumentals as well. The four CD version is only available at www.zappa.com and offers more of the same plus interview excerpts. For have it all collectors the extras are: one unreleased song, some 1966 concert recordings (which are rare) and one edit from the Mothermania compilation (at that point unavailable in CD format).

79) TRANCE-FUSION, 2006

A third guitar solo CD, finished by Zappa himself in 1993 at the time he knew the end was near. Nine of the sixteen solos are from the last 1988 tour, the other seven were recorded between 1977 and 1984. The existence of this collection was known among fans from the beginning. Why its release got postponed for so long is unclear. Zappa still had his selective powers full at work. The CD offers another quality selection of his guitar playing on stage. Dweezil contributes again as he had done before on "Them or us".

Trance-fusion	
- Chunga's revenge, theme	See 11)
- Bowling at Charen, sections	KS
- Good Lobna, opening	KS
- Butter or cannons, section	KS
- Ask dr. Stupid, opening	KS
- Trance-fusion, opening	KS
- Diplodocus, intro	KS
- Soul polka, section	KS
- For Giuseppe Franco, section	KS
- Light is all that matters, opening	KS
- Bavarian sunrise, fragment	KS

i) ZFT: AAAFNRAA, 2006

A collection of 11 songs by Zappa and his four children, downloadable via iTunes. Of the five tracks by Frank Zappa himself, four are live versions from various dates, one is a remix.

80) ZFT: BUFFALO, 2007

Double CD featuring the 1980 Buffalo concert. In 1980 Zappa was in doubt about how to release the material in stock and considered a triple album ("Warts and all") as well as a single album ("Crush all boxes"). It became albums 30) through 34) and with this release added you can sort of say that a multirecord quantity is available. The Buffalo concert is excellent in presenting the various live variants the band played in 1980, as for instance the "Honey, don't you want a man like me?" version presented in this study. The only disadvantage is the sound quality, that for some reason is behind Zappa's own production standard as on 30).

Buffalo	
- Honey, don't you want a man like me?, opening (1980)	KS
- Pick me, I'm clean, section	KS
- The torture never stops (1980), sections	KS

81) THE DUB ROOM SPECIAL, 2007

Zappa compiled The dub room special as a video in 1982 from two TV specials. One was the 1974 KCET studios concert, that eventually went unbroadcasted. The other was the MTV "You are what you is" special featuring the 1981 Halloween concert in New York. He considered for a moment a soundtrack album as he had done for "Baby snakes" in 1983. The dub room special saw the light in 1987 on the video market, re-released in 2006 on DVD by the ZFT. A CD was announced, and now available. Since it's all officially released material from 1987 in another format, it can be seen as a CD by Zappa himself. On it are good alternative versions of 11 known songs, not entirely overlapping with the DVD, that presents more from the MTV concert.

The dub room special	
- Stevie's spanking, opening bars	KS
- Dog breath variations (1974)	See 62)/KS

82) ZFT: WAZOO, 2007

In September 1972 Zappa went on the road with a 20-piece jazz band for eight concerts. The double CD "Wazoo" presents the last concert held in Boston. A circular with Zappa presenting and describing the setlist is included. On the 90 minutes CD are seven of the 10 pieces of the tour. The differences with earlier releases lie in the big band arrangements, changing the sound and harmonies for the written out sections and allowing all members to play solos in turns.

The circular has an image of the title page of the scores-set all players obtained. At his house the closets must be full of such mostly handwritten scores, that only rarely got published in that form. In the case of the Wazoo program, several scores are now available for orchestras, of the others sections can be found in Ludwig's and my study (see the albums of first release).

Wazoo	
- Gregger Peccary mvt. I, interlude, fragment	KS
- Gregger Peccary mvt. III, guitar solo, section	KS
- Gregger Peccary mvt. IV/The new brown clouds, opening	KS
- Variant I processional march, opening	KS

83) ZFT: ONE SHOT DEAL, 2008

A smaller 50 minutes cross section from the live archive, over 10 minutes already known in DVD format. The accent lies on soloing and an early Yellow snow suite. The better new tracks are the original full length live guitar solo, that was superimposed on a new background on Joe's garage, and a variant upon "Yo' mama" called "Heidelberg". The latter was first released by Zappa himself on a promotional cassette called "The guitar world according to Frank Zappa", of which all titles are now available on CD. Regarding its dramatic expression this "Heidelberg" solo is a true competitor for "Yo' mama".

One shot deal	
- Occam's razor, section	KS
- Heidelberg, section	KS

84) ZFT: JOE'S MENAGE, 2008

The fourth release in a series of oddities. This one is a cassette tape recording of a 1975 concert, when Norma Jean Bell played sax with the Mothers for a while. The sound quality is less, though acceptable. Otherwise it's a fair concert recording, including the first versions of "Honey, don't you want a man like me" and "The Illinois enema bandit". Norma sings a little and plays a sax solo during "Chunga's revenge" with Zappa on rhythm guitar and taking up this kind of playing into his own solo.

Joe's menage	
- Chunga's revenge, rhythm guitar solo, section	KS

j) ZFT: AAAFNRAAA, 2008

The same idea as for i).

k) AMAZON.COM/I-TUNES: BEAT THE BOOTS, VOL. III, 2009

Around 2008 Gail Zappa talked about her idea of releasing a third volume of the Beat the boot series. From January 2009 onwards six new volumes can be downloaded as mp3 files at amazon.com and i-tunes. Though the ZFT spent not a single word on promoting its release, it is generally assumed that this is a collaboration between the ZFT and these internet distributors. Seen the status of these companies and the fact that they are reusing the same logo, it has to be. Regarding its content this set is of importance. It gives the earlier bootleg releases of the "I was a teenage maltshop" demo, "Twinkle tits" and the orchestral version of "Sinister footwear" a legal status. Though far from ideal, it's better than nothing.

Beat the boots, vol. III	
- Twinkle tits, section	KS
- Sinister footwear I-III, orchestra score	BS

85) LUMPY MONEY, 2009

An archive release with two different versions/mixes of both "Lumpy gravy" and "We're only in it for the money". Included is the earlier Capitol version of "Lumpy gravy" and some unused tracks from the corresponding sessions. Among them a 25 minutes collage of some written out material and various jazz improvisations. The 1984 version of "We're only in it for the money" gets a rebirth. Though most fans hate this one, it is official FZ material. Since Zappa himself intended the Capitol version to be released, about two thirds of this triple CD can be seen as original material, the other third contains bonus tracks from the vault.

Lumpy money	
- Foamy soaky, section	KS
- How did that get in here?, section	KS
- Unit 3a, sections	KS
- Unit 9, opening bars	KS
- Theme from Lumpy gravy/Duodenum, sections	KS

86) ZFT: PHILLY '76, 2009

A complete concert from the fall tour of 1976, preceding the "Zappa in New York" gigs with an augmented band. In this specific line-up the band was mainly known via the "Conceptual continuity" bootleg. Distinctive for this release is the presence of Bianca Odin as a vocalist. The ZFT invited her to write the liner notes. She would stay in the band for some weeks. Her rendition of "You didn't try to call me" stresses that Zappa could write sentimental love songs if he wanted to.

Philly '76

- City of tiny lights, opening	KS
- You didn't try to call me (1976), section	KS
- Manx needs women (Philly '76), opening bars	KS
- Rudy wants to buy yez a drink, section	KS

87) GREASY LOVE SONGS, 2010

This is the original vinyl version of 5), re-released by the ZFT. 5) today has a newly recorded bass and drum part. When you're looking for "cretinous simplicity", as Zappa described it, the original version comes out more outspoken in line with its intentions. Especially the drum part from 1968 with its simple beat, ticking with a little echo, had a mechanical repetitiveness, achieved by a tape loop. A few extras are included, like a Cucamonga recording of "Love of my life" and a longer version of "Stuff up the cracks".

Greasy love songs	
- "No, no, no", opening (1968 version)	KS
- Stuff up the cracks, section (1968 version)	KS

88) ZFT: CONGRESS SHALL MAKE NO LAW, 2010

Zappa's testimony before the Senate's committee from 1985 plus various interview excerpts. This is not a music CD, only some snippets of synclavier music are included (two or three minutes in total). Zappa himself used outtakes from the hearing for 44), with the accent lying on the senators speaking as Paula Hawkins and Ernest Hollings. Many interviews followed.

89) ZFT: HAMMERSMITH ODEON, 2010

A three CD set taken from the concerts Zappa gave at the Hammersmith Odeon, February and March 1978. It gives you a chance to listen to many "Sheik Yerbouti" tracks without the overdubs. It's less edited but much worth to be released. The versions can be different and the idea of being present at a live concert comes out better. The packaging is cute, referring to what would have been Zappa's 70th birthday. With "Zappa in New York" still unreleased, the bulk of the repertoire was still new for the audience. Maybe for that reason Zappa kept relying upon the "Dinah-Moe Humm - Camarillo brillo - Muffin man" finale for so long.

Hammersmith Odeon	
- I have been in you, opening bars	KS
- Flakes (1978), fragment	KS
- Dong work for Yuda, end	KS
- King Kong (1978), section	KS
- Watermelon in Easter hay (prequel), section	KS

I) ZFT: AAAFNRAAAA, 2010

The same idea as for i).

m) ZFT: PENGUIN IN BONDAGE, 2011

A Penguin in bondage execution from 1974 plus interviews. Downloadable via i-tunes.

90) ZFT: FEEDING THE MONKEYS AT MA MAISON, 2011

A mastertape from 1986 with the title in Zappa's handwriting on it. It contains three larger synclavier works of the collage type. The title track is entirely new. The other two tracks would eventually be first released on "Civilization phase III" in much shorter edits. As an extra to this mastertape, two more synclavier works from this period are included. It looks like Zappa was at one point on the verge of releasing this music himself, but eventually decided to continue working upon it, giving it the status of work in progress.

Feeding the monkeys at ma maison	
- Samba funk	BS/*)

*) Transcribed/arranged by Andrew Digby for the Ensemble Ascolta. A transcription of the opening bars is included in this study.

91) ZFT: CARNEGIE HALL, 2011

This CD does exactly what it says it will do: give you the opportunity to ear-witness most of the two concerts Zappa gave at Carnegie Hall in 1971. A 1971/2011 ticket is included for fun. Recording conditions weren't ideal in this period (this one is in mono), something you have to accept for lack of alternatives. The 1971 tour is now heavily documented since there were already Zappa's own three live releases available, a couple of tracks on YCDTOSA and the "Fire!/Montreux" bootleg from the "Beat the boots" series. Still this massive release offers enough to make its addition worthwhile.

Carnegie Hall	
- Brain police (1971), theme	KS

n) ZFT: AAAFNRAAAAAM, 2011

The same idea as for i).

92) ZFT: ROAD TAPES, VENUE #1, 2012

A live double CD with a 1968 concert, Vancouver, Canada, on it. This CD gets announced as venue #1 of an upcoming series of concerts where recording conditions were poor, semi-bootleg as Zappa himself wrote himself in the YCDTOSA booklets, and mostly excluded from his own releases. Because there are relatively few official live recordings from 1968, this one is welcome, giving you an idea of what an entire concert by the Mothers would be like at that time.

Road tapes, venue #1	
- Oh, in the sky, themes	KS

93) ZFT: UNDERSTANDING AMERICA, 2012

In 2012 the ZFT bought the rights back from Rykodisc, re-releasing Zappa's entire catalogue anew. Along with it the Rykodisc compilation CDs, like "Strictly commercial", are no longer available and the ZFT now includes this double CD compilation in their catalogue.

94) ZFT: FINER MOMENTS, 2012

A selection of solos from songs the Mothers of Invention used to play live in 1969 and 1971, combined with some experimental studio improvisations. The amount of unreleased material and the quality of some of its tracks make this one of the better archive releases as it comes to offering new angles upon Zappa's music. Some overlaps exist in the sense that "Uncle rhebus" is also known via the Beat the boots series, but now you can hear it with a better sound quality.

Finer moments	
- You never know who your friends are, section	KS
- Uncle rhebus, sections	KS
- The subcutaneous peril, sections	KS

95) BABY SNAKES: THE COMPLETE SOUNDTRACK, 2012.

See the DVD section. The soundtrack has been made downloadable via iTunes. Release #37 by Zappa himself already contains a number of titles in CD format. This is thus the whole soundtrack as music only and because of that it has been given a number in the official catalogue.

96) ZFT: ROAD TAPES, VENUE #2, 2014

The second release from a series of "guerilla recordings". The sound quality is indeed less, but acceptable. This one is from the Helsinki concerts from 1973, with Ian Underwood and Jean-Luc Ponty still in the "Roxy" band. We already knew this band from the "Piquantique" bootleg. Here the track list is much bigger, made up from the three gigs the band played at the Finlandia hall during this leg of the 1973 tour. As usual there are a few unreleased songs, version differences and many differences in the way the improvised sections get dealt with.

Road tapes, venue #2	
- Exercise #4 (1973), opening	KS
- Pojama prelude, section	KS
- All skate, sections	KS
- Village of the sun (1973), opening	KS

97) A TOKEN OF HIS EXTREME, 2014

This is the KCET TV special in full, first on released on DVD and next on CD as the soundtrack of the DVD. Half of it was used for the earlier Dub room special DVD/CD. Zappa got it broadcast in two European countries, thus this is official material by Zappa himself.

A token of his extreme

- Pygmy twylyte, solo opening	KS
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98) ZFT: JOE'S CAMOUFLAGE, 2014.

The fourth archive release from the Joe's series. This is a rehearsals recording from 1975 with a 7-member band, that eventually never actually performed. It's interesting material, though only a demo. Especially the two unreleased musical tracks are fine. The version differences between some other tracks in their very first stage and their actual releases on album are notable. Sometimes the sound quality is acceptable (though never good), sometimes more like a cassette recorder running in a corner.

Joe's camouflage	
- Phyniox (take 1), sections	KS
- Reeny ra, sections	KS
- Any downers, outro	KS
- Phyniox (take 2), fragment	KS

99) ZFT: ROXY BY PROXY, 2014.

A CD with material from the three Roxy concerts from 1973, not released on Roxy and elsewhere. In the liner notes Ruth Underwood expresses what goes for most posthumous releases. They are not as good as original Zappa CDs, but they can be nice material to listen to nevertheless. Some titles Zappa skipped for the Roxy album are present on this one. Fans had been pressing the ZFT for years to release more from the Roxy concerts and there would be more to come. See 102) and eventually the big one, release 111).

Roxy by proxy	
- Inca roads (1973), sections	KS

100) DANCE ME THIS, 2015.

One of the last projects Zappa completed before his death. It looked for long that its release got postponed indefinitely, but when the number 100 got near in the official CD catalogue, the ZFT thought this might be a reason to bring it to the market in 2015. The album knows contributions by Tuvan throat singers and one cooperation with Todd Yvega. Next to synclavier music via note or keyboard entries, this CD contains a large collage piece, called Wolf Harbor, 28 minutes in total. Listening to it is made easier by splitting it up into five movements, so you can select the number of movements you would like to hear at once. As in the case of "Trance-fusion", the delay in releasing it has nothing to do with a lesser importance. It's a masterpiece, once again coming up with new angles, as people who lived when Zappa was productive were used to.

Dance me this	
- Dance me this, sections	KS
- Pachuco gavotte, section	KS
- Wolf Harbor, fragment	KS
- Rykoniki, end	KS
- Piano, sections	KS

- Calculus, opening	KS
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101) 200 MOTELS - THE SUITES, 2015.

This is the version of 200 Motels Zappa had in mind for the 1971 Albert Hall concert. It's the orchestral and choral material from the 1971 album with half an hour extra music that didn't make it to the album. It got premiered in 2000 during the Holland Festival. This is a live recording with the L.A. Philharmonic from 2013. The new music and the much better sound quality make this release a major contribution to the Zappa catalogue. The scores are listed above at the 1971 album, also the ones that you can only hear on The suites.

102) ZFT: ROXY, THE MOVIE, 2015.

The DVD release of Roxy, the movie, got accompanied by a soundtrack in CD format as well. See the DVDs section.

103) ZFT: ROAD TAPES, VENUE #3, 2016.

Two totally different separate CDs at first carried the mark "release number 102", while Roxy, the movie, had no CD numbering at all. This situation has been resolved on the ZFT site with a re-numbering of these CDs, that I'm following here. Road tapes, venue #3, covers the 1970 tour, filling in a conspicuous gap. At some points the tapes contained defects, as explained in the CD leaflet. This band had a specific sound of its own. The improvisations show how the "Nancy and Mary music" from 11) got constructed.

Road tapes, venue #3
- King Kong/Igor's boogie *)

*) See 9) and 61) for the main themes, a fragment from the guitar solo is included in this study.

104) ZFT: THE CRUX OF THE BISCUIT, 2016.

A series of alternative recordings for "Apostrophe (')". There are no major differences. It simply gives you the opportunity to listen to the songs from this album and some other CDs once again with some passages going a bit differently. See CD 18) for the scores.

The crux of the biscuit
- Don't eat the yellow snow (live), opening KS

105) ZFT: FRANK ZAPPA FOR PRESIDENT, 2016.

An important release as it comes to new titles. The "Overture to Uncle Sam" sounds as a finished synclavier work for a CD, that couldn't be completed anymore. It can be very well played by itself, without knowing what "Uncle Sam" would be like, if ever Zappa got as far as composing this piece. "Medieval ensemble" is pretty interesting as it comes to the use of counterpoint. There are also things on it as another remix of "Brown shoes don't make it", that don't contribute much anymore when you already have the original.

Frank Zappa for president

- Overture to Uncle Sam	*)
- Amnerika, opening bars	KS

*) Andrew Digby from the Ensemble Ascolta is working on a performing score. Two transcribed fragments are included in this study.

106) ZFT: ZAPPATITE, 2016.

Following upon 93), a single CD compilation issue.

107) ZFT: MEAT LIGHT, 2016.

The 1969 vinyl mix of Uncle Meat, plus a series of different edits. Also included are the Uncle Meat tracks in a different following order, that Zappa had had in mind. King Kong is shorter in this version, while two other live solos would have been included, that eventually got skipped. Like 104) there are no major differences.

108) ZFT: CHICAGO '78, 2016.

A full concert from the fall tour of 1978, with Ike Willis in the band for the first time. "Paroxysmal splendor" is to a point an unreleased title. You can hear "Yo' mama" without the overdubs, maybe less overwhelming, but those E Mixolydian pedal solos he played during this song never fail to impress. "Twenty-one" is played as an independent solo, another unreleased track, serving as the concert opener.

Chicago '78	
- Paroxysmal splendor, sections	KS

109) ZFT: LITTLE DOTS, 2016.

A sequel to 76), again with interesting material from the 1972 tour. Much is improvised music, at one point a song is even created on the spot. The title track is peculiar atonal music, turning up in two versions. "Cosmic debris" gets performed too, one of the few connections between the years 1972 (jazz) and 1973 (pop music). Zappa could change directions with an amazing ease.

Little dots	
- Little dots #1, fragment	KS/*)
- Little dots #2, fragment	KS

*) A sample page from the original score is included in the CD booklet.

110) ZFT: HALLOWEEN 77, 2017.

A massive release with all of the six concerts held at the Palladium, New York, 1977. The complete concerts were released on a stick. Apparently in a limited edition, because it sold out quickly. The three-CDs version contains all titles from the concerts once. Many titles have been released earlier via 37) and 95), or the "Baby snakes" DVD, but this one is far more complete as it comes to covering these shows. And it's good to be able to hear the "Conehead instrumental" premiered as intended for these concerts.

Halloween 77.

- Conehead instrumental	KS
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111) ZFT: THE ROXY PERFORMANCES, 2018.

All of the four concerts held at the Roxy, 1973, plus a try-out concert and some studio sessions. Zappa liked to go on the road with enough titles to play two completely different shows, as he is doing here. Also from day to day new agreements could be made about what to do. So even with seven CDs, you don't get the idea that it's getting redundant. It turns out that "Dummy up" is a heavily edited version of what the band did during the try-out night. Because of three earlier releases one couldn't expect unreleased songs still to turn up. "That arrogant Dick Nixon" is new as it comes to the lyrics.

112) ZFT: ZAPPA IN NEW YORK DELUXE, 2019.

A five CD set of the five December 1976 concerts at the Palladium. Disc 1 is the original album, discs 2-5 are additional live recordings plus two studio recordings of The black page on piano. With his own re-release of 23) Zappa had already extended the album to a double CD. This one offers still seven more titles from these concerts not yet available, next to several alternative recordings.

Zappa in New York Deluxe	
- The purple lagoon, Be-bop tango part	KS
- The black page #1, piano version, bars 20-25	BS/KS

When preparing the 5th pdf version of this study, the following titles have appeared:

113) ZFT: ORCHESTRAL FAVORITES 40TH ANNIVERSARY, 2019.

114) ZFT: HALLOWEEN 73, 2019.

115) ZFT: THE HOT RATS SESSIONS, 2019.

They will be dealt with in the next update, following upon making the 5th edition available.

o) VARIOUS

Some music that Zappa scored out has not yet appeared on record in full. There are also a few examples of Zappa contributing a song to an album by somebody else, like "No more Mr. nice girl" for Shankar's "Touch me there".

Various	
- String quartet/quintet (None of the above)	1)
- Wind quintet/sextet (Times Beach I-V)	2)
- Number 6	BS
- Number 7	BS
- Opus 5	3)
- Guitar waltz	4)
- Mice, sample bars	KS
- Mo' mama	GB
- If only I could be your love again, section, from For Real!	KS
- No more Mr. nice girl (Shankar/Zappa), sections, from Touch me there	KS

- Improvisation in A, opening, from Adieu CA	KS
- The (unanswered) cluster, 1a	4)

- 1) Score handed over to the Kronos Quartet.
- 2) Score handed over to the Aspen Wind Quintet and the Ensemble Modern.
- 3) Played by the Pamona Symphony Orchestra in 1963. A transcribed section from the piano part is included in this study.
- 4) Printed in the Zappa! special issue of Guitar player.

DVDs AND MOVIES

Zappa's interest in filmmaking dates from the early sixties. The demonstration of a film was part of the Mount St. Mary concert from 1963 and next he started working on a science fiction movie called "Captain Beefheart versus the Grunt People", that never was realized. The films - scripts, concert footage and more - that got completed are:

- **Timothy Carey: The World's Greatest Sinner, 1962 (soundtrack by FZ).** Zappa admired Carey's movies and contacted him by simply walking into a set he was working on. Carey told Zappa he needed music for a low budget movie he was doing. Since Zappa was prepared to do it for free, a deal was made. It included orchestral works with the Pamona Symphony Orchestra and some rock band music. The title track got released as a single in 1963. The movie is available on videotape. See the Movie scores section of the main menu for examples from the soundtrack.

- **Don Cerveris: Run Home Slow, 1965 (soundtrack by FZ).** A low budget cowboy movie, starring Mercedes McCambridge. Of this soundtrack various sections have been released on CD. The quality of the tapes, recorded in 1963, is fine. See the Movie scores and Orchestral favorites sections for examples.

- **Burnt Weeny Sandwich, 1969.** A short 18 minutes documentary about the Mothers including the 1968 Berlin concert, that ended with a riot. There was police present backstage in advance and during the concert some rebellious students started shouting "revolution". Zappa responded with "no, evolution" and when things were getting uptight, the Mothers were forced to withdraw themselves. The footage was shown to L.A. students in a college hall, with Zappa present for a debate. Parts are incorporated in the later Uncle Meat movie. See http://globalia.net/donlope/fz/videography/Burnt_Weeny_Sandwich.html for its content and some screenshots like below.



- **200 Motels, 1971.** In 1970 MGM was prepared to offer Zappa a limited budget for making his own movie. It was shot in London in five days at the beginning of 1971. The music includes an almost absurd variety of chamber music, orchestral pieces and rock band songs. The conditions are often described as chaotic and the meaning of the film as inunderstandable, but that depends on how you look at it. It was Zappa's dream to realize this overall piece of art and he was going to finish it one way or the other. Not even half of the script got filmed and the bass player walked out just before the shooting, but Zappa kept his head cool and focused on what could be completed on the spot. The result is an entertaining movie made up of episodes about a group on tour. Below Ringo Starr as Frank Zappa (MGM movies).

- **Baby Snakes, 1979.** This is Zappa's second film to reach the cinemas. It's build around the Palladium concerts he gave in New York in 1977 with additional clay animations by Bruce Bickford, cartoons, interviews, repetitions and back stage stuff. It lasts almost three hours, including the most of one concert. The movie was completed in 1978 along with the preparations for the upcoming Sheik Yerbouti album. It got reserved reviews at first, I guess because the critics were in many cases unfamiliar with Zappa's music. Then three hours is asking too much. As a concert movie for people who enjoy Zappa's music, it's

excellent.

- **The Dub Room Special, 1984.** A video compilation, made up of two TV specials and once more clay animations by Bruce Bickford. The first TV special dates from 1974. The other is the concert MTV broadcasted in 1981 as "You are what you is", featuring Zappa dressed in a purple overall during his New York Halloween concerts. It has some additional interview material about the making of the video itself. The bonuses on DVD include a Valley girl documentary and a Dancing fool clip.

- **Does Humor Belong In Music?, 1986.** A straightforward concert video of the 1984 concert Zappa gave at The Pier in New York. Regarding the program it overlaps with the CD of the same title and YCDTOSA, but these are the specific executions of the songs at this concert. Spread out over this video, the mentioned CDs and Guitar, some 4 hours of the 1984 concert program are available, quite a lot. The video includes two short interview sections, one about Zappa's permanent diet of coffee and cigarettes, the other about what is required to become a Republican.

- **Video From Hell, 1987.** In this year Zappa set up his company Honker Home Videos in order to finish off footage that he had in his vault, but that never had reached the cinemas. Video From Hell is a compilation of the previous and upcoming material, as well as episodes of its own.

- **Uncle Meat, 1987.** The idea for this movie originated from filming the Albert Hall concert of 1968, featuring members from the BBC Symphony Orchestra. It included a little plot about the band splitting into educated score reading musicians and normal rock and roll players. The script for the second part of the movie was to be played by the Mothers and their associates, but Zappa was unable to raise enough funds to complete the movie. The last version of the script was about a monster called Uncle Meat (Don Preston) and a girl, who gets horny be being rubbed in with meat. It shows Zappa's permanent interest in bizarre forms of sex, also present in Joe's Garage and Thing-Fish. He could finish the movie as a video in the eighties with some complementary recent material.

- **The True Story Of 200 Motels, 1987.** During the five days that were available for shooting 200 Motels cameras were running all the time. Eventually Zappa edited two hours for the movie. The costs had passed a bit above budget, so in order to save some money all the remaining film tape got reused. Nevertheless Zappa was able to compile this documentary about the making of 200 Motels by making use of footage from before and after the actual shooting of 200 Motels. It includes performances by the 1971 and 1973 band.

- **The Amazing Mr. Bickford, 1987.** This one is all about the work by Bruce Bickford as it was included before in Baby Snakes and The Dub Room Special. It is accompanied by Zappa's modern music with the L.S.O. and the Ensemble Intercontemporain.

- **Classic Albums series: Overnite sensation/Apostrophe ('), 2007.** Documentary DVD with Dweezil Zappa behind the mix panel presenting these two good selling albums from the seventies. It features many interviews with the persons involved in making these albums and includes two unreleased live performances. The first is Montana from Roxy, 1973. The second is I'm the slime, taken from the bands appearance at the Saturday Night TV show, 1976. Dweezil lets us hear some of the individual tracks that the songs are made up of.

Ruth Underwood shows her copy of the score of "Rollo interior", the instrumental section of "Father O'Blivion" and demonstrates Zappa's use of 2-chords (called sus2/4 or (incomplete) 9th chords in this study). The opening of "The idiot bastard son" she plays, can be found in the Songbook, page 103.

- **The torture never stops, 2008.** This DVD is a more complete form of the 1981 Halloween MTV concert with 27 tracks (including the bonus). It was a collaboration between the then just started MTV

channel and Zappa. Since the broadcasting of the show was authorized, you can sort of say that a DVD edition of it also can be seen as an original Zappa release. A third of it is also known via other sources (The dub room special, YCDTOSA and the As an am bootleg). Both the early and late show on Halloween got filmed. They had completely different setlists, so the filmed amount was still much bigger.

Though it goes back over 30 years in my memory, I recall a funny Egyptian like dancing movement Zappa made during the concert as shown on Dutch TV. I didn't encounter it on the DVD and I think it stemmed from a Dancin' fool performance, though I'm not sure about that.



Sketch of a dance movement Zappa did during the MTV concert. Go from left to right and then backwards again. Do it a couple of times.

- **A token of his extreme, 2012.** This is the KCET TV special in full, from which half was taken for the Dub room special DVD from above. As an extra it contains Zappa's appearance at the Mike Douglas show from 1976.

- **ZFT: Roxy, the movie, 2015.** The Roxy concerts of 1973 got filmed by three cameras, but eventually nothing was done with the material in its aftermath. The reason appears to have been one of a technical nature, as explained in the CD booklet. Something went wrong with the synchronicity of the music and the pictures. Later on Zappa included a few parts from it in his eighties videos. The ZFT released a trailer in 2005 on the Baby Snakes DVD release. In 2006-2007 two pieces were shown during the Zappa plays Zappa concerts, featuring Montana and Dupree's paradise, with Bruce Fowler decomposing his trombone. You can (or could) download them at www.zappa.com.

In 2015 the job of resynchronizing the footage got completed by John Alberian and a larger release on DVD became possible. It's impossible to say what Zappa would have done with this material if this work could have been completed during his life, but this DVD captures the atmosphere of the Roxy concerts very well. At various points this DVD follows the Roxy album. There are no new titles included, but a number of songs haven't been released before in the version played at Roxy.

- **Eat that question, 2017.** A collage of interviews and concert outtakes, covering all of Zappa's career. It's not a ZFT release, but endorsed by them. This documentary was also presented in a number of cinemas as part of film festivals. It's subtitled "Frank Zappa in his own words" and the first official release of this type.

- **Summer 1982, when Zappa came to Sicily, 2013-7.** A documentary about the Zappa family visiting Sicily. They are hosted by Massimo Bassoli, talking about the 1982 concert at Palermo and visiting Italian relatives from Frank Zappa's father's side. First broadcast in 2013 on Italian TV and made available to the public in 2017.

There are various more concerts and TV performances that got an authorized broadcasting, so possibly this is just the beginning. Copies circulate in the bootleg circuit and on YouTube.

Unofficial DVDs

- **Frank Zappa and the Original Mothers of Invention, 1967-69.** A film made and distributed by Ed Seeman personally on e-bay. Ed Seeman worked with Zappa for the Uncle Meat movie. When this project halted, he got Zappa's permission to compile a film from the tapes he shot himself and to use Zappa's music from the albums from these years to accompany it.

- **Frank Zappa and the Mothers of Invention in the 1960s, 2009.** A documentary about the early Mothers of Invention, mostly done via former group members and journalists talking recently about the albums from the 1960s and how it was working with Zappa. Art Tripp, Bunk Gardner, Don Preston and Jimmy Carl Black get ample opportunity to express how they experienced this period. It's well done and a sort of a tribute to this band. To a point you could say they are entitled to such a DVD, especially since it turned out to be Jimmy Carl Black's last chance to do so.

- **Various TV broadcastings.** There is a handful of DVDs circulating with material from Zappa's TV appearances on them. I don't know the contracts for these shows and documentaries were made up, so I can't tell which are legal or who should take the necessary steps if they are not (the ZFT or the TV station in question). Some are of bootleg quality, possibly taken over from old home-made videotapes of the original broadcast, others are better palatable. The following are sold openly:

- Live transmissions (Saturday night live). Quality: poor.
- Live in Paris 1980. Quality: mediocre.
- Zappa in Barcelona (1988). Quality: good.
- The yellow shark (1992). Quality: good.

Copies from radio broadcasts exist too, like the Berlin 1978 concert double CD.

MISCELLANEOUS ITEMS

The on-line version of this study contains a page about the recent Zappa Family Trust activities, Dweezil's Zappa plays Zappa tours and tribute bands. Its content has to be updated every once in a while, so it's less fit for inclusion in a pdf edition. The following, however, is a constant item.

Corrie van Binsbergen

Handwritten musical score for "Zoot-Suit I, opening" by Corrie van Binsbergen. The score is written on ten staves, grouped into two systems of five staves each. The instruments are labeled on the left: Brass (top two staves), Bass guitar (third staff), Vibes (fourth staff), Guitar (fifth staff), Brass/Keyboard (top staff of the second system), Bass guitar (second staff), Vibes (third staff), and Guitar (bottom staff). The music is in 3/4 time and features complex rhythms, including triplets and syncopation. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "plus brass".

Corrie van Binsbergen, Zoot-Suit I, opening. Transcr. KS.

The interest by musicians in playing Zappa's music is ongoing, by tribute bands as well as by classical

ensembles. Due to his illness in 1993 Zappa was forced to refrain from visiting the "Zappa's universe" shows with many of his former band members participating. An audacious attempt at a tribute has been done by Corrie van Binsbergen, who wrote original material in the style of her admired composer. Corrie, a Dutch jazz composer and bandleader, included a tribute to Zappa in her 1997 album "Corrie en de grote brokken" (in English "Corrie and the big lumps"). It's a suite of five compositions, "Zoot-Suit I" through "V". In this page I've transcribed the first half minute of "Zoot-Suit I". The reminiscence of Zappa is intentional and well done. It starts with a variation upon the "Ich bin deine Tage und Nächte" theme from "Sofa" (German for "I am your days and nights"). In this study the "Zappa in New York" version of this melody is transcribed as the second guitar theme in the "Sofa" example from the Counterpoint subpage. The movement through various keys, the use of strings of fast notes are remindful of Zappa, as well as a harmonic surprise effect. In bar 3 the melody ends with G going to D. You might expect this to return in bars 8 and 9, but here the G moves to a 9th chord, E flat plus F and B flat. The instrumentation, especially the use of vibes, are also Zappa-stylish.

For further information about Corrie van Binsbergen you can visit her site, corrievanbinsbergen.com. The photo above of Corrie van Binsbergen is copied from an earlier version of this site, source unknown.

ON THE SHELVES

As massive as Zappa's available output may look, there is still an amount of material that at this moment is hard to get. This section mentions the better known works, currently unavailable on CD or DVD or in the form of a book. It deals with officially released music, broadcast shows and tv appearances, material intended for release and music otherwise distributed by Zappa himself. The list could be extended with songs as Solitude, only known via bootleg recordings. At the beginning of his career he was much keen on having his music performed and released. He also would accept less ideal circumstances. Towards the end this became to change. He left various open ends behind at the time of his death, specifically as it comes to his modern music. He could have commissioned a digital execution of Sinister Footwear or he might have released the existing performance nevertheless with as a footnote that it is no more than a demo of what the score intends. The ZFT since then hasn't shown much eagerness in playing all their trump cards at once. Dance me this got released as late as over twenty years after its completion.

Sheet music with no (complete) performances in the official CD catalogue.

- Sinister Footwear.

A major three part orchestral work, of which half has been released in rock band versions. Its only 1984 performance by the Berkeley Symphony Orchestra wasn't found good enough by Zappa for release on record. Its complete orchestral score can be ordered and it exists as well in the form of piano reductions. Among fans it's mostly known via the Apocrypha bootleg of the 1984 premiere, today also legally available as part of the Beat the boots III series.

- None of the above.

None of the above was originally a four part string quartet, written for the Kronos Quartet. They are the only ones who played this work in its entirety (1985). Thanks to zappateers.com for the description below of None of the above. For the Yellow shark album by the Ensemble Modern two of the four movements got reworked upon for string quintet. III revised is thus its third movement. None of the above must be its first movement, seen the duration times. Possibly Questi cazzi di piccione stems from this quartet as well.



2007-08-16
3
: Germany

Got this from DAD and as it was requested here:

<http://www.zappateers.com/bb/viewtopic.php?t=11135>

I thought now I can do something else than just leeching

SAN FRANCISCO, USA

Herbst Theater

12 April 1985

World Premiere

01-04 : aud > cass (unknown gen.) > wav > flac

05-06 : fm > cass (unknown gen.) > wav > flac

(b/c KPFA, 08 April 1985)

Uploaded by Uncle Meat, 2007.

FRANK ZAPPA [1940-1993] :

None of the above (1984)

01 I. (2:31)

02 II. (9:17)

03 III. (2:26)

04 IV (3:40)

05 I. (Synclavier Demo) (2:04)

06 I. (Rehearsal) (3:17)

Total 23'15

Kronos Quartet :

David Harrington : violin

John Sherba : violin

Hank Dutt : viola

Joan Jeanrenaud : cello

Topic from Zappateers.com.

- Times Beach.

Times Beach is another piece of chamber music that got premiered in 1985, this time by the Aspen Wind Quintet. Thanks to nytimes.com for the review below of Times Beach. Originally it was a five movements wind quintet, of which one part appeared to be unplayable at the time. Two of its movements got revised for wind sextet. In this form they appeared on the Yellow shark CD.

MUSIC: ASPEN GROUP PLAYS FRANK ZAPPA WOODWIND QUARTET

By JOHN ROCKWELL
Published: May 13, 1985

A CONCERT at Alice Tully Hall Wednesday served to introduce the Aspen Wind Quintet, one of the two winners of the 1984 Naumburg Chamber Music Award. The group played very well, deft and fluent if with a sometimes slightly too reticent flutist. Its members are Barli Nugent, flute; Claudia Coonce, oboe; David Krakauer, clarinet; Timothy Ward, bassoon, and Kaitilin Mahony, horn. But the newsworthy item about the program was the premiere - actually four-fifths of a premiere - of a newly commissioned woodwind quintet by Frank Zappa.

Entitled "Time's Beach," the four movements heard Wednesday lasted 23 minutes. For those who came in late, Mr. Zappa is the Los Angeles rock avant-gardist who founded the Mothers of Invention band. Long an admirer of Edgar Varese and a closet classical composer, he has come into prominence in the classical world in recent years since being championed by Pierre Boulez.


Many of Mr. Zappa's previous classical works, for all their craftsmanship and security within received modernist idioms, included electronics or came freighted with coyly defensive titles and program notes. For "Time's Beach," Mr. Zappa has stuck strictly to the classic wind quintet instrumentation and withheld any sort of movement title or explanation. (One was surprised, given this new-found austerity, that the piece itself wasn't called "Sonority Study No. 4" or some such academicism.) Given the disparity between Mr. Zappa's ornate sense of humor and his apparently stone-sober compositions, his reticence was probably all to the good. The four movements of "Time's Beach" heard Wednesday are certainly serious music; one wonders what the few teen-age "Zappa freaks" in the audience made of it. The idiom seems a little self-consciously earnest; one wishes Mr. Zappa could express his idiosyncracies more directly through sound -but then again, one wishes for that in his vernacular music, too. Still, this is virtuosic stuff, carefully thought out and interesting to attempt to follow.

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**(500) DAYS OF
SUMMER**

Review from the NY Times.

- Some ballet music.

A piece of modern music that the Mothers played live during their 1968 tour. It is only known via the The Ark bootleg from the Beat the boots series. Seen its nature it must exist on paper. It also must have taken some effort to learn to play this piece, so it's strange Zappa didn't include it on an official album. Some of

its phrases got re-used in Greggery Peccary.

- Mo' mama.

This is a solo Zappa once thought about for releasing. Steve Vai liked it enough to transcribe it for the Guitar Book. Rightly so, when you play it from paper.

- Various smaller works.

a) Waltz for guitar. An early academic 12-tone piece of one page.

b) Wind quintet. Included in the Prophetic attitude CD by the Concert Inpromptu & Bossini (1997). A little work of 42 seconds with the quintet playing in parallels. It's not related to Times Beach.

c) Number 6. A piece of chamber music, premiered on the same CD.

d) Number 7. Another work for chamber ensemble, included in the Omnibus Wind Ensemble CD with music by Zappa from 1985.

e) What will Rumi do? Released on the Greggery Peccary and other persuasions CD by the Ensemble Modern.

f) Pentagon Afternoon. In the Yellow shark liner notes Peter Rundel mentions that the released section is only a part of the total they had rehearsed.

Singles and albums, (currently) unavailable or still waiting to be released in the official CD catalogue.

- The Cucamonga years singles.

Once his career got ahead, Zappa was hardly interested no more in the dozen of singles he wrote or co-wrote from the Cucamonga period. The Mothers had Memories of El Monte on their setlist at the beginning and returned to Love of my life later on. These singles got some re-releases on CD by smaller labels, though never in a complete form.

- Beat the boots I-II.

In this case the edition was intentionally limited. This series of 15 (semi-)officially released bootlegs was meant for taking over the better part of the turnover from the bootleg market and has served its purpose. The few new bootleg collectors still not having them will get copies anyway.

- Smaller sections of music.

a) I was a teenage maltshop demo. Though only a demo (today part of Beat the boots III), it does contain a few minutes of otherwise unreleased music, that Zappa at that point intended for release. The project got declined.

b) Willie the pimp, part II (1971). This section was part of the Fillmore East album and got skipped for the CD version. It had the end of the solo with Zappa using the wah-wah pedal. He probably found it less interesting at second thought.

c) Junier Mintz boogie. A guitar solo used as b-side for the Tears began to fall single.

d) The guitar world according to Frank Zappa. A promotional cassette preceding the release of Guitar. It contains a minute or two of soloing that eventually got left out for the shorter definitive edits on the CD.

e) The black page, synclavier version. An extra that came along with an article in Keyboard player, in the form of a flexi single.

- Songwriting contributions by Zappa on other artists' albums.

a) Would you like a snack? Co-written with Grace Slick for Jefferson airplane loves you (different from the 200 Motels' song with this title).

b) If I could only be your love again. Written for For real by Ruben and the jets.

c) No more Mr. nice girl. Co-written with L. Shankar for Touch me there.

d) Improvisation in A with Frank Zappa. A solo for the Adieu CA album by Prazsky Vyber.

Scripts and books, that are out of print.

- Captain Beefheart versus the Grunt People.

A filmscript Zappa completed in 1969. He tried to sell it to movie companies, without success. Some typed-out copies circulate.

- The Frank Zappa songbook vol. I.

Books seldom stay on the market once their initial editions are sold out. The market left doesn't outweigh the costs of reprints and keeping them in stock. This also happened to the songbook from 1973. This doesn't mean it's less valuable. It represented an excellent selection of works from Freak Out till 200 Motels, combining both accessible material and complex songs. Most scores were piano arrangements by Ian Underwood, some were the original scores by Zappa, including some orchestra sheets.

- The Frank Zappa guitar book.

This large collection of guitar solo transcriptions by Steve Vai is also by long out of print. It contained 22 guitar solos from Zoot allures to Shut up 'n play yer guitar with the accent on the latter one.

- Them or us, the book.

The first of two books Zappa wrote. This one was only available via mail order at Zappa's own company. Today it can be ordered on-line. See the Them or us section at Planet of my dreams for the details and its content.

Videos, yet to be re-released on DVD.

The following videos have been available for years and still are easily obtainable via eBay for those owning a video player. Some private persons are using the opportunity by selling transfers to DVD format behind the counter, as long as they are not officially re-released on DVD.

- The world's greatest sinner (soundtrack by Zappa).

- Run home, slow (idem).

- Burnt weeny sandwich (a short film, only shown on some occasions, no video release).

- Uncle Meat.

- 200 Motels.

- The true story of 200 Motels.

- Video from hell.

- The amazing Mr. Bickford.

Broadcast shows and tv appearances.

There's a large number of performances by Zappa on radio or TV. For outsiders it's mostly impossible to know who has the rights of putting it on a CD or DVD. There are two instances where Zappa made a deal to release broadcast material himself. He used a VPRO documentary for The true story of 200 Motels. The MTV concert became part of the Dub room special video and the The torture never stops DVD by the ZFT. Copies of many TV appearances circulate among fans and can be found on youtube.com. In some cases bootlegs were made based upon such material. There are nowadays various DVDs available, whether legal or not.

Some of the better known broadcast music:

- Bicycle for two (1963). Zappa's appearance on the Steve Allen show. This was more a big joke.

- Mount St. Mary concert (1963). The whole concert of about one hour got broadcast on radio. A fan send Zappa a private copy (the original tape hasn't been kept), from which he selected an excerpt for The lost episodes.

- Stockholm concert (1967). A radio show from which the 'Tis the season to be jelly bootleg was taken.
- Paris concert (1971). This one partially overlaps with the Disconnected synopsis bootleg.
- Stockholm concert (1973). A TV appearance from which the Piquantique bootleg was taken.
- Saturday night live (1976 and 1978). Zappa was two times the main guest, performing a couple of songs with his band.
- We don't mess around (1978). A larger tv appearance with footage from two concerts in Germany. One of them corresponds with the At the circus bootleg.
- Live from Palais des sports, Paris (1980). A concert broadcast on French tv.
- Live from Barcelona (1988). A concert by the 1988 band on Spanish tv.
- The Valdez score/Outrage at Valdez (1990). A documentary and radio broadcast with a fifteen minute synclavier work.
- Peefeeyatko. A German documentary about Zappa working on the synclavier about 1990. You can hear various sections of his synclavier music from that time, both in the background and in the foreground.
- AAAFNRAA (1992). The Ensemble Modern rehearsing with Zappa in L.A. The music corresponds with the EIHN CD by the ZFT.
- The yellow shark (1992). A tv registration of one of the Yellow shark concert. Only the intro can't be found on the later Yellow shark CD, but it would be nice for an official DVD.
- Ein Leben wie ein Extravaganza (1994). A documentary on German tv with some footage from his visit to Eastern Europe.

LINKS AND LITERATURE

LINKS

Official site:

- <http://www.zappa.com>
The Zappa Family trust site, including facilities to order scores.

Reference pages:

- <http://globalia.net/donlope/fz>
An interesting site for fact finding, maintained by Román García Albertos.
- <http://www.arf.ru>
Maintained by Vladimir Sovetov. Contains an extensive bibliography.

Special subjects:

For giglists: see the Live recordings section.

- http://www.louielouie.net/blog/?page_id=2702
About Zappa's covers of and references to Richard Berry's Louie Louie.
- <http://www.edseeman.com/zappa>
Ed filmed the Mothers in the sixties and offers some clips in his site.
- <http://www.eluksch.de/frank-zappa-analysen-texte-links/zappa-examensarbeit-von-1983>
A college graduation study in German, originally written in 1983. It remained unpublished, till Elmar made it available to the public via his site in 2013.

Photos:

- <http://www.angel.dk/zappa/default.html>
Zappa photo collection by Jorgen Angel.

Forums and opinions:

- <http://www.zappateers.com>
- <http://www.killuglyradio.com>
- <http://forum.zappa.com>
- <http://www.markprindle.com/zappa.htm>

Ensembles and former band members:

- <http://www.ensemble-modern.com/english/index.htm>
Contains some information about "The yellow shark" and "Everything is healing nicely".
- <http://www.vai.com>
Vai began working for Zappa as a transcriber, doing the Guitar book, and later contributed with "impossible" guitar parts.
- <http://www.georgeduke.com>
This keyboard player of the famous Roxy and elsewhere band has made a successful career of his own. George died in 2013, but his site remains maintained.
- <http://www.projectobject.com>

Their upcoming fall tour from 2018 includes Napoleon Murphy Brock and Denny Walley.

- <https://www.facebook.com/Ensemble-Ambrosius-118760164839634>

Today the ensemble is on Facebook only. Their former site www.ensembleambrosius.com contained a study in Finnish about playing Zappa on baroque instruments. The black dots in it are universal.

LITERATURE

At this stage the literature section below is not bibliographical. I've spent most time transcribing, the search for literature has been of secondary importance.

Biographical:

- Frank Zappa/Peter Occhiogrosso. The real Frank Zappa book. Poseidon press, 1989.

The official biography, spoken on tape and finally edited by Zappa, written out by Peter Occhiogrosso. It's subdivided into subjects, as "Brittania drools" and "A family as a dada concept". Added all up it deals with about all aspects of Zappa's life. It's not restricted to his musical career and also covers his family life and political opinions. It's written in Zappa's personal style, humoristic, unpredictable, always arguing against things, using a lot of capitals and exclamation marks.

- Neil Slaven. Zappa, electric Don Quixote. Omnibus press, 1997.

A biography as it should be. Elaborate, informative, factual, not spoiled by a wish to publish personal opinions. Neil Slaven has done a good deal of literature research, resulting in a 350 pages work. A lot of journalist response to Zappa's albums gets quoted. In general journalists write positive about Zappa, but if you look at the reviews of individual albums they appear rather arbitrary to me regarding content. Someone as saying this or that, but you might as well say the opposite, often it doesn't even relate to the specific content of an album.

- Julian Colbeck. Zappa, a biography. Virgin books, 1987.

Written ten years before Neil Slaven's book, this one is less comprehensive. In representing the facts it's plain good. The tone of the book is a bit negative, Julian likes to point at things that didn't work out. Occasionally this works refreshing, but since Zappa is not the type to cover up failures, this tone is also somewhat superfluous.

- Michael Gray. Mother! is the story of Frank Zappa. Poseidon press, 1984 (1st edition) and 1997 (2nd edition).

Michael Gray's book has appeared in two phases. The first edition was written more than halfway Zappa's career. The second one has been published recently and now covers Zappa's whole career.

- Dominique Chevalier. Viva! Zappa. Omnibus press, 1986.

This one is a lot more interesting for its photos than for its text. It contains a fine picture collection, many are high quality publicity photos. Much is in colour.

- Kevin Courrier. The dangerous kitchen, the subversive world of Frank Zappa. Toronto, 2002.

- Greg Russo. Cosmic debris, the collected history and improvisations of Frank Zappa. Crossfire publications, 2006 (3rd edition).

A biography loaded with factual information. Two third is chronologically written, one third is about specific subjects. The Zappa history continues from 1993 onwards with some 20 pages with activities by tribute bands, the ZFT etc.

- Barry Miles. Frank Zappa. Atlantic books, 2004.

About a dozen biographical works have appeared till now, the last ones getting more and more of a copyist nature. But this one is original and a good one. It's built around many quotes from people who worked with Zappa including his family. Half of the book is about Zappa as a person, at some points you even get the idea of intimacy, like during Zappa's last days. Flaw in the book is that it is thus persistent in portraying Zappa's character negatively that it tends to get inconsistent with other facts. Exactly the same character trait Zappa has in his criticizing others.

Academic studies and articles:

- Wolfgang Ludwig. Untersuchungen zum musikalischen Schaffen von Frank Zappa. Verlag Peter Lang, 1992.

This academic publication hasn't received the attention it deserves. The general public doesn't read scores, nor do much rock journalists, and it's difficult to commercialize material as this. Wolfgang's study is only available in university libraries. Apart from the black dots, it also deals with sound and recording techniques, subjects that aren't included in my study. I'm giving a summary of it in a separate section.

- William Morris Price. An analysis of the evolution of Frank Zappa's Be-bop Tango.

A detailed study of the construction of the Be-bop tango. See the Roxy and Elsewhere section for a quote.

- Jonathan Bernard. The musical world(s?) of Frank Zappa. In: Expression in pop-rock music, pp. 157-210, ed. Walter Everett. New York, 2003. Examination of the different appearances of Dog Breath, A pound for a brown, Dupree's paradise and Sinister footwear in Zappa's oeuvre.

- Jonathan Bernard. Listening to Zappa. In interesting look at Zappa's music from various angles, introduced by a personal reflexion. In: Contemporary Music Review 2000, Vol. 18, part IV, pp. 63-103.

- James Borders. Frank Zappa's "The black page". In: Expression in pop-rock music, pp. 137-155, ed. Walter Everett. New York, 2003. Analysis of the various appearances of The black page throughout Zappa's career.

- Arved Ashby. Frank Zappa and the anti-fetishist orchestra. The Musical Quarterly, winter 1999.

An academic article about Zappa's orchestration. See the Them or us section for a reference.

- Ulrik Volgsten. Music, mind and the serious Zappa: the passions of a virtual listener. Stockholm, 1999. The Burnt weeny sandwich in my study shortly mentions what his main thesis is about.

- Martin Herraiz. O estranho perfeito, a musica orquestral de Frank Zappa. São Paulo, 2010. A study in Portuguese about Zappa's orchestral works.

- Brett Clement. A study of the instrumental music of Frank Zappa. Cincinnati, 2009. In my opinion his Lydian theory doesn't represent Zappa's diatonic instrumental music properly (see pages 554-563 of the 4th pdf version of my study or the Lydian theory item in the left menu of this site).

- Brett Clement. A new Lydian Theory for Frank Zappa's Modal Music. Music Theory Spectrum, Spring 2014, pages 146-166. In this article a reference to my study is made, saying that I found only 28 examples of Lydian. This is an incorrect formulation. The number 28 is a relative number from a random selection. It should not be confused with an attempt to estimate the total number of occurrences of Lydian. Besides, the pieces I identify as multi-scale can contain smaller sections as well. The point is the following order of scales: Lydian is not the central scale in Zappa's instrumental music.

- Brett Clement. Response to Kasper Sloots, 2015.

- Vu Nguyen. A historical overview, analysis, and wind transcription of Frank Zappa's "Sad Jane". Washington, 2012.

- Christopher J. Smith. Broadway the hard way: techniques of allusion in the music of Frank Zappa. On line publication (symposium.music.org, 1995).

- Jeffrey Daniel Jones. Frank Zappa and his conception of Civilization phase III. University of Kentucky, 2018.

Various subjects:

- Frank Zappa. Them or us.

The 1984 book by Zappa, shining another light upon the topics that occupied his mind over the past twenty years. Originally available by mail order, today distributed by Pinter & Martin Ltd., London.

- Zappa! Special issue from the publishers of Keyboard and Guitar player, edited by Don Menn, 1992.

This is a tribute issue, published shortly before Zappa's death. It's made up of a dozen interviews. It contains a large one of 40 pages with Zappa himself. Other persons who get interviewed are among others Kent Nagano and Gail Zappa.

- Guitar Player. Issues of February 1983 and October 1995.

The 1983 issue has an interview with Zappa about his recent "Drowning witch" album and much more. Also interviewed is Steve Vai, telling about guitar playing and his transcribing work for Zappa. The 1995 publication is about Zappa the guitar player.

- Charles Ulrich. The big note. New star books, 2018.

Background information about every recording Zappa ever did, landing on an official album. Of specific interest are the many quotes of people who worked with Zappa, that Charles has collected over a period of 15 years.

- Geoff Wills. Zappa and jazz. Troubadour Publishing, 2015.

This book focuses on the jazz factor in Zappa's music and his relationship with the jazz world.

- Patrice Zappa. My brother was a mother. California classic books, 2003.

A combination of a photo album and personal recollections of Patrice "Candy" Zappa about her brother Frank.

- Nigey Lennon. Being Frank: my time with Frank Zappa. California classic books, 2003.

An autobiographic book of a woman, who had a relation with Frank Zappa for some years and travelled with the Mothers as a trainee. An interesting angle. Though much of what she describes can't be corroborated, it's consistent with everything else. When you're looking for between the sheets gossip, it ain't there.

- Ben Watson. The negative dialectics of poodle play. Quartet books, 1993.

This is a series of personal interpretations and lyric explanations, meant to put Zappa into a larger social framework. Ben is also the self-appointed judge in the "Best companion to...". Maybe too much personal. Zappa himself however seems to have liked it, so that's a pro.

FZ QUOTES

Other composers and music in general:

- I listened to the Varèse record over and over [in 1957]; I looked at the cover for hours to obtain any bit of information I could gather. I couldn't really understand the musical terms, but I memorized them nevertheless.
- My second LP was one by Stravinsky. I found a recording of the "Le sacre du Printemps" in a low budget series by something like The World Symphony Orchestra. I loved Stravinsky almost as much as Varèse. Another composer, whom I greatly respect - I couldn't believe someone could write such music - was Anton Webern.
- While all other guys spent all their money on cars, I bought records (I didn't have a car). I went to second hand stores to buy jukebox records with rhythm and blues songs.
(Real FZ book, Ch. 2)

Photo to the right: Zappa being interviewed for the Today show, 1993.

- *Is there any type of music you hate?*
- There are certain things I'm not fond of, but hate takes a lot of energy. I'm not really fond of commercial cowboy music or contemporary country - the "Slick Willy" type of shit. And lounge music I don't enjoy.
- *Do you care for the old guys? ... Beethoven?*
- I have an appreciation for the skill of putting it together, but the sound of it is not something I enjoy, so...
- *Bach?*
- I just like the way it sounds. The same reason I like Varèse. But I wouldn't go out of my way to attend a Bach concert or buy an album of that kind of music... I don't start getting interested in so-called classical music until the early 20th century.
- *Indian music?*
- I've always loved Indian music. There was even a period in my life I thought "I must go to India to hear this music." Then I heard how many needles they had to give you, and what kind of diseases were lurking for you over there. I decided, "Well I'll just get the records instead".
- *What do you think of Don van Vliet's music?*
- The best of it is unbelievable, and the worst of it is under the influence of some really bad A&R people at Warner Brothers. But there are things on "Trout mask replica" that are unbelievable, and on "Clear spot" also.
(Zappa!, pages 44, 57 and 60)

Love and relationships:

- At the Whiskey a go-go [1967] I was introduced to Gail Sloatman. It lasted a few minutes, but (don't laugh) I fell in love and we went living together... We married a couple of days before my first European tour. Yes fellows, I do indeed have a tiny bit in common with my "brother in Christ" Pat Robertson - but I've never lied about it.
- Gail is also my best friend. If you can't deal with your husband or wife as a friend, you'll probably won't enjoy living together. Friendship (and I don't want to get sentimental here) is a very important dimension. I think a marriage without friendship is pretty boring.
- I hate love songs. I think one of the reasons for the bad mental health condition of the US is that people grow up listening to love songs. It's a training that in your subconscious creates a desire for a fantasy situation, that will never become real for you. People that buy this myth will feel cheated the rest of their lives... As they start dragging about love as a romantic concept - especially in the lyrics by the sensitive singer/songwriter type - we're even a step closer to a total mental breakdown.
- Am I a sexist? If you look at the number of lyrics I've written about "women in humiliating positions"

compared to "men in humiliating positions", then you'll find out that most of my texts are about stupid men. The songs that I write about women aren't meant as unreasonable attacks upon them, but are about things that happen.

(Real FZ book, Ch. 4, 11 and 14)

Rock critics:

- Most reviews of my albums bypass the musical content, because writers that have sufficient knowledge of music hardly ever write about rock 'n roll. Whatever image I have in the pop music business, it's mostly based upon opinions by people who aren't qualified to give such opinions at all.

- People who write articles aren't interested in how music is composed and why it's composed that way... Then when music is marketed, the attention shifts to the pseudo-personality of the artist, a blowing up of how that person behaves on stage.

(Real FZ book, Ch. 11)

Drugs:

- During a San Francisco lecture someone asked me "If you're against drugs then why do you smoke cigarettes". I replied: "For me cigarettes are food. I live my life by smoking these things, as well as by drinking this "black water" from this cup."

- The drugs subject gets raised again in every interview, because people simply refuse to believe that I don't use drugs. There appears to be a consensus in the US - because so many people from all sorts of professions are using drugs - that a person can't be normal if he doesn't use drugs.

- Americans take drugs as a special excuse to behave as an asshole. Whatever way they miscondacted themselves the night before, they'll always have the immediate answer that they were "high" doing it, so they can't be blamed.

(Real FZ book, Ch. 12)

Religion:

- I know you've probably all heard it, folks, but I'll say it once again: the American constitution states that church and state are separated.

- Everyone who claims that the Path to Justice is written out in a book (or pamphlet) is an asshole at least, or more likely, a fanatic, in the strict objective meaning of the word.

- If someone wants religion that's fine with me - I support your right to enjoy it. However I would appreciate it if you could show some more respect for people who don't want to participate in your faith, fulfillment or destination.

(Real FZ book, Ch. 16)

Politics:

- Politically I consider myself (don't laugh) a moderate conservative. I want a smaller less interfering government and less taxes.

- I think people are entitled to decide for their own future; people control themselves. I also think that in a democracy a government functions because (and only as long as), individual citizens grant that government a "temporary license to exist" - in exchange for a promise to behave. In a democracy you control the government, not the other way round.

- "Don't forget to register to vote".

(Real FZ book, Ch. 17)

LIVE RECORDINGS - BEAT THE BOOTS

When Zappa was invited to join The Soul Giants in 1965, shortly thereafter renamed as The Mothers, he already had some ten years' experience of being on stage. He loved to have his music performed in front of an audience and felt completely at ease in its presence, often making little speeches to the people present or inviting them to interact during various stage events. A distinctive feature during Zappa's career is the importance of live recordings. About half of his output is made up of tracks recorded live. From the start he would try out new songs on stage as much as in the studio. Up to half of a shows program could be new songs. Something most pop artists don't dare, since it is known that the people coming to a concert prefer to hear songs they already know. Zappa's audiences were accessible for this.

The concert program can be reconstructed thanks to the many releases by Zappa himself and some CDs by the ZFT, that did some good work in filling in some of the gaps Zappa left behind. Secondly there's a bootleg circuit of over a hundred concerts. Zappa's own opinion about bootlegs can be clear via the Beat the boots section. By counter-releasing some 15 bootlegs himself he assured that he would get the better part of its market. Whatever excuses people copying and trading bootlegs and other material may find, I'm not a saint myself, it remains illegal. I recently encountered a pdf file of published transcriptions of a Zappa album, hopefully gone or forced to go by now. It's nice for some to get it for free this way, but it undermines the possibility of getting transcriptions of Zappa's music commercially published. The positive thing about the work by some of the bootleg collectors however is that they help in filling in the Zappa history. Admittedly, in some cases, when there's no copy in Zappa's own archives, bootlegs or other types of private copies can contain unique material. The Mount St. Mary concert has been kept this way. I'm not a bootleg collector myself by the way, nor allows the copyright convention examples from unofficial sources.

The following books and sites are about the concert program:

- Greg Russo. Cosmic Debris, section 13. Crossfire Publications, New York 2006.
- Charles Ulrich's site. It includes a codes list of sources that confirm each show, like ticket stubs and press reviews. Assuming that it's all correct, this may very well be the most reliable source
- The FZ shows homepage. Created by Jon Naurin, maintained by Oscar Bianco.
- Frank Zappa giglist. Maintained by Kevin Boynton & Mick Peterson.

BEAT THE BOOTS

The systematic bootlegging of Zappa's concerts had been an annoyance for him for quite a while. Zappa even informed the FBI about it. In 1991/2 he decided to counterattack by making a deal with Foo-eee records to release two sets of them as "Beat the boots I" and "II", thus spoiling the bootleg market. The CDs of the first set were also sold individually, the second set was only available as a box (photo to the left, anonymous eBay posting). Both were distributed in limited supplies and aren't available in stores anymore. The CDs were replicas of the original bootleg albums, including the poor sound quality and cheap covers. At the backside the CDs had a hand with a hammer symbol on it as well as a little rhinoceros with a clothespin on his nose.

Because of the lousy sound quality and the numerous regular live compilations, mentioned in the You can't ... section, the additional value of these bootlegs is low. Some of them are more interesting from a historical point of view. The "Fire!" bootleg for instance covered the Montreux concert of 1971, when the concert hall burnt down. When the start of fire was noticed, we can hear Zappa asking everybody to stay calm and quietly go to the exit. Apparently there was no panic and the bootlegger followed the rest with his tape recorder. This one also includes "Sofa" in combination with "Stick it out", which explains the original intention of "Sofa", first to appear on "One size fits all", and also why this song as well as "Stick it out" on "Joe's Garage" is partially in German.

Zappa left the work of selecting and listening to the bootlegs to assistants, nor did he feel any responsibility for the content of the CDs. It was just the most effective way of getting back at the bootleggers. The CDs from the two "Beat the boots" volumes are listed in the section below as BTB I and II. Included are the four midi files from this series (on-line version). See the main menu for their transcriptions.

Without giving any publicity to it, the ZFT made a third series of six "Beat the boots" volumes available via amazon.com and i-tunes. Since 2009 they can be downloaded as mp3 files. The series didn't get much attention in the Zappa community neither, because the material stems from some of the better known bootlegs with historical material on them that many fans already owned. Still this release can be considered a minor break-through as it comes to making some of the more important bootleg recordings legally available. One of the included tracks for instance is the 1984 orchestral performance of "Sinister Footwear".

THE TOURING YEARS RELATED TO RELEASED LIVE RECORDINGS

Next is a general overview of the officially released CDs from the various tours. It's quite comprehensive as it is and covers most of the program. With the massive amount of tapes in Zappa's vault and the ZFT releases over the past years it will probably keep growing.

1965-1966

In 1965 the Mothers were playing in smaller clubs in the L.A. environment wherever they could. Zappa's initiative to play his compositions instead of only covers made life difficult. Two people were coming to aid. First Herb Cohen became interested in managing them, opening his connections for better stages to them. Secondly MGM agent Tom Wilson attended a Mothers concert at the end of 1965. With some demos and his personal faith he convinced MGM to sign a contract with the Mothers for five records. The first was to appear in the summer of 1966. Live recordings from 1965 and 1966 are relatively rare. The 1965 tapes are in a bad condition, nor are the 1966 recordings high tech. The first available Mothers concert that's more than some excerpts is the one they gave at the Fillmore West in 1966 as the opening act for Lenny Bruce. You'll have to go out of your way to get it together. Spread out over various CDs (including the 4 CD "MOFO" set) some 8 songs from this concert have become available. On "YCDTOSA Vol. V" for "The downtown talent scout", attributed to 1965, Zappa in all likelihood miswrote himself for the year.

Released:

- The mystery disc: 4 tracks
- YCDTOSA V: 1 track
- ZFT: Joe's corsage: 3 tracks
- ZFT: MOFO 2 CD set: sampler; 4 CD set: 5 tracks

1967

In the spring of 1967 Zappa moved to New York, where the Mothers became booked as the steady band for weeks in a row at the Garrick theatre. It was a small 300 seat movie hall in Greenwich Village, near to where Zappa and Gail had rented an apartment. The shows went under the title "Pigs and repugnant". Here the Mothers could practice the large amount of material they would record at the years end and develop various stage acts. Zappa wanted to do a live album from the Garrick performances, but MGM wasn't interested. There is a lot of footage however (without sound). Zappa had contacted Ed Seeman to film the Mothers, among others to prepare material for the Uncle Meat movie he had in mind. 14 hours of film over the period 1967-69 resulted. Ed himself compiled a 60 minute documentary, called "Frank Zappa &

the original Mothers of Invention, 1967-1969" from the footage. It can be ordered via <http://www.edseeman.com/zappa/>. Zappa bought all the film and used parts of it for "Uncle Meat", whereas the ZFT included a section on the "Overnite sensation/Apostrophe (')" DVD. Most is still unused in Zappa's vault.

During the fall the first European tour took place, a small one doing some cities in the U.K., Holland and Scandinavia. Here you get to the first live recordings to be incorporated in albums, like the saxophone solo Ian Underwood played in Copenhagen. It's also from this tour that a semi-official bootleg gives insight of how an early Mothers concert could be. The bootleg was taken over from a radio broadcast of a Mothers' show, so the sound quality isn't that bad. They were still doing covers and songs from "Freak out", but you can also hear the appearance of medleys and "King Kong", a song to be included in almost every coming tour. "King Kong" allowed the band to improvise.

Released:

- Uncle Meat: 3 tracks
- BTB I: 'Tis the season to be jelly

1968-1969

In 1968 the Mothers had become a successful live act. They could get rid of most of the covers and more and more started to play their recent, often still unreleased music in the form of suites or larger medleys. A 20-minutes piece could start up with a theme from one of the albums, followed by a solo, next a recently composed new theme, more solos etc. It's from the years 1968-1969 that most of the sixties live recordings stem, and it's a lot more this time. There's also footage in the form of the 1968 Albert Hall concert, filmed for the "Uncle Meat" movie. It's "soundtrack" on CD as "Ahead of their time" is the first official live registration of a Mothers concert. Next there's the Berlin concert, included in the short "Burnt weeny sandwich" documentary. The band had become bigger every year. Whereas the Mothers had started as a five member rock group, in 1969 they were a 10 piece band with brass and wind instruments, working on a contractual basis with a regular income. Halfway through 1969 Zappa had seen enough of it and decided to disband the Mothers in this form. Though only Roy Estrada and Jimmy Carl Black were its permanent members (apart from Zappa himself), the sixties Mothers band is by many fans and especially the critics seen as the authentic and most original one. To the right: FZ at a BBC special, 1968.

Since the break-up the relationship with the ex-mothers could sometimes be at ease - on various occasions they would work with Zappa again for a particular project - sometimes under strain about royalties. Zappa wasn't that inclined to release much from the sixties on "YCDTOSA", disc I of vol. V. being more a collection of oddities than an average concert registration. Various gigs were recorded, since he was thinking about a live Mothers album at the time, so it's thinkable that more is coming up. If the better parts of the bootlegs were put together on one CD with normal sound quality you'd have an interesting album. There is some unreleased material on the sixties bootlegs. The most interesting section is a piece of modern music, that Zappa calls "Some ballet music" on "The ark". In this case the bootleggers released something that Zappa was thinking about releasing himself (he had informed the audience that he was taping the concert, considering a live album). Then there are two songs, "No matter what you do" on "'Tis the season to be jelly" and "Whät" on "Electric aunt Jemina". Both sound familiar, so they probably are made up of traditional material from Zappa's fifties single collection he arranged and/or to which he added things. The "big tits" punch line on "No matter what you do" is undoubtedly Zappa. The sound quality on these bootlegs is listenable and "Electric aunt Jemina" is done pretty well. "Our man in Nirvana" includes a "King Kong" version of over half an hour (at the end it's faded out). The Mothers at that time had various members who would play solos and by alternating them you could get such long improvisations.

Released:

- Ahead of their time/Uncle meat movie
- YCDTOSA I: 3 tracks; IV: 3 tracks; V: disc 1

- The mystery disc: 6 tracks
- Burnt weeny sandwich: sections
- Weasels ripped my flesh: sections
- ZFT: Road tapes, venue #1
- ZFT: Finer moments: 7 tracks
- BTB I: At the Ark (1969)
- BTB II: Our man in Nirvana (1968)
- BTB II: Electric aunt Jemina (1968)
- BTB III disc II: 1 track; IV: 2 tracks; V 3 tracks

1969-1970

After disbanding the Mothers Zappa was without a regular band. In the autumn of 1969 and winter of 1970 he did a handful of concerts with the "Hot Rats" session musicians as "Zappa and friends". He spent most of his time working on film scripts and scores. "Captain Beefheart vs. the Grunt people" got written out in full, "Uncle Meat" was still unfinished and the music for "200 Motels" was to be orchestrated. An opportunity for a one time performance was offered by the L.A. Philharmonic, in combination with a rock band. Zappa was able to persuade the ex-Mothers for a small reunion tour, leading to this concert, but not for having them all participate in the Uncle Meat shooting. Don Preston would take the major part of the instantly rewritten script. Union regulations ruled out that Zappa was allowed to record the concert (a bootleg seems to exist however). No live recording from this intermission year have thus far appeared in the official catalogue. From 2009 onwards however, two tracks can be downloaded as part of the "Beat the boots" series.

Released:

- BTB III disc I: 2 tracks

1970-1971

In the summer of 1970 the contours for a new band were set. Ian Underwood had never gone. With George Duke a second educated keyboard player had arrived. Zappa had met Aynsley Dunbar in 1969, a natural talent behind the drums. He didn't read scores but made the drumset sound as if there were two drummers playing. When Flo and Eddie decided to join the band the vocals were taken care off. In effect Zappa thus liked their vocal capacities, that he started to write specific episodes for them, that were to become the core of the shows. In following order the little plays they performed became The groupie opera ("Fillmore East"), "Billy the Mountain" ("Just another band from L.A.") and the "Sofa" suite. The last set of songs used to be spread out over various official recordings, as a sequence only present on the "Fire!" bootleg till the ZFT released "Carnegie hall" in 2011. In its content it's blasphemous and Zappa may have thought that putting it on record this way could have got him in trouble again as in 1965. The band played for one and a half year, only to end rudely and abruptly because of a member of the audience throwing Zappa off stage. The coverage of this period is huge. Not only because Zappa now choose for recording much new material live, also because 5 of the 15 Beat the boots CDs are from these two years. The setlist is less immense as this quantity might suggest. There's already an overlap of titles in the official CDs. Most of this official material is from 1971. Zappa only started recording with a record in mind in June. The groupie routine however was already full on its way a half year before as the two December 1970 bootlegs show.

Occasionally you can encounter a solo that worked out well on the bootlegs, like the one below from "Call any vegetable". It can be found on the "Freaks and motherfu*#@%!" bootleg, recorded at the Fillmore East in 1970.

At the end of this CD there's a vocal version of "Holiday in Berlin", followed by a theme later included in "Inca roads" and another successful solo. These parts segue, as Zappa often does with his songs. The "Tengo na minchia tanta" bootleg was recorded at the same concert, also including this section, and is of a better sound quality.

Released:

- Chunga's revenge: 1 track
- Fillmore East, June 1971
- Just another band from L.A.
- Playground psychotics
- YCDTOSA I: 4 tracks; III: 1 track, VI, 3 tracks
- The true story of 200 Motels: some footage
- ZFT: Carnegie Hall
- ZFT: Finer moments: 2 tracks
- ZFT: Road tapes, venue #3
- BTB I: Freaks and motherfu*#@%! (1970)
- BTB II: Tengo na minchia tanta (1970)
- BTB II: Disconnected synapses (1970)
- BTB II: Swiss cheese/Fire! (1971, 2 CDs)
- BTB II: At the circus: 2 tracks
- BTB III disc II: 2 tracks

The "Disconnected synapses" bootleg stems from a 1970 concert in Paris, broadcasted in 1971 (still to the left). It includes a variation upon the theme from "Who are the brain police" from "Freak out!", followed by a smaller guitar solo. This specific track opens with a four times repeated rock bar. The same was done for the 1971 versions of "Dog breath" en "Call any vegetable", to be found on "Just another band from L.A."

Of the five bootleg CDs the sound quality of "Tengo na minchia tanta" is pretty good, up to the point that it offers an alternative version for Zappa's own "Fillmore East" album. "Freaks and motherfu*#@%!" is inferior to the previous one. The other two are dim. "Swiss cheese/Fire!" were two albums from the same show, the infamous Montreux concert, where the hall burnt down.

1972

Zappa assembled his 1972 jazz band via advertising among session musicians. It included not only the recording of the pieces he had written after his forced stay at home, but also a short tour. The musicians were mostly strangers to each other and made Zappa frown when they started playing chess while on the road. Touring started with a 20-piece band doing some concerts in Europe and the U.S., followed by 20 concerts in Canada and the U.S. with a band reduced to 10 members. They were promoted as The Mothers of Invention, but have become known as the Grand and the Petite Wazoo band. For decades this live band was only known via bootlegs. The above mentioned Charles Ulrich apparently lobbied the ZFT with success to get this material officially released. It became "Imaginary diseases" where he gets credited in the liner notes for his effort. This one contains tracks from the Petite Wazoo tour, for which Zappa had written a mostly new program, thus not coinciding with "Waka/jawaka" and "The grand wazoo". The larger part of the material for the Grand Wazoo got released in 2007 on a double CD, simply called "Wazoo". The ZFT has just started the selling of the CD "One shot deal" with another solo from the tour.

Released:

- ZFT: Imaginary diseases
- ZFT: Wazoo

- ZFT: One shot deal: 1 track
- ZFT: Little dots

1973-1974

At the end of 1972 the Wazoo band was disbanded as planned. In December Zappa returned to his earlier comrades Ian and Ruth Underwood, George Duke and Jean-Luc Ponty and added some new members to form what generally has become known as the Roxy band. Three early studio recordings with this band have appeared on "The lost episodes". Touring started in 1973 in the U.S., next Australia for the first time, Europe, and back to the U.S. for the fall tour. As more often Zappa waited several months before starting to record for a live album, so that the material would be well rehearsed. This time he chose the three December concerts at the Roxy club in L.A. to record most of the tracks for "Roxy and Elsewhere". Ian Underwood and Jean-Luc Ponty had left by then. Touring continued for the whole of 1974 with a repertoire that remained basically the same, whereas songs for One size fits all would be gradually developed. Since both Zappa and the fans enjoyed this band a lot, much more would be released in the eighties from the 1974 concerts. The complete concert the Mothers gave in September 1974 in Helsinki became vol. II of YCDTOSA. Footage exists in the form of the studio concert at KCET (half of The dub room special) and the recently released Roxy DVD with material from the film reels of the four concerts at The Roxy. In 2014 the ZFT gave this period much extra attention by releasing the A token of my extreme TV-special, material from the 1973 Helsinki concerts and a second CD with recordings from the Roxy gigs.

The two bootlegs are of some (historic) interest as well. "Piquantique" stems from a Swedish TV show, so theoretically it could ever show up with normal sound quality. It's the only available CD still to include Jean-Luc Ponty. Next is a section from the Be-bop tango version on this CD.

"Unmitigated audacity" is from the 10th anniversary concert, when the Mothers did a one time performance of a series of "Freak Out!" songs. It does little more than confirm that this event took place. The sound quality is even for bootlegs substandard.

Released:

- Roxy and elsewhere
- YCDTOSA I: 4 tracks; II: 2 discs; III: 1 track; IV: 3 tracks; VI: 1 track
- The dub room special: KCET tracks
- One size fits all: some basic tracks
- The true story of 200 Motels: some footage
- A token of my extreme
- ZFT: FZ plays the music of FZ: 1 track
- ZFT: One shot deal: 2 tracks
- ZFT: Penguin in bondage: 1 track
- ZFT: Road tapes, venue #2
- ZFT: Roxy by proxy
- ZFT: Roxy, the movie (CD/DVD)
- ZFT: The Roxy performances
- ZFT: Halloween 73
- BTB I: Piquantique (1973)
- BTB I: Unmitigated audacity (1974)
- BTB III disc V: 6 tracks

April-May 1975

When Captain Beefheart was without a record contract in 1975, he came knocking on Zappa's door,

willing to forget the accusations he had made in the press since their last collaboration in 1969 for "Trout mask replica". Zappa decided to go on the road with Beefheart for a small tour of some 20 concerts in the U.S. The two concerts in Austin, Texas, near the end of the tour provided most of the material for "Bongo Fury". Some overdubs and studio recording were added to complete the album with unreleased material. For this little tour "Bongo Fury" is the main entrance, one other track is present on "YCDTOSA" and nothing is included in BTB. At the end of the tour Zappa and Beefheart were again growing apart. The financing of the latter's "Bat chain puller" album became the reason for the break between Zappa and his manager Herb Cohen. This time Beefheart didn't initiate an open rift and has kept himself low profile ever since as it comes to Zappa.

Released:

- Bongo Fury
- YCDTOSA IV: 1 track

Fall 1975 - Spring 1976

During the fall of 1975 Napoleon Murphy Brock was the only remaining member of the Roxy band. George Duke had started a successful solo career and Ruth Underwood would make occasional contributions. When the formation of a new larger band didn't come off rapidly, Zappa decided to go on the road with a core of five musicians, the smallest number he deemed necessary for playing his music. It changed the repertoire as well as the sound drastically, with Zappa taking care of a lot of the parts on guitar himself. At first this tour only contributed on record for the "Black napkins" guitar solo to be found on "Zoot allures". This would change completely by the release of "FZ:OZ" by the ZFT with the almost complete concert held at the Hordern Pavilion, Sydney, Australia. This tour included the band's only visit to Japan, good for some solos on record and CD. It explains the Japanese characters on the Zoot allures album cover. Exceptional was also the one time visit to Yugoslavia with two shows in November. The "FZ plays the music of FZ" includes one track from the Ljubljana concert.

Released:

- Zoot allures: 1 track
- YCDTOSA III: 2 tracks; VI: 1 track
- Shut up 'n play yer guitar: 1 track
- ZFT: FZ:OZ
- ZFT: FZ plays the music of FZ: 2 tracks
- ZFT: AAFAFNRAA: 1 track
- ZFT: Joe's menage
- ZFT: Orchestral favorites 40th anniversary

Fall 1976 - Winter 1977

For the fall tour of 1976 Zappa changed personnel and complicated new material entered the setlist. For a month Bianca Odin (aka. "Lady Bianca" Thornton) formed part of the band as a keyboard player next to Eddie Jobson. She was good looking and apparently got fed up by sexist remarks thrown in her face by the audiences, only to appear on 1 track from "YCDTOSA Vol. VI" on Zappa's own CDs. "Philly '76" would change that drastically. In November Zappa did one of his two guest appearances at the Saturday night live TV show. Of the three songs the band played that night I'm the slime is present on the "Overnite sensation/Apostrophe()" DVD. Next the band took a break of a month to prepare for the four New York concerts of December. The band got augmented with seven members, just for this occasion, being six brass players and Ruth Underwood. Understandably, most released tracks are from these New York gigs. Nearly two hours of these shows are present on "Zappa in New York", with one track on YCDTOSA vol. VI. Touring continued in Europe, winter 1977. For most of the dates the band played as a five piece group

again; two medleys in this set up form the "Conceptual continuity" bootleg.

Released:

- Zappa in New York/Läther
- YCDTOSA I: 1 track; VI 2 tracks
- Shut up 'n play yer guitar: 1 track
- ZFT: Overnite sensation/Apostrophe() DVD: 1 track
- ZFT: Philly '76
- ZFT: Zappa in New York Deluxe
- BTB II: Conceptual continuity (1976)

Fall 1977 - 1978

This was the tour providing the basic tracks for "Sheik Yerbouti" with Zappa taking a leap regarding production techniques and sound quality. His second film for the cinema, "Baby snakes", was build up around the November Halloween shows at the Palladium in New York. Originally it was only shown on a few locations, remaining unknown to the majority of fans. Things got better with the video and DVD releases. Today "Baby snakes" offers the most complete and most varied concert registration on film. Most official recordings from 1977 are on these two sources. Meanwhile Zappa was at war with Warner Bros. and without a record contract, so fans would have to wait till 1979 for new material. For the fall tour of 1978 Vinnie Colaiuta replaced Terry Bozzio as drummer, otherwise things remained basically the same. Till recently little was available from this specific tour, with the ZFT jumping in the gap with their 2003 "Halloween" audio DVD. It features a lengthy "Black napkins - The deathless horsie" solo with Shankar as a guest player on violin.

Released:

- Sheik Yerbouti: basic tracks
- Baby snakes
- YCDTOSA IV: 2 tracks; VI 7 tracks
- Trance-fusion: 1 track
- ZFT: Halloween (1978)
- ZFT: FZ plays the music of FZ: 1 track
- ZFT: One shot deal: 1 track
- ZFT: Hammersmith Odeon
- ZFT: AAAFNRAAAA: 1 track
- ZFT: Chicago '78
- ZFT: Halloween 77
- BTB I: Saarbrücken (1978)
- BTB II: At the circus (1978)
- BTB III disc I: 4 tracks

The "Saarbrücken" and "At the circus" bootlegs were recorded shortly after one other, the latter derived from a show, twice broadcasted on German TV (still to the right). From that perspective the sound quality of "At the circus" is disappointing. It does include two amusing events though ("Seal call fusion music" and "I'm on duty"). "Saarbrücken" is better palatable and offers more tracks. Next is the opening and a section of the guitar solo from "Conehead" from that CD. See the Baby snakes section of the main menu for comment and a transcription.

Spring 1979 & 1980

Touring continued in 1979 in Europe. The three Odeon Hammersmith concerts in London were of specific

importance, for here the basis for "Shut up 'n play yer guitar" was laid. The "Anyway the wind blows" bootleg from the Paris gig shows why Zappa came to hate some of the bootleggers that much. It was professionally done including stereo. After a minute or two you get accustomed to the lesser sound quality. This one premiered several tracks that Zappa himself released in 1981.

Next the recording of the triple album Joe's garage was on the program. It used some solos from the last tour with newly recorded studio accompaniment and no crowd noise, so you won't notice their origin.

With all this work and the ongoing litigation, Zappa skipped the U.S. fall tour.

He reassumed touring in March 1980 in the U.S., followed by Europe, and, after a three months break, back in the U.S. for the last three months of 1980. With more contractual freedom than before, Zappa now contemplated boxes with live recordings, as he had wished earlier. It became a triple guitar solo box and a double album.

Released:

- Tinsel town rebellion
- Shut up 'n play yer guitar
- YCDTOSA I: 4 tracks; IV: 2 tracks; VI: 8 tracks
- Guitar: 2 tracks
- Trance-fusion: 1 track
- You are what you is: Sinister footwear solo
- ZFT: Buffalo
- ZFT: AAAFNRAA: 2 tracks
- ZFT: AAAFNRAAA: 1 track
- ZFT: AAAFNRAAAA: 2 tracks
- ZFT: AAAFNRAAAAAM: 1 track
- ZFT: One shot deal: 1 track
- BTB I: Anyway the wind blows (1979, 2 CDs)
- BTB III disc II: 1 track

Fall 1981 - Spring 1982

After a 9 months break touring restarted in the U.S. with a rhythm section remaining the same for the three tours to come, being Ched Wackerman on drums and Scott Thunes on bass. Guitar hero Steve Vai was present for doing "impossible" guitar parts. The Halloween show in New York got broadcasted by MTV. Various tracks are available on the Dub room special DVD/CD. Here you could see what would become problematic in Europe the next year. After years of doing audience participation routines and little lectures, for this tour Zappa chose to play just music and conduct several of the complex pieces included in the set list. Parts of the European audiences weren't responsive.

At first the tour was used for providing the tracks on three upcoming albums, that were recorded live. Otherwise these albums are mostly studio albums. On "Drowning witch" and "The man from Utopia" you can still hear the crowd noise, for the solos on "Them or us" this was mixed out. The releases from this tour were gradually becoming large when Zappa was running through his tape archive from 1987 onwards.

"As an am" is the lastly recorded bootleg from the "Beat the boot series" and an interesting one. It opens with playing cat and mouse with Zappa, quoting an interview episode about his annoyance about bootlegging. The next two numbers are of low sound quality. The first, then called "Young and monde" (later to become "Let's move to Cleveland") contains a long solo. It goes normal till halfway and then turns into weird repeated guitar figures by Zappa and Steve Vai. A bit similar to the ending of "That ol' G Minor thing again" on "Guitar", except here it's done more extravagantly. Steve Vai can undoubtedly explain how it can be done technically. The following three tracks on this CD are from the MTV concert and of good sound quality. They weren't on the official releases for long, so more or less be coincidence they were a good complement. In 2008 the ZFT released a more complete form of the MTV concert on

DVD, carrying the title "The torture never stops".

Released:

- Ship arriving too late to save a drowning witch: live tracks
- The man from Utopia: live tracks
- Them or us: solo tracks
- Guitar: 16 tracks
- YCDTOSA I: 8 tracks; III: 6 tracks; IV: 7 tracks; V: disc 2; VI: 2 tracks
- The dub room special: MTV concert tracks
- The torture never stops (MTV concert DVD)
- BTB I: As an am (1981)
- BTB III disc II: 4 tracks

1984

The 1982 tour was followed by a period of two years without touring, during which Zappa spent a lot of time getting his modern orchestral and chamber music recorded and/or premiered. In July 1984 another world tour started, six months of almost uninterrupted touring with some 70 gigs scheduled. At first Zappa compiled a CD, "Does humor belong in music?" with tracks from the tour he found successful, not specifically intended for the release of new compositions. As for the 1982 tour, the output would eventually become big.

In 1987 started the big cleaning up of the archives with volume I of YCDTOSA, announced to become a six volume series. It must have been an estimation, because Zappa continued to work on the series till 1991, including tracks from the last 1988 tour. He couldn't have known what the outcome of the 1988 tour would be from the start.

Released:

- Does humor belong in music? CD (tracks from various dates)
- Does humor belong in music? DVD (At the Pier concert, New York)
- Guitar: 14 tracks
- YCDTOSA I: 3 tracks; III: 16 tracks, IV: 14 tracks, VI: 5 tracks
- Trance-fusion: 5 tracks
- Have I offended someone?: 2 tracks
- BTB III disc II: 1 tracks; VI: 11 tracks

1988

After three years of being off the road, Zappa started the preparations for another world tour during the fall of 1987. The band rehearsed for 4 months in total for a repertoire of over 100 songs. The brass section was added during the last month, bringing the bands number up to 12 people. The "Broadway the hard way" started in February 1988 in the East cost of the U.S. and the continued in Europe from April through June. At that point tensions within the band made further touring impossible. Zappa, who as usual kept a distance and didn't socialize much, had hoped in vain that it would solve itself by itself. Besides he had problems of his own regarding his health. The whole U.S. west coast part was cancelled, leaving a huge loss.

The first CD from this tour came out rather quick at the end of 1988. Zappa spent much of 1989 selecting the best tracks for two more double CDs. Even after that not all of the tours setlist was released, leaving about a dozen songs in the closet.

Released:

- Broadway the hard way

- The best band you never heard in your life
- Make a jazz noise here
- Trance-fusion: 9 tracks
- YCDTOSA IV: 2 tracks; VI: 6 tracks
- ZFT: AAAFNRAA: 1 track
- ZFT: AAAFNRAAA: 2 tracks
- ZFT: AAAFNRAAAA: 1 track
- ZFT: AAAFNRAAAAAM: 1 track
- BTB III disc II: 2 tracks

1991-1992

After the 1988 tour Zappa would do only a handful of guest appearances on stage. He did two solos in Eastern Europe in 1991 at the time the Soviet troops were leaving step by step. The cancer treatment had visibly taken its toll, with Zappa walking with some difficulty and swollen up by medication. In Prague he played a solo with the group Prazsky Vyber with Vaclav Havel present in the audience. Next he played at Tabàn, Budapest. Both occasions are on video, the Prague solo also being released on CD as an "Improvisation in A with Frank Zappa". Regrettably this "Adieu CA" CD was released in the Czechoslovakian Republic only. Zappa boasted that he hadn't forgotten how to play the guitar as one wouldn't forget how to fuck, in fact he was playing unprepared and without callouses. It doesn't show and hopefully both solos will be available more easily in the future.

In 1992 he looked better but could only comply with dates if his condition allowed him to travel on a specific day. Of the five "Yellow shark" concerts, he could only attend two of them, appearing on stage as a guest conductor. Below to the left a still from the 1991 Prague concert (from "Ein Leben wie extravaganza"); in the middle a screenshot from the Budapest solo (Hungarian TV, "Zappatest" documentary); to the right FZ conducting The Ensemble Modern (ZDF pay tv registration).

THE LYDIAN THEORY BY BRETT CLEMENT

Around 2011 I got into conflict with Brett Clement from the University of Cincinnati, who published a dissertation on Zappa's instrumental music in 2009. The discussion deals with copyright, an alleged preference for the Lydian scale and the validity of a Lydian System theory, based upon this preference. Since it is my conclusion that Zappa's music follows no systems, this theory is in conflict with my findings.

I included an argument against this theory in the 2012 4th pdf version of my study, downloadable via this site. In the synopsis and introduction of the pdf file below you'll find my reasons for extending this argument to a larger downloadable file.

My argument re-stated as a separate pdf file:

<https://www.zappa-analysis.com/Refutation of the Lydian theory by Brett Clement.pdf>

In July 2015 Brett Clement wrote me to inform me that he has written a counterargument. It's a pdf of 11 MB, being my argument with a lot of comment from his side added in. At that point he wished to distribute it himself via e-mail with the following text (but made it directly downloadable later on):

"Brett Clement has written a response to the document above. If you are interested in reading it, please contact him at clementbrett6@gmail.com and he will reply with an email attachment."

In the meantime some comments have been posted at www.zappateers.com, which made Clement decide to make his counterargument directly downloadable:

https://drive.google.com/file/d/0B52KoM03Os1_T3RFZnJHY1BtM28/view?usp=sharing
https://www.academia.edu/18768957/Response_to_Kasper_Sloots

Though hard to read for non-musicologists, briefly summarized the Clement theory explains (regarding diatonic instrumental music):

- a) Why Zappa has a preference for some scales, while rarely using some others.
- b) Why some chords can be seen as characteristic and others as to be avoided.
- c) Why Zappa music lacks a sense of tragedy.
- d) Why Zappa is inclined to avoid the tonic in melodies, when playing in Lydian.

These four items are interrelated. It's the first study to present a theory about Zappa's music, an explanation of his instrumental music, much different from earlier studies, being descriptive. Because of that this study has been heralded as a break-through by a number of people. It's also written in a very erudite manner, using sophisticated language ("isomelism" instead of rhythmic variations, "chordal zone" instead of chords, various types of formulas etc.). Probably it's also the intellectual appearance of his study, that mesmerizes people.

The better thing about Brett's response is that it makes things clearer and better verifiable. I felt no urge to react at first, taking a pause from this discussion. After three years, when setting up the 5th edition of this study, I read it more detailedly and it's pretty interesting material. I've been largely using it to deepen some topics in my main study and add a number of new examples. In general I'm not raising new discussions, and people can check out the details by themselves, though at some points further comment seemed to be inevitable.

- Item a) is coming along below.
- Item b) is coming by in my Zoot allures section, Preferred and to be avoided chords.
- Item c) is coming by in my Guitar section, Scales and moods.
- Item d) is coming by in my Roxy and elsewhere section, Tritone restriction.

So far the Lydian theory has been well received. People simply seem to assume it must be correct and I also get the impression that some people don't want it be incorrect. For conceptual reasons they believe there has to be a system behind what Zappa does. In the long run I think it's inevitable that people start verifying things and, like me, detect the flaws in it.

GENERAL REMARKS

- In his response Brett is trying to shift the accent of his association with Russell's theory from a preference for Lydian towards a "vertical" approach. But that's not what he wrote earlier in his 2009 study and 2014 article:

As stated above, certain aspects of Zappa's music, including the preference for slow harmonic rhythm and improvisatory melody, seem tailor-made to Russell's theories.⁴⁸ More significantly, Zappa's approach to modality—particularly his preference for the Lydian mode—offers the potential for parallels. In fact, the Lydian mode can easily be considered the characteristic sound of Zappa's diatonic music. As will be seen, several additional points of tonality by means of an associated scale. Also, the ubiquity of the Lydian scale in Zappa's music would suggest another, more obvious relevance for the LCC.²³ That is, context alone advises that a theory of Zappa's diatonicism should strongly feature the Lydian scale. But what of Russell's attempt to place other dia-

Russell indeed only approaches music in a vertical manner, but that's not what this theory is about, nor does it have consequences for identifying scales in case of Zappa. Brett identifies scales in Zappa's music the same way as everybody before him. I'm also looking at pedal notes for identifying scales, rather than chord progressions, and so do Steve Vai in the FZ Guitar book and Zappa himself. In fact, in the list below, you can see Brett (in bold) doing the opposite by trying to use arguments from a horizontal approach to overrule the vertical approach, e.g.:

Project X (Bb) **X (Eb Lydian at the beginning)**

King Kong 1969 (Ab) **X (this is the IV chord in Eb Dorian)**

Black Page 1988 solo (F) **X (?; this is Bb Lydian, just as are all Black Page solos)**

I Come From Nowhere, intro and solo (F#) **X (I think this is the v of B minor)**

Catholic Girls, interlude (F#) **X (the bass's b7 is just a melodic borrowing; this is major key I-vi-V)**

That is, he's trying to ignore the bass pedal as tonic and explain the chord as a step from a different key. The actual reason for trying to shift the accent is that, over time, Brett himself has come to realize that his argument for Lydian being the central scale in Zappa's music is much weaker than he initially thought. Because of my e-mail exchange with Brett, I know more about what happened than what can be found in official papers, but I can't use that.

- The dominant 7th chord (Mm7).

Brett has written two arguments against the Mm7 chord. In 2009 he objects to its presence within a Lydian system, because its resolving tendencies would challenge the supremacy of the Lydian tonic. An example in Ionian from Holiday in Berlin is presented as not belonging to a Lydian system. A resolving Mm7 can happen in any diatonic scale. In 2014 Brett presented a rule for the Mm7 chord for his Mixolydian table. These two versions are different, but don't exclude each other. I'm referring to both. In his response Brett now states that he only objects to the Mm7 in Mixolydian, but does not withdraw his 2009 statements. You can't have it both ways. I didn't expect Brett to try something like this, otherwise I would have been more specific about these two versions. But suppose Brett would retrospectively be allowed to limit his objections to Mixolydian only, what then becomes of his Holiday in Berlin example? At first an example of something not belonging to a Lydian system and now it would be okay, because it's in Ionian.

- Repetitions.

Below Brett is calling guitar solos that are outtakes of a song repetitions. This is getting addressed at in my Guitar section at Variations on Sinister #3 and Trance-Fusion section at Butter or cannons. By Zappa himself in the Real FZ book, talking about the pleasure it gives building up a composition live, without knowing what the outcome would be. Only when a solo is using a pre-conceived theme, he would use the same title (for instance Black Napkins). Zappa's guitar solos seldom relate to the song they stem from. By listening to these solos by themselves it's mostly impossible to know what song they were part of. The fact that this is known is only because of bootlegs. You can't expect people to listen to for instance Chalk Pie and then react like isn't that a repetition of Zoot Allures. You may also consider the effort Zappa took in selecting them and the quality of his guitar solo CDs. I consider the word repetition in this context misplaced, mildly put.

THE PENTATONIC SCALE AND BLUES - PREFERENCE FOR LYDIAN

In his Response you can read Brett arguing that a large number of Zappa compositions should be labeled as pentatonic, distinct from Dorian and Mixolydian. Pentatonic passages are indeed occurring frequently, but they are about always embedded in a Dorian or Mixolydian environment. This discussion isn't real: it's not about OR but about BOTH.

The neutral description of what Clement is addressing himself to is Dorian or Mixolydian with pentatonic passages, a subcategory of Dorian or Mixolydian if you like. Brett can point at pentatonic bars, but that doesn't mean that these compositions as a whole can't be called Dorian or Mixolydian anymore. Related to this is his argument that blues can't be related to diatonic scales. For some examples with the details:

Burnt weeny sandwich section: The pentatonic scale in general.

Imaginary diseases section: The pentatonic/Dorian scale in blues pieces.

In note 54 from his 2014 article, he mentions:

54 In fact, Zappa's pentatonic melodies almost always eventually expand to a full diatonic scale. In other situations, the chordal and/or pedal zones supply the missing diatonic pitches.

So, in 2014, Brett was saying almost the same as I am. The real reason why he now states that pentatonic should be separated from Dorian and Mixolydian, is that, if you don't, also by his own counting Dorian gets above Lydian. It's important for him to maintain the dominance of Lydian, not only because he himself has stated this repeatedly, but others have been citing him for that too.

Charles Ulrich claims that "In both guitar solos and composed works, FZ used the major scale for melodies over chord progressions. But in static contexts, such as the aforementioned two-chord vamps, he preferred the Lydian mode." And:

F# in D dorian). Clement cites 'Yo' Mama' and 'One Man, One Vote' as examples of mixolydian²³ and the guitar solos of 'Montana' and 'The Torture Never Stops' as examples of dorian.²⁴

But in his Response you can find Brett saying that "The torture never stops" should not be called Dorian, but pentatonic:

The Torture Never Stops (G) X (Dorian elements for sure, but should be classified as minor pentatonic)

So this creates some confusion. Statistically Zappa's mostly-used scales are Mixolydian in case of major type scales, and Dorian in case of minor type scales ("static" or not, instrumental or not, it doesn't make much difference). Both of them occurring in comparable amounts. To me this is a statistical fact only. Major, minor and Lydian are often used as well, and, more importantly, they sound perfectly normal in the context of Zappa. Chanan Hanspal tries to support Brett's 2014 article by saying:

functional harmony. And since much of Zappa's diatonic music utilises the Lydian mode it makes sense to think of it as the parent scale. Clement aligns elements of the *LCC* with the

In his article Brett can only say that the Lydian scale is "ubiquitous", but in his Response it gets specified very detailedly why he thinks the Lydian scale is the central scale. Chanan does not mention the existence of this writing. For a scholar such behaviour is not-done. One should have a heart for data that are verifiable. Martin Herraiz also supports Brett's theory, beginning with citing the preference for Lydian:

2.3.3 A teoria Lídia de Clement

Clement (2009, p. 116) observa que, apesar de “não haver qualquer evidência de que Zappa tivesse conhecimento do Conceito Cromático Lídio”,

[...] Certos aspectos da música de Zappa, tais como a preferência por um ritmo harmônico lento e uma melodia improvisatória, parecem feitos sob medida para as teorias de Russell. Mais significativamente, a forma como Zappa aborda a modalidade – em especial sua preferência pelo modo Lídio – oferece o potencial para paralelos. De fato, o modo Lídio pode ser facilmente considerado o som característico da música diatônica de Zappa.¹⁰⁷

Which is the first citation from above at the general remarks, in Portuguese. Martin's study was written in 2010, when Brett's Response didn't yet exist.

KEYS IN ALL DIATONIC INSTRUMENTAL PIECES ACCORDING TO BRETT AND ME

In his response Brett is looking at all diatonic instrumental examples in Zappa's music, partly by commenting upon my examples, partly by setting up a list himself. The better thing about this effort by both of us is that it makes things verifiable. Below I've added some remarks by myself. In most cases I'm referring to the examples in my main study without further comment. Anyone can check these examples for him- or herself. In many other cases I'm pointing at the general remarks above. It also helped me to get rid of some errors by myself or to investigate some pieces more profoundly.

IONIAN "Sloots list". Brett's comment is in bold and an X means that he disagrees. My reaction is in Italics.

- Uncle Meat (theme 1, D, theme 2, Eb)

- Project X (Bb) **X (Eb Lydian at the beginning)**

See my example and description.

- Peaches en regalia (many) **(only 1, E)**

The main object of this exercise is listing titles that are using certain scales. When there's an agreement upon one type of scale happening, I'm refraining from discussing the number of tonics.

- Son of Mr. Green Genes (C) **(only a brief tonicization)**

- Holiday in Berlin, theme 3 (D) **(okay, but I wouldn't classify this as modal music; the second module even uses chromatic chords)**

- Toads of the Short Forest (A) **X (Mixolydian)**

See my examples and description. It's notated in A by Zappa (when it was titled "Arabesque"). The Weasels version is indeed better identified as Mixolydian.

- Dwarf Nebula (A) **X (no clue how this could be A Ionian)**

See my example and description.

- Rudy Wants to Buy Yez a Drink (interlude) (C) **X (common-practice tonal; not modal)**

Toying with words. See below at the Sheik Yerbouti tango for terms like "functional".

- Would You Like a Snack? Intro (C) **X (this is better analyzed as Lydian; in Holiday in Berlin, intro, F# appears in the accompaniment)**

Both are possible when the F/F# isn't actually played

- It Might Just be a one shot deal (solo) (G) **(it's worth noting that this is not a Zappa solo)**

- Waka/Jawaka (F/D/E) **X (the only one I possibly see is D Ionian at the very end)**

See my examples and description. Since Brett is also hearing D Ionian, I see no reason why it shouldn't be a good example in his own list.

- Blessed Relief (F/E)

- Fifty Fifty (Db) **X (the guitar solo? Too chromatic to determine. Plus, the Db chord is functioning as the bII chord of C Phrygian dominant).**

See my examples and description.

- Apostrophe (C) **X (this is simply the bVII chord in D Mixolydian)**

See my second example. D Mixolydian involves an F#, C Ionian an F natural. It's the bass player making this switch in bars 5-6 of my second example, while Zappa simply avoids the F/F# over C. In this case the distinction isn't sharp.

- Echidna's Arf (E) **X (where? If Sloots means the beginning, this is E Lydian)**

See my example and description of the beginning. Both E and E Lydian are applied.

- Don't You Ever Wash That Thing, theme (C)

- Inca Roads (C) **[KS: I forgot to include this in my list, but since it isn't in Brett's list of Ionian examples, he disagrees]**

See my example and description of the opening bars.

- Sofa (C) **(okay, but see the discussion in Clement 2009, 157)**

- RDNZL (many) RDNZL, guitar solo (A) **X (no, its Lydian; why the conflict between this analysis)**

and the Lydian analysis below?)

See my examples and description. The mingling of closely related scales is getting pointed at at large in my Guitar section. That's not a "conflict", but noting what's happening.

- Zoot allures, central theme [KS: Brett forgot to copy this example into this list. Since it isn't in his list of Ionian examples, he apparently disagrees.]

See my example and description.

- Flakes, interlude (E) **(yes, but it's noteworthy that Zappa does not solo over this vamp)**

- Strictly Genteel (D)

- Duke of Prunes (E) **X (I think this brief moment is Mixolydian)**

See my Duke of prunes (1975) example, bars 18-21.

- Watermelon in Easter Hay (E)

- Treacherous Cretins (A) **X (no, the notes are A B C# D E F G; how is that Ionian?)**

I'm citing Zappa's interpretation. I agree other interpretations are possible.

- Frogs with dirty, outro (A) **X (not a good modal example; plus, no scale degree 4 is used)**

See my example and description. I agree in the sense that it isn't a bright example.

- What's New in Baltimore (E) **(the solo?)**

See my example and description.

- Let's Move to Cleveland (C) **X (Lydian: why the conflict with the analysis below?)**

See my example and description.

- In-A-Gadda-Stravinsky (D) **X (polyscalar)**

See my examples and description, where I'm calling it an example of mingling of closely related scales.

It's not in conflict with calling it polyscalar.

- Dupree's Paradise (B) **X (no clue)**

This is getting described in my YCDTOSA vol II section. It deals with the block where sometimes the E, sometimes the B is getting the accent of being the pedal note.

- Uncle Meat (1973) (Eb) **X (repetition: see Uncle Meat)**

This title is included because of version differences, that affect the keys. I agree that the Eb pedal section didn't change significantly.

- King Kong 1971/82 (Bb) **X (where?)**

See the second example from my YCDTOSA section.

- Let's Make the water turn black (C) **X (not modal Ionian, this is functional C major)**

Toying with words. See below at the Sheik Yerbouti tango for the term "functional".

- Black Page 1988 solo (F) **X (?; this is Bb Lydian, just as are all Black Page solos)**

See my example and description. Like Brett I'm following the "vertical" approach. In this case it would be very odd to take the Bb as pedal note instead of F.

- Epilogue (Ahead of Their Time) (Ab) **X (Db Lydian)**

See my example and description.

- I Was a Teenage Maltshop (C) **X (how?)**

See my example and description.

- Agency Man, intro (C/G) **X (C major functional tonality, not modal Ionian; obviously an example of parody)**

Toying with words. See below at the Sheik Yerbouti tango for the term "functional".

- Harmonica Fun (Bb/F#) **X (this is not worthy of inclusion)**

When you're writing a theory about instrumental music, all examples should be considered. See the You never know who your friends are example from my main study for its relevance (though not including the Harmonica fun section).

- Rollo (many) **X (where?)**

See my examples and description.

- Basement music #2 (D) **X (very rare use of major pentatonic D E F# A B)**

See my example with the C and G being included too. But it's D Mixolydian instead of major.

- Farther O'Blivion, opening 1972 (E) **X (where?)**

See my example, bars 41-42, and description.

- Bavarian sunset (E) **X (okay, but Dweezil establishes this mode)**

Then not so fast with Xs.

- Greggery Peccary 1972 mt1 interlude (D) **X (this is on-the-spot improv by the band; mode not controlled by Zappa)**

The outlines of such improvisation blocks must have been agreed upon in advance. There are patterns establishing keys.

- What's The ugliest Part of your body (LM) (G) **X (not modal; this is obviously a doo-wop parody)**

Toying with words. See below at the Sheik Yerbouti tango for terms like "functional".

- Flakes 1978, instrumental section (E) **X (repetition: see Flakes)**

See my examples and description, this version is quite different.

- Uncle rhebus (Finer moments) (Eb) **X (the Uncle Meat quotation?; if so, shouldn't be counted again)**

See my description of this piece. Uncle rhebus is re-using material from Uncle Meat and King Kong, but its construction is thus awkward that it needs attention upon its own merits. And it's a one-time only approach, as happening more often in Zappa's music.

- All Skate (A) **X (blues)**

See my example and description. Blues has been addressed at above.

- Phyniox (Ab) **X (modally ambiguous)**

See my examples and description.

- The world greatest movie same #1 (D) **X (the music used in Holiday in Berlin? If so, repetition)**

See my examples and description.

- No more mr. nice girl (E) **(I'd be willing to bet Shankar wrote this theme)**

DORIAN "Sloots list"

Hungry Freaks, Daddy (solo) (A/B) **(also minor pentatonic system)**

Invocation and ritual dance (C#/E)

Duodenum (G) **X (not purely modal, but includes chords borrowed from different modes (Dorian: i-IV Harmonic minor (bVI-V) Aeolian: bVI-bVII-I Phrygian: bII-bIII-I; notice also that it includes non-diatonic chords I and V)**

Toying with words. See my first example with bars 1-6 being in Dorian (G should be E). What would be the conflict with "Dorian: i-IV"?

Oh No, Theme 1 (E)

Take Your Clothes Off (E) **(not sure where Sloots gets this key; at most, this is a "secondary Dorian tonicization" of ii in C Major; I'm using the key from YCDTOSA vol. 6; notice that the music after the opening Dm-Em progression is clearly in C: iv (borrowed chromatic chord)-I-vi-ii-V-I)**

See my example with the 1961 performance (transposed up on Lumpy Gravy). And if Brett finds it's major, than why shouldn't it be included in his own list of Ionian?

Nine Types of Industrial Pollution (Bb)

Dog Breath Variations (E) **(why the conflict with the L/M analysis of "Dog Breath" below? I'll allow it, since the Yellow Shark version is clearly Dorian in the introduction section) (also, there's a hint of D major here)**

Prelude to King Kong (F#)

Ian Underwood Whips It Out (Eb) **X (this is obviously atonal)**

See my example and description.

King Kong 1969 (Eb)

Peaches en Regalia (many) **(really only B Dorian, others are part of sequence)**

Willy the Pimp (A) **X (minor pentatonic primarily, a few Dorian touches)**

Pentatonic has been addressed at above.

Son of Mr. Green Genes (D/Bb) **(not Bb; Zappa does many different things over the Bb chord;**

overall, it is consistent with blues minor pentatonic playing)

Little Umbrellas (D) **X (it is some kind of D minor tonality, but not modal)**

See the Hot rats guitar book and my description.

Gumbo Variations (G) **X (this is simply the blues scale in G, not clearly Dorian or Mixolydian)**

See my examples and description.

Aybe see (Db) **X (I think this is improv from Ian Underwood, not composed by Zappa?)**

I'm not trying to make such distinctions. There's about always an improvised element in his recordings with Zappa himself being responsible for the end result.

Get a Little (E)

My guitar (interlude) (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

The Orange County Lumber Truck (F#/G#) (C#)

Transylvania Boogie 1970 (E) **X (not sure where Sloats gets this; if it is the last section he's labeling, this clearly A minor pentatonic with an occasional Mixolydian elements added in)**

See my examples and description. There's some ambiguity about some sections being in A Mixolydian or E Dorian.

Road Ladies Solo (D) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Twenty Small Cigars (E) **X (possibly, but not enough info to say for certain)**

See my example. Bars 1-8 are brightly Dorian, next it starts to fluctuate.

The Nancy and Mary Music (Eb/D) **X (repetition: this is from King Kong) (also, primarily minor pentatonic)**

Pentatonic as well as repetitions have been addressed at above.

Chunga's Revenge (D)

Little House, intro (A)

Lonesome Electric Turkey (D) **X (repetition: this is King Kong live)**

See above at the general remarks for the word repetition.

Magic Fingers, solo (A) **(okay, but the song as a whole should be classified as blues minor pentatonic)**

Call Any Vegetable, solo (A) **X (minor pentatonic; there are some Dorian elements in the song itself, however)**

Pentatonic has been addressed at above.

Dog Breath Solo (F#) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Big Swifty Themes/outro (E)

Waka Jawaka (F#/A) **(I don't find A Dorian; the F# Dorian is also the relative minor of the main scale of the piece: A Lydian) (also, D Dorian in the coda)**

The Grand Wazoo (D)

Eat That Question (E)

Blessed Relief (A/G/F#) **X (Dorian scales not very well articulated; the F#m and Gm chords in the solo should be interpreted as the ii chord in Ionian)**

Toying with words.

I'm the Slime (intro) (F#) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Fifty Fifty (D/C) **(not sure about C; also Eb and E)**

Montana, intro and solo (F#)

Cosmic Debris (C) **X (this is standard blues playing; primarily minor pentatonic, etc.)**

Pentatonic has been addressed at above.

Apostrophe (E/B) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Penguin in Bondage (D) **X (blues; minor pentatonic)**

Pentatonic has been addressed at above.

Echidna's Arf (B) **X (where?)**

See my examples and description, in this case you could call it passing.

Don't You Every Wash That Thing, solo (F#) **X (solo is minor pentatonic, chords are major I-IV-IV-I)**

Pentatonic has been addressed at above.

More Trouble Every Day, solo (F#) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Inca Roads (many)

Can't Afford, solo (E) **X (standard blues playing; not clearly Dorian or Mixolydian)**

It's blues-like at best. My Guitar section contains a section about mingling of closely related scales. You can also notice that Brett calls it Dorian only in his own list.

Pojama People solo (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

San Bernardino solo (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Andy (F#) **(the F# is minor pentatonic; there is a C# Dorian, however)**

200 years old intro (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Advance Romance solo (G) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Muffin Man solo (F#) **(okay, but melody is better characterized as minor pentatonic)**

Wind Up Working in a gas station, interlude (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Black Napkins (C#)

The Torture Never Stops (G) **X (Dorian elements for sure, but should be classified as minor pentatonic)**

Pentatonic has been addressed at above.

Wonderful Wino Outro (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Zoot Allures (C#) **(addition: live versions from same era: D# Dorian)**

I Promise Not to come..., solo (many)

Punky's Whips, solo (C#) **(okay, but mostly minor pentatonic) (otherwise, E Dorian used a lot in the song proper)**

Illinois Enema Bandit, solo (D) **X (blues minor pentatonic)**

Pentatonic has been addressed at above.

Lemme take you to the beach, interlude (A) **(okay, but I would classify this as a secondary tonicization in the key of C major; it's actually very similar to Take Your Clothes Off When You Dance)**

Regyptian Strut (B/G#) **(also pentatonic)**

The Ocean is the Only Solution (many) **(not sure that modes can be accurately identified in this track)**

RDNZL (many)

Rat Tomago (Bb) **X (repetition: see Torture Never Stops)**

See above at the general remarks for the word repetition.

Duke of Prunes (A/E) **(brief)**

Crew Slut, solo (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

On the Bus (A)

Why Does it hurt, interlude (A) **X (not modal: other than the minor tonic triad, all other chords are major: i IV-V-VI-VII)**

I've included the interlude in my main study. It contains 8 bars in A minor (Dorian should be minor).

Keep it Greasy, solo (G) **(also D minor pent/Dorian song)**

Bamboozled by love, solo (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Shut Up n' Play Yer Guitar (A) **X (C Lydian)**

See the FZ Guitar book, pages 30-31. At the bottom of page 31 Steve Vai writes "modulate back to original key".

While You Were Out (D)

Soup and Old Clothes (D) **X (repetition: Illinois Enema Bandit solo)**

See above at the general remarks for the word repetition.

Variations on the Carlos Santana (G) (**note: City of Tiny Lites solo**)

Ship Ahoy (D)

Deathless Horse (C#)

Pink Napkins (C#) **X (repetition; see Black Napkins)**

See above at the general remarks for the word repetition.

Beat it With Your Fist (A) **X (repetition; see Torture Never Stops)**

See above at the general remarks for the word repetition.

Stucco Homes (D) **X (clearly D Mixolydian; also an octatonic scale at 7:40)**

I agree, I first thought it's the same as in While you were out.

I Come from Nowhere, intro and solo (B)

Drowning Witch, solo (B)

Tink Walks Amok (many) **X (where?)**

See my description. There's a section in B minor/Dorian, not brightly Dorian if you like.

We're Not Alone (F#/G/E) **X (see above for the correct analysis)**

A transcription with a more accurate analysis has been added to my main study. Both me and Brett missed elements.

Ya Hozna, solo (C) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Marqueson's Chicken, solo (E) **X (how? One could make a case for octatonic, maybe)**

See my example and description. It's not standard Dorian, nor atonal. Octatonic is indeed a good approach.

Alien Orifice (G/C) **and E**

What's New in Baltimore (E) **X (not purely modal; uses a variety of scale degrees: F#/F, C#/C, G/G#, etc.)**

See my example and description.

Hot Plate Heaven, solo (E) **(not the solo, but the main song; though this may be the v chord of A Mixolydian)**

Let's Move to Cleveland (E)

Night School (C#/E) **X (don't know how Sloots gets these)**

A second example has been added to my main study with a more accurate description. The presence of Dorian is indeed weak. On the other hand you have minor passing by too.

G Spot Tornado (B) (**okay, but this is mostly pentatonic**)

St. Etienne (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

Do Not Pass Go (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

In-a Gadda Stravinsky (D) **X (polyscalar)**

See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.

That's not really reggae (D) (**note: Whipping post solo**)

Jim and Tammy's Upper Room (G) **X (repetition: see Advance Romance solo)**

See above at the general remarks for the word repetition.

Were We every Really Safe (B) **X (repetition: see Drowning Witch solo)**

See above at the general remarks for the word repetition.

That ol' G minor thing again (G) **X (repetition: see City of Tiny Lites Solo/Carlos Santana)**

See above at the general remarks for the word repetition.

Hotel Atlanta Incidentals (E) **X (A Mixolydian) (repetition: see Hot Plate Solo)**

See my example and description.

That's Not Really a Shuffle (Eb) **X (not a clear diatonic scale)**

See my example and description.

Orrin hatch on skis (D) **X (D Mixolydian) (note: Ride My Face to Chicago solo)**

See my example and description.

For Duane (A) **X (repetition: see Whipping Post solo)**

See above at the general remarks for the word repetition.

Things that look like meat (G) **X (repetition: see City of Tiny Lites solo)**

See above at the general remarks for the word repetition.

The Mammy Anthem (Bb/Ab) **(no Bb; D Dorian in composed part; Ab Dorian solo)**

Pygmy twylite 1974 (D/G) **(should be B, not D, also, mostly pentatonic)**

Room service (B) **(also minor pentatonic)**

Dupree's paradise (B/A) **X (he's referring to the alternating Bm-Am progression during the flute/etc. solo; its not clearly Dorian)**

See my examples and description.

Ride my face to Chicago intro and solo (D) **X (Mixolydian; and repetition: see hatch)**

See my description of the solo.

Dickie's such an asshole, solo (B) **X (blues pentatonic)**

Pentatonic has been addressed at above.

King Kong 1971/82 (Eb) **X (repetition)**

See above at the general remarks for the word repetition.

Star wars won't work (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

T'Mershi Duween (1988) (A)

City of tiny lights, solo (G) **X (repetition)**

See above at the general remarks for the word repetition.

Pound for a brown solos (D) **X (minor pentatonic; plus, improv by Mars)**

Pentatonic has been addressed at above.

Baked-bean boogie (Eb) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

No waiting for the peanuts to dissolve (E) **X (minor pentatonic; note: Trouble Every Day solo)**

Pentatonic has been addressed at above.

Pound for a brown, solo (V. 5) (G)

Sleeping in a jar (playground) (Eb) **X (? perhaps he means the brief E minor pentatonic solo)**

Pentatonic has been addressed at above.

Transylvania Boogie 1968 (E) **X (no clue how he gets this)**

See my examples and description. Sometimes the accent lies on A as pedal note, sometimes on E.

Put a Motor in Yourself (E)

Lost in a Whirlpool (E) **X (blues)**

Blues has been addressed at above.

Run Home Cues #2 (G)

Alley Cat, intro (E) **X (arguable; melody is minor pentatonic, chords could be characterized as Dorian)**

Pentatonic has been addressed at above.

Sharleena 1969, solos (G) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Duck Duck Goose (D) **X (minor pentatonic)**

Pentatonic has been addressed at above.

I Was a Teenage Maltshop (D) **X (no clue; G is the pitch center)**

See my example and description.

Metal Man has won his wings (E) **X (blues)**

Blues has been addressed at above.

Power trio (A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Speedfreak boogie (E) **X (minor pentatonic melody, Dorian chords (see Alley Cat))**

Pentatonic has been addressed at above.

Original Mothers at... (G) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Mondo Hollywood (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Black Beauty (Eb) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

T'Mershi Duween 1991 (D) **X (more likely Mixolydian, given the 1# key signature used in the 1988 version)**

See my example and description.

Ancient Armaments (A)

Rollo (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Chunga's Basement (D) **X (repetition: see Chunga's Revenge)**

To me it has sufficient elements of its own, but you might call it a repetition. Transcriptions from both titles are included in my study.

Venusian Time Bandits (F) **X (G) (repetition: More Trouble Every Day)**

See above at the general remarks for the word repetition. The tonic is indeed G.

Think It Over (D) **X (repetition; see The Grand Wazoo)**

It concerns the solo. See above at the general remarks for the word repetition.

Been to Kansas (A) **X (not even close; melody is minor pentatonic, chords are from the minor blues: i-iv-i-V-iv-i; the only Dorian element is the harmonic embellishment of the i chord)**

See my example and description. Blues has been addressed at above.

Farther O'blivion 1972 opening (many)

Cucamonga (part of FOB) (Eb) **(and many others)**

DC Boogie (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Imaginary Diseases (B)

Chunga's Revenge (Trance) (D) **X (repetition: see Chunga's Revenge)**

In this case it has Frank and Dweezil soloing, but you might call it a repetition.

Good Lobna (F#)

Ask Dr. Stupid (F#) **X (Mixolydian) (Note: Easy Meat solo 1979)**

See my example and description.

Scratch and Sniff (G) **X (repetition: see City of Tiny Lites solo)**

See above at the general remarks for the word repetition.

Trancefusion (D) **(somewhat ambiguous as to pitch center; it may be G Mixolydian; note: Twenty One)**

Gorgo (A) **X (repetition: see Torture Never Stops solo)**

See above at the general remarks for the word repetition.

Diplodocus (D#) **X (repetition: see King Kong)**

See above at the general remarks for the word repetition.

Soul Polka (C#) **(note: Oh No solo)**

After dinner smoker (A) **X (repetition: Torture Never Stops solo)**

See above at the general remarks for the word repetition.

The Torture Never stops 1980 (A) **X (repetition)**

See my examples. This version has enough of its own.

Chunga's Revenge 1975, rhythm guitar solo (D) **X (repetition: see Chunga's Revenge)**

See my example. This rhythm guitar solo section should be looked at upon its own merits.

How did that get in there?, solos (D/A) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Unit 2 (C#) **(note: Oh No coda, etc.)**

Mom and Dad (E/D)

King Kong 1978, solo (HO) (Eb) **X (possible repetition; though the vamp is sufficiently "new" to count it)**

Then why an X?

Mud shark, solo (CH) (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Sleazette (fin mom) (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Uncle rebus (Eb/C) **(note: this is King Kong live)**

The subcutaneous peril(D) **(note: Pound for a Brown solo)**

Your teeth (venue 2) (Eb) **X (George Duke improvisation: mostly minor pentatonic)**

Pentatonic has been addressed at above.

All Skate (A) **X (blues, mostly pentatonic)**

Blues has been addressed at above.

Run home slow movie sample #1 (E) **(I don't know what moment this refers to)**

See my movie example #1.

Waltz (pal records) (D) **X (not able to verify)**

See my example and description.

Breaktime (C) **X (blues: minor pentatonic melody, Mm7 chords)**

Pentatonic has been addressed at above.

Grunion Run (C) **X (blues again; see above)**

Blues has been addressed at above.

Twinkle Tits **X (no clear mode)**

See my example and description.

Conehead 1978, solo (F/E) **(melody entirely pentatonic; chords are Dorian; should be classified as minor-1 pentatonic)**

Pentatonic has been addressed at above.

PHRYGIAN "Sloots list"

Duodenum (G) **X (see analysis above; this is modal borrowing, not pure modality)**

See my example and description.

Didja get any onja (F#) **X (not modal)**

Toying with words. See my example and description.

Big Swifty, solo block 1 (E) **X (this is the Phrygian dominant scale: EFG#ABCD)**

See my examples and description (both are happening).

Fifty Fifty (C) **X (this is the Phrygian dominant scale again)**

See my example and description.

Filthy Habits (F/C)

Duke of Prunes (G#) **X (where?)**

See my examples and description.

Sinister Footwear, solo (G)

Bossa Nova (G) **X (modally ambiguous)**

See my examples and description.

9/8 objects (C) **X (more likely the Phrygian dominant scale)**

See my example and description.

Phyniox (C) **X (?)**

See my examples and description.

LYDIAN Sloots list

It's from Kansas (F) **X (no clue how this could be Lydian)**

See my example and description. It's indeed not brightly Lydian, calling it multi-scale is possible too.

Dog Breath (G) **(note: L/M; ambiguous)**

Peaches en Regalia (A) **X (not a clear example, still functioning in B)**

See my description and block E from the Hot rats guitar book. Indeed not a clear example.

Holiday in Berlin, Theme 4 and solo (D)

Aybe see (C/Eb) **(maybe, but I'm inclined to hear these as transpositions of the VII chord from the Mixolydian main theme rather than examples or true Lydian modality)**

Didja get any Onya (C)

The Orange County Lumber Truck (G) **(also A)**

Would You Like a Snack, intro (Eb/Ab/D) **(also C: note, this is Holiday in Berlin intro)**

Waka Jawaka (A/F/G)

Blessed Relief (Bb)

Fifty Fifty (Db/E) **(not sure about the Db)**

Echidna's Arf (E) **(and others)**

Son of Orange County (E)

Inca Roads (many)

Andy (A/D)

Carolina Hardcore Ecstasy (C/F) **X (not F, I hear that as G Mixolydian)**

We agree about C, F or G is debatable. There's certainly no need for an X. Three examples are now included in my main study, showing the 1984 version points at Ionian being present too.

Black Napkins (D)

I Promise Not to Come... , solo (many)

The Black Page #1 (many)

The Black Page #2 (many) **X (repetition: see The Black Page #1)**

The Black Page #2 deserves attention upon its own merits, but regarding scales you might call it a repetition.

Music for Low Budget Orchestra, brass section (G) L/M

RDNZL (many)

RDNZL, guitar solo (A)

Wild Love (many)

Strictly Genteel (D)

Sy Borg Solo (C) **(and many more during the song itself)**

We are here talking about instrumental music.

Outside Now, Solo (Bb)

He Used to Cut the Grass, solo (E)

Easy Meat (E)

Now You See It, Now you Don't (Eb) **(or possibly F Mixolydian)**

See above at Carolina Hardcore Ecstasy, a similar situation. Strange to see that Brett doesn't use the word repetition here. I wouldn't either, but in this case you have hard evidence in the solo itself that it's part of a King Kong performance.

Pick Me I'm Clean (C) **(possible; a somewhat ambiguous song)**

Hog Heaven (E) **(note: Easy Meat solo)**

Shut Up n' Play yer Guitar (C) (**note: Inca Roads solo**)
 Gee, I Like Your Pants (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Deathless Horsie (A)
 Shut Up n' Play Yer Guitar Some More (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Pink Napkins (D) **X (repetition: see Black Napkins)**
See above at the general remarks for the word repetition.
 Return of the son... (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Sinister Footwear III (F)
 Tink Walks Amok (many) (**maybe; I'm not sure that this piece is a good candidate for modal analysis; notice that the upper bass line is just being transposed by different values, while the bass line is often stationary**)
 Sinister Footwear II, opening block (Ab) (**I'm not sure what moment he refers to; there are certainly Lydian things happening in this piece, but the Ab Lydian description here seems inadequate to deal with them; see my discussion in Clement 2009, 209-10**)
 Them or us (Bb) (**note: Black Page solo**)
 Alien Orifice (Eb/C) (**also A, C in the middle section**)
 Let's Move to Cleveland (C/Ab)
 Night School (C/Ab)
 Which One is it (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 In a Gadda Stravinsky (D) **X (polyscalar)**
See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.
 Once Again, without the Net (D) (**note: Let's Move to Cleveland solo**)
 Move It Or Park it (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 Variations on Sinister #3 (E) **X (repetition: Easy Meat solo)**
See above at the general remarks for the word repetition.
 Winos do not march (F) **X (G Mixolydian; note: Sharleena solo)**
It's a F-G alternation. After relistening I agree. The solo begins with G, so I-VII in G Mixolydian is more logical.
 Swans what swans? (Bb) (**note: Pound for a Brown solo 1981**)
 Systems of Edges (C) **X (repetition: Inca Roads solo)**
See above at the general remarks for the word repetition.
 Do not try this at home (Bb) **X (repetition: Black Page solo)**
See above at the general remarks for the word repetition.
 Is that all there is? (C) (**note: Let's Move to Cleveland solo 1982**)
 Pygmy twylyte 1974 (Bb) **X (?, if he's talking about the Bm-G-Bb-C-A progression, seems like a strange chromatic area to hear Lydian modality)**
See my example and description
 Dupree's paradise (E)
 Uncle Meat (1973) (G)
 Any Kind of Pain, solo (F)
 The Black page 1988 (many) **X (repetition: see The Black Page)**
The black page 1988 is thus re-arranged, that I included this title too, but you might call it a repetition.
 T'Mershi Duween 1988 (C)
 Pound for a brown solos (C) (**note sure whether to count: this is a holdover from the Thirteen vamp**)
 The black page #2 solo (v 5) Bb **X (repetition: Black Page solo)**

On Zappa in New York, this title has no solo in it, so I included this instance too.

Thirteen (C)

Rollo (many)

Farther O'blivion, opening (many)

Cucamonga (FOB) (G) **X (where?)**

See my example and description

A Cold Dark Matter (C) **X (repetition: Inca Roads solo)**

See above at the general remarks for the word repetition.

Occam's razor (C) **X (repetition: Inca Roads solo)**

See above at the general remarks for the word repetition.

Mom and Dad (F) (**okay, but this could also be an extended bII in the key of E minor, which is how the FM chord is used in the first phrase**)

Who Needs the peace corps (C)

King Kong 1978 solo (HO) (D)

Billy the Mountain, solos (C) (**also several Lydian examples in the song itself**)

We are here talking about instrumental music

Uncle Rhebus (fin mom) (Db) **X (too indistinct to give modal assignment)**

See my examples and description

Phyniox (Ab) **X (modally ambiguous)**

See my example and description

The World's Greatest movie sample #1 (D) **X (repetition?)**

Repetition of what?

No more mr. nice girl (A)

MIXOLYDIAN Sloots list

King Kong, Lumpy Gravy (A)

Stuff Up the Cracks (solo) (C) **X (blues-derived borrowing: Zappa solos in C minor pentatonic, while chords are I-bVII-I)**

Pentatonic has been addressed at above.

Dog Breath (A) (**note: L/M**)

Legend of the Golden Arches (B) (**note: Pound for a Brown**)

[Uncle meat variations (1969). I forgot to include this one in my list. It's not in Brett's list neither, but on page 70 of his response he doesn't seem to object to my calling it Mixolydian.]

King Kong 1969 (Ab) **X (this is the IV chord in Eb Dorian)**

See my examples and description. It's very odd to say a song begins on step IV, especially when you're following the vertical method. The more reasonable thing you might say is that it is a pedal substitution in a song mostly beginning on Eb.

Peaches en Regalia (many) **X (none)**

See my description and the Hot Rats guitar book.

Son of Mr. Green Genes (Bb/D) **X (see comments above on the Bb chord; The D major chord at the ending is just a "Picardy third" in D minor).**

See my descriptions and the Hot Rats guitar book.

Gumbo Variations (G) **X (see above: blues scale)**

Blues has been addressed at above.

Theme from Burnt Weeny Sandwich (D)

Aybe See (E/A) (**only E Mixolydian; the A has too many chromatic notes; I'd be more inclined to label it as A Dorian anyway**)

Get a little (E) **X (no, this is Dorian; why the conflict with the analysis above?)**

See the description in my main study.

My Guitar (interlude) (G) **X (blues progression, maj/min elements)**

Blues-like if you wish, using Mixolydian (G should be A).

Transylvania Boogie (A) **(okay, but I would consider this standard blues playing, with the A minor pentatonic scale as the basis, rather than clear diatonic Mixolydian modality)**

Big Swifty, solo block 2 (E) **X (I don't hear a melodic G#; probably still essentially Dorian)**

Toying with words. You listen to the whole, not the melody only.

Waka/Jawaka (A/G)

Dirty Love (intro and solo) (D) **X (minor pentatonic; the tonic pitch is A, not D)**

See my example and the Overnite sensation guitar book. "Vertically" you're looking for pedal notes, with the D being far more heavy than the A. Horizontally you're also seeing a D-C alternation. And if you want to see the A as tonic, you might also argue it's the G. See above at Carolina hard core ecstasy, and Now you see it, now you don't. Brett certainly isn't consistent. The accentuated and longer sustained note can better be seen as the tonic, though I agree it sometimes can get arguable.

Fifty Fifty (many) **X (just because many dominant ninth chords are found, doesn't mean the Mixolydian mode is being used)**

See my examples, description of the scheme and the Overnite sensation guitar book.

Montana, intro and solo (A) **X (there's a melodic D# which is clearly part of the theme; the accompanimental G and C are just there to create parallel major triads, with the melodic note functioning as the chordal third)**

See my example and description.

Excentrifugal forz, intro and solo (A) **(arguable; Zappa's singing is in A minor pentatonic)**

See my example and the Apostrophe guitar book.

Apostrophe (D)

Stinkfoot Solo (C) **X (I'd just say blues scale; we find both E natural and Eb)**

It's blues with Mixolydian being used. See above and my example and description. The Eb is indeed involved too, so I'm also referring to it as an example of mingling Mixolydian and Dorian.

Echidna's Arf (A) **(arguable)**

Be-Bop Tango solo (B) **X (12-bar blues: standard major chords I-IV-V and minor pentatonic melody)**

Blues has been addressed at above.

Can't Afford.. solo (E) **X (blues playing, pentatonic)**

Blues/pentatonic has been addressed at above.

Sofa (G) **(again, see the discussion in Clement 2009, 157)**

Cucamonga intro (A) **X (major chords on minor pentatonic scale degrees I-IV-bIII)**

Pentatonic has been addressed at above. If you want to name it like Brett does, it doesn't mean it can't be called Mixolydian anymore.

Miss Pinky interlude (A) **(interlude? You just mean the main riff?)**

See my examples at Artificial Rhonda. The main riff continues during the solo in it (instrumental interlude). It's just another example of instrumental music.

Cruising for Burgers (D)

I Promise..., solo (many) **X (I don't find any; seems pretty consistently Lydian/Dorian)**

See my description.

Big Leg Emma Interlude (E) **X (12-bar blues)**

See my examples and description. Blues has been addressed at above.

Purple Lagoon, solos (F)

Music for low budget, guitar solo (D) **X (I analyze C Lydian, but one could argue)**

Zappa is playing over a D pedal.

RDNZL (many) **(none very clearly articulated)**

RDNZL, keyboard solo (F)

The Ocean is the Only Solution (many) **(possible, but difficult to identify modes in this piece)**

I have been in you, interlude (A) **X (no clue; referring to the IV-V progression?)**

2:33-2:53. *It's an instrumental version of my example of the opening.*

Rubber Shirt (Eb) **X (bass part improvised by O'Hearn; plus, both b3 and nat3)**

It's a joint composition. Brett doesn't really deny it's at least to a degree Mixolydian. I agree a minor third is also happening (the speed on the CD has been modified).

Wild Love (many)

Yo Mama, instrumental section (E)

Central Scrutinizer, interlude (D) **X (blues based; melody is minor pentatonic)**

See my example and description. Blues/Pentatonic has been addressed at above.

Catholic Girls, interlude (F#) **X (the bass's b7 is just a melodic borrowing; this is major key I-vi-V)**

See my example and description. I call it as it is. And if you want to call it Ionian nevertheless, it should be in Brett's own list of Ionian examples.

Crew Slut, solo (D) **X (blues, minor pentatonic)**

Blues/Pentatonic has been addressed at above.

Packard Goose, solo (F#)

Easy Meat (F#) **X (E Lydian)**

See my example and description. There's an indecision to take the E or F# as tonic, during the theme and the solo, that sometimes has E, sometimes F# as pedal note. Brett also includes Easy Meat in his Mixolydian list. So you can see how zealous he got finding excuses to put Xs here.

The Blue Light, intro (A)

Pick Me I'm Clean (D) **(okay, but this is an ambiguous piece)**

While You Were Out (D) **X (Dorian)**

See my description and the FZ Guitar book. It's a mingling of Mixolydian and Dorian. Compare this with Stucco Homes from above, stemming from the same session, where Mixolydian gets to dominate.

Heavy Duty Judy (E)

Ship Ahoy (D) **X (Dorian)**

See my example and description. Another mingling of Mixolydian and Dorian.

Deathless Horsie (B)

Pinocchio's Furniture (G) **X (D Dorian: Chunga's Revenge solo)**

After relistening I agree. The D comes out stronger than the G.

Why Johnny Can't Read (E)

Stucco Homes (D)

I Come From Nowhere, intro and solo (F#) **X (I think this is the v of B minor)**

See my example and description. It's very odd to say a song begins on step V, especially when you're following the vertical method. And if you do it would be V from B Ionian. We agree about another section in B Aeolian (see below).

Tink Walks Amok (many) **X (arguable; I'd analyze this as simply an upper-voice transposition of the Lydian idea down by whole step, while the bass stays the same)**

See my example and description. Bars 1-4 are clearly Mixolydian.

Truck Driver's Divorce, solo (A) **(note: Zoot Allures solo)**

Stevie's Spanking solo (A/B)

One Man, One Vote (B)

Alien Orifice (A) **X (where?)**

See my examples and description of how the CD performance differs from the score.

Hot Plate Heaven, solo (A)

Let's Move to Cleveland: 1984: Does Humor... guitar solo (D)

Night School (C#) **X (I don't find this; perhaps C# Ionian for a few measures)**

I agree, a second example has been added to my main study, C# Ionian it is.

Chalk Pie (A) **X (repetition: Zoot Allures solo)**

See above at the general remarks for the word repetition.

In A Gadda Stravinsky (D) **X (polyscalar)**

See my examples and description, where I'm calling it an example of mingling of closely related scales. It's not in conflict with calling it polyscalar.

When No One Was No One (A) **X (repetition: Zoot Allures solo)**
See above at the general remarks for the word repetition.

Sunrise Redeemer (E) **(note: 1984 Let's Move to Cleveland solo)**

Orrin hatch on skis (D) **(X: blues pentatonic playing with major I; note: Ride My Face solo)**
See my example and description. Blues/Pentatonic has been addressed at above.

But who was Fulcanelli (E) ? **(not sure about this one; the excerpt does sound like E Mixolydian, but this is the solo from Drowning Witch, which is usually in B Dorian; perhaps this is a pedal substitution)**
When it sounds like Mixolydian it isn't really Mixolydian but a pedal substitution for a section not on the CD? You can see that Brett doesn't include this title in his list. Even when you would listen to the apparently existing bootleg version, this section would still be Mixolydian.

GOA (D) **(note: 1984 Let's Move to Cleveland solo)**

Too ugly for show business (D) **(note: King Kong solo 1981)**

Village of the sun intro and solo (G) **(okay, but occurring within the F Lydian context of the song as a whole)**

Room service (E) **X (where?)**
See my examples and description.

Ride my face to Chicago solo (D) **X (pentatonic system; see Orrin Hatch on Skis)**
Pentatonic has been addressed at above.

Chana in the bushwop solo (C) **X (12-bar blues)**
Blues has been addressed at above.

Nig biz, solo (G) **X (12-bar blues)**
Blues has been addressed at above.

King Kong 1971/82 (A) **(1971 solo)**

Heavy duty Judy 1988 (E) **X (repetition: see Heavy Duty Judy)**
It's thus heavily re-arranged, that I looked into this title upon its own merits.

Fire and Chains (D) **(note Pound for Brown solo 1988)**

Pound for a brown solos (D) **(okay, but bear in mind that this is improv by Tommy Mars, not anything composed or prepared by Zappa)**

Sleeping in a Jar (D)

Brixtol still life (D) **X (Dorian; note: Pound for a Brown solo 1971)**
See my example and description. The chromatic elements in it are such that you might also call it a mingling of Mixolydian and Dorian, but certainly not to the point of calling it Dorian only.

Transylvania boogie 1968 (A) **X (Phrygian dominant scale primarily; also octatonic)**
See my example, bars 3-8. Brett is talking about other sections.

Outrage at Valdez (Eb) **X (where? Perhaps in two measures. I thought Sloots was not including "rapidly shifting" areas?)**
See my description. The Eb pedal can be heard between 0:43 and 1:01.

Exercise #4 (G)

Lil' Clanton Shuffle (C) **X (12-bar blues)**
Blues has been addressed at above.

Duck Duck Goose (E) **X (no, this is not clearly modal)**
See my example, being in Mixolydian. Not clearly modal is toying with words.

Leather Goods (D)

Original Duke of Prunes (C) **X (if C is considered the pitch center and the melody has F#, it is Lydian)**
The analysis in my main study has been renewed. Both Brett and me made errors.

I was a Teenage Maltshop (D) **X (this is the V chord of G major; one could make a case for G Mixolydian, but I hear the F as a chromatic blues inflection in G major; in other words, this is not purely modal)**
Toying with words.

T'mershi Duween 1991 (D/E) **(maybe, not clear)**

Rollo (many) **X (where?)**

See my examples and descriptions.

Farther O'blivion 1972 opening (many) **(arguable)**

DC Boogie (D)

Imaginary Diseases (A) **X (not purely Mixolydian: notice the melody includes C and F)**

See my examples. The inclusion of some altered notes is normal.

Montreal (D)

Bowling on Charen (B)

For Giuseppe Franco (A) **X (repetition: Hot Plate Heaven solo 1984)**

See above at the general remarks for the word repetition.

Finding Higgs' Bosson (A) **X (repetition: Hot Plate Heaven solo 1988)**

See above at the general remarks for the word repetition.

Bavarian sunset (E) **X (primarily Ionian; a single note played by Zappa isn't enough to change the overall mode)**

See my example or listen to the complete title.

Heidelberg (E) **X (repetition: see Yo Mama)**

See above at the general remarks for the word repetition.

Absolutely Free (D/E)

Mom and Dad (Bb) **(VERY weak example)**

I agree, my analysis is renewed.

Who Needs the Peace Corps (A)

Flakes 1978 (HO) instrumental (E) **X (Ionian: why the conflict with the analysis above?)**

See my examples and description. Here I'm talking about the H.O. opening.

Mud Shark Solos (E) **X (minor pentatonic)**

Pentatonic has been addressed at above.

Conehead vamp (BS) (Bb) **X (reasonable to hear it this way, but the beginning bass note and chord suggest Ab Lydian)**

As I'm saying too. Again you can see Brett is primarily looking for excuses to put Xs.

All State (C/A) **X (blues improv)**

Blues has been addressed at above.

Phyniox (Ab) **X (modally ambiguous)**

See my examples and description.

Reeny Ra (G)

Cheepnis percussion, main theme (D) **X (one could make a case for D Dorian, since the melody only uses white notes, but the chords used in the full piece are not strictly diatonic: DM-BbM-CM-CM-BM)**

Brett's thesis is about instrumental music, so only Cheepnis percussion can be considered, not the chords with lyrics from Cheepnis as on Roxy and elsewhere. See my example of Cheepnis with theme one, the main theme, being present in Cheepnis percussion too.

Walkin' out (D/A/E) **X (I'm more inclined to hear these as blues colorations)**

Blues has been addressed at above.

Waltz (pal records) (D) **X (same as above)**

See my example and description.

Twinkle Tits (E) **X (no clear mode)**

See my example with the opening riff being in Mixolydian. Modulations mean that you can't identify modes?.

Mo' Mama (E) **X (repetition: see Yo Mama)**

See above at the general remarks for the word repetition.

Improvisation in A (A) **X (don't know what this is)**

So Brett also disagrees when he doesn't know what he disagrees with. See the example in my Outrage at Valdez section.

Budapest solo (D) **X (if I'm correct in the performance referred to, this is D Dorian)**

See my example and description.

What will Rumi Do (E)

AEOLIAN "Sloots List".

- Peaches en Regalia (B) **X (I find no examples of B Aeolian)**

See my example, theme II is using G natural. And compare this with my Peaches III example. B Dorian is the main scale in this piece, but variants from the B minor type group get used as well.

- My Guitar (interlude) (B) **X (blues pentatonic)**

See my 2nd example, bars 6-8, using the full B minor scale.

- The Orange County Lumber Truck (C#) **X (C# Dorian)**

Two examples have been added to my main study. It's more complicated than I first thought. The bass doesn't play along the lead melody ("C# minor"), but harmonizes it following F# Dorian. For the second reprise of the opening theme, the bass sets the key to A Mixolydian. Both me and Brett have missed some elements.

- Would You Like a Snack, intro (C#) **X (no obvious scale here) (note: this is also Holiday in Berlin, intro)**

See my example and description.

- Apostrophe (B) **X (minor pentatonic)**

See my third example using the full B minor scale. See also my description and the Apostrophe guitar book.

- Echidna's Arf (B/C#)

- Florentine Pogen, intro (E) **X (actually, as the later harmonization at the beginning of the verse shows, this is A Dorian)**

The intro itself is in E minor. See also the One size fits all guitar book with Addi Booth letting it start with E5. I've added some further details in my main study.

- Black Napkins (C#) **X (no, its C# Dorian)**

See my comments at Pink Napkins and the FZ Guitar book. C# minor and C# Dorian are being used next to each other. See also my paragraph about mingling closely related scales from my Guitar section.

- I Promise not to come in your mouth, theme (C) **X (no melodic Ab to confirm this)**

Toying with words. See my example, staff 4. For identifying scales you listen to the whole. Nobody has ever suggested one should take the melody separate. Apart from that it's a hocketing melody.

- RDNZL (many) **(at most, there is one (C), but it's very weak)**

- Filthy Habits (F/C) **X (where? These are a mixture of Phrygian (the vamp) and Dorian (the melody)**

See my example, bar 6. Bars 4-10 are the main theme, with Db as a dotted 16th note and D natural as a 32nd note only. With the vamp also using Db, it's even more logical to notate the D natural as an altered note.

- Sheik Yerbouti Tango (F) **X (not purely diatonic, this is "functional" F minor, with a major V chord; of course, it's a standard tango progression)**

Toying with words. Putting the adjective "functional" in front of it and then it doesn't count? Not purely diatonic because of altered notes being included? Then none of the Preludes and Fugues from the Well-tempered clavier by Bach are purely diatonic.

The term "functional" stems from Hugo Riemann, calling a number of common progressions "functional harmonies". It is a conclusion from my study that Zappa is using standard progressions (functional, common, traditional, classical or whatever term you would like to use) next to a wide range of uncommon ones. For the identification of scales in instrumental music, the distinction is irrelevant.

- Duke of Prunes (G#/F) **X (not enough melodic info to call these brief moments Aeolian)**

See my example and the 7th diatonic note paragraph from my Burnt weeny sandwich. I agree in the sense that these instances could be called weak.

- Treacherous Cretins (D) **X (no, A is definitely the pitch center here)**

See my main text with me citing Zappa, explaining the vamp like this. Other interpretations are possible

- Deathless Horsie (C#) **(okay, but it's also sometimes Dorian)**

As I'm saying too.

- I Come from Nowhere, intro and solo (B) **(not the solo, which is Dorian)**

As I'm saying too.

- We Are Not Alone (F#/G) **X I hear the key of A with major/minor modal mixture: vi-V-I vi-V-I bIII-ii i-bVI-V (anyhow, this example is clearly not purely modal, so it shouldn't be included)**

I take the starting bass note as tonic. Only if the bass would be moving downwards, or when the F# could be seen as a passing note, I might have taken the A as tonic. Otherwise it's getting arbitrary. See also the discussion about how to identify the I-II alternation in Lydian in Brett's response. If you don't follow a consistent approach, the identification of scales becomes a terminological mess. "Pure" has already been commented upon above.

- Moggio (E) **X I don't hear C natural, but rather the Dorian C# played)**

See my example, bars 1-2, or listen to it yourself. It's a C natural for both the harmony and the bass line.

- Sinister Footwear II, second block (B) **X (the scale used here is not strictly diatonic; in one measure it walks up the melodic minor scale, in other measures you find both b5 and b6)**

See my example and above at the Sheik Yerbouti Tango, the involvement of altered notes is normal.

- Alien Orifice (E/G) **X (no, these are Dorian; for more evidence, see the guitar solo, which alternates between Lydian and Dorian, just like the main theme)**

Though it appears to be true that Zappa originally wrote this as a Lydian-Dorian alternation etc., the CD version is one of many instances of the AAAFNRAA principle. See my examples and description, where you can see other keys being used as well.

- Let's Move to Cleveland (E) **X (its Dorian, notice the C# in the inner voice; why the conflict with the analysis below?)**

See the description in my main study. Brett is here talking about theme 2 only.

- Massagio Galore (B) **X (no clue how Sloots gets this; sounds G Phrygian to me)**

The B is a writing error for G, but it is G minor. See my example, bar 1, with an A, and my comment upon bars 1-2.

- Sexual Harassment in the Workplace (C#) **X (blues minor pentatonic, neither melody or accompaniment is purely Aeolian: melody (minor pentatonic), accompaniment (minor, but includes V7#9)**

See my example and description. Blues has been addressed at above.

- Pygmy twilight (1974) (B) **(should also be classified as minor pentatonic)**

- Room Service (E) **X (not enough melodic info)**

See my example and description of it.

- Harry You're a Beast (A) **X (this is A Mixolydian)**

A writing error from my side, a put the A in the wrong column next to it.

- Outrage at Valdez (F/F#)

- T'Mershi Duween 1991 (B) **(X, If it's the spot I think he means, this is E Dorian or Mix)**

Block B from my example (at the end built around a Bm-A chord progression, admittedly a weak example). I think Brett is referring to block C, which I also identify as E Dorian/Mixolydian.

- Think It Over (D) **X (this is Dorian and minor pentatonic; note: this is also The Grand Wazoo)**

See my third example (guitar solo from it) and description of it.

- Gregger mt 3 solo, (E) **X (A Dorian)**

See my example and description.

- Mom and Dad (E) **(okay, but in general I find that this song is better as an example of modal borrowing; Dorian is the mode that comes out best at the beginning)**

I agree, it's not a bright example

- Who Needs the Peace Corps (F#) **X (not enough melodic info; I'd guess Dorian instead)**

See my example and description, including Brett's comment. See also the 7th diatonic note paragraph from my Burnt weeny sandwich section. It's undecided.

- Uncle rhebus (C) **VERY brief; more often C Dorian; note: this is King Kong live**
This section isn't included in the studio version.

So there's one example I didn't hear right and one writing error. On the other hand Brett lists 4 examples, that I didn't include. And I came across other examples after I set up this list, like my Canard du jour example in G minor. I agree with Brett that Zappa's music shows a preference for Dorian over minor as it comes to the minor type group. The point is not the exact number of examples in minor, but showing that there are sufficient examples to consider it a normal scale in Zappa's instrumental music. It doesn't sound exceptional. More importantly I disagree with the musicological reason Brett is giving why Zappa should avoid minor in a Lydian system.

The above mentioned Charles Ulrich writes about the guitar solos from the "Drowning witch" title track: "FZ plays two guitar solos, both on the Hendrix strat, the first over a vamp in 9/8 (3/4 + 3/8) and the second over a B minor vamp in 6/8". Charles doesn't do musical analysis himself, so probably someone informed him about this, a person who doesn't make a distinction between minor and Dorian. By itself it's legitimate to do so and the description is correct. In my study I'm presenting Zappa as a modal composer, so the distinction becomes relevant. For Brett's theory this distinction is crucial: he's giving a musicological reason why Zappa would avoid minor. In his Response Brett writes in red (pages 52 and 136, blue is me):

Whether one chooses to include the blues-rock minor-1 pentatonic music or not, Dorian is clearly the fundamental minor mode of Zappa's music (compare these numbers with the mere 3 clear examples of Aeolian!). *This is the important point to take away from these numbers.*

interpretation... Come on. Aeolian is a normal scale in Zappa's music (see chapter I). *I repeat: stable Aeolian modality is extremely rare in Zappa's music.*

It's a small detail, but significant enough to see that there must be other reasons than musicological ones, why people are eager to associate themselves with Brett's theory.

In his own list Brett marks titles in bold, when they aren't in my list. It concerns the following:

IONIAN (none)

DORIAN

- **Alien Orifice, solo**

Alien Orifice is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Bob in Dacron, mov. I/II**

See below at Lydian.

- **Call any vegetable, song**

We are here talking about instrumental music.

- **Chunga's revenge, solo**

Chunga's revenge is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Dupree's paradise, orchestral (chords)**

Dupree's paradise is present in my Dorian list. I'm not double-counting titles for orchestral chords.

- **Envelopes, orchestral (chords)**

See below at Lydian.

- **Florentine Pogen (A/E/F#)**

See above at the Aeolian list. And only the instrumental intro should be considered in this context.

- **The idiot bastard song**

See my examples and description. The Lumpy Money version is instrumental. Many scales are passing by briefly, among them Dorian. I'm calling it multi-scale. There's more to it than Dorian and Lydian only.

- **Mo 'n Herb's vacation I (some chords)**

See below at Lydian.

- **Montana, solo**

Montana is present in my Dorian list. I'm not double-counting titles for themes and solos.

- **Pound for a brown (second theme)**

A second example from the Legend of the golden arches version is now included in my study, indeed in Dorian.

- **Punky's whips (song)**

We are here talking about instrumental music. The instrumental sections know many scales and the solo is already included in my Dorian list.

- **Run home slow**

If you like, calling it B Dorian is possible too. On the Mystery disc there's also a section in C Mixolydian, not mentioned by Brett, the part in the middle with the brief guitar solo.

- **Sad Jane I/II**

See below at Lydian.

- **Sinister footwear I/II (chords)**

See below at Lydian.

- **Zoot allures live 1975-6, solo**

Zoot allures is present in my Dorian list. I see no reason for double-counting this title.

Minor pentatonic or weak

- **Andy, ending theme (F#)**

Andy is present in my Dorian list for its instrumental sections.

- **Zomby woof, song (A)**

We are here talking about instrumental music.

- **Zomby woof, solo (A)**

An omission from my side, there's even an example from the 1988 solo present in my study.

- **Outrage at Valdez (Bb)**

Brett's 2014 article talks about a Bbm11 chord, that he calls "Dorian". It's still over an F pedal, the Aeolian part.

PHRYGIAN

- **Massagio Galore**

See my example and description.

- **Transylvania boogie**

See my examples and description.

LYDIAN

As you can see above, Brett is trying to find excuses for quite some non-Lydian examples to be not good examples, while complete bars can be positively identified as belonging to these scales. The bias in his list comes out the sharpest for doing the opposite for a couple of pieces, that he lists as clear examples of

Lydian:

- Bob in Dacron, mov. 1.
- Bob in Dacron, mov. 2.
- Mo 'n Herbs vacation, mov. 1.
- Envelopes.
- The perfect stranger.
- Sad Jane, mov. 1.
- Sad Jane, mov. 2.
- Sinister footwear, mov. 1.

These pieces are either atonal or portraying diatonic material in a rather fragmented way. I agree that even in an atonal composition as Mo 'n Herbs vacation the notes can sometimes be grouped as diatonic, and then not just Lydian and Dorian (see my example of the opening). But listing them as good compositions in Lydian or Dorian is in the context of the above misplaced. Another thing one should bear in mind is that interpreting chords as Lydian or Dorian "chord bible" chords, as Nguyen does on page 57 of his study, is something quite different from saying these bars are composed in Lydian or Dorian. There's no tonic present, nor is any diatonic scale being used other than for very brief moments.

Other items that are obviously biased:

- Some song with lyrics are included in Brett's Lydian list only. If you would like to extend a theory about instrumental music to songs too, then all songs should be considered, not just the ones in Lydian that you consider convenient for your theory.
- There are many compositions with brief moments in various scales (called multi-scale by me). Brett is inclined to mention the Lydian and Dorian moments only.

- **Alien orifice**

- **Alien orifice, solo**

Alien orifice is in my Lydian list. I don't double-count titles for themes and solos.

- **Andy, solo**

Andy is in my Lydian list for its instrumental parts.

- **Billy the mountain (Db/C/B, etc).**

We are here talking about instrumental music.

- **Billy the mountain, solo (C).**

Billy the mountain is in my Lydian list for its solo.

- **Bob in Dacron, mov. 1 and 2 (Lydian chord bible harmonies)**

See above.

- **Bogus pomp, violin solo (E)**

There are passages you might attribute to keys. In that case not only Lydian (see my examples).

- **Drowning witch, interlude (F#/F/E)**

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian only.

- **Dupree's paradise**

Dupree's paradise is in my Lydian list.

- **Goat polo**

Dance me this wasn't yet released when I set up my list.

- **Holiday in Berlin**

Holiday in Berlin is in my Lydian list. I see no reason to include it three times, as Brett does in his response.

- **Hordern intro**

Isn't that a Naval aviation in art tape running?

- **Gorgeous Inca**

I haven't downloaded everything by the ZFT. Seen its title it must indeed be in Lydian.

- **Let's move to Cleveland, solo**

Let's move to Cleveland is in my Lydian list.

- Montana, interlude

On Overnite sensation it has lyrics, but there's an instrumental version too. The interlude is rather fragmented regarding scales. If you want to attribute it to scales, then it's not Lydian only. See my examples or the Overnite sensation Guitar book.

- Mo 'n Herbs vacation, mov. 1.

See above.

- More trouble every day (1988, Birthday bundle) (E)

I guess so then. I haven't downloaded this one.

- The perfect stranger.

See above.

- Pound for a brown solo (1981)

Pound for a brown solo is in my Lydian list.

- Punky's whips.

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian and Mixolydian only.

- Regyptian strut, intro C.

Listed by me as partly Dorian and partly "varying rapidly". The intro is relatively brief.

- Remington electric razor.

I only know of this title from the Apocrypha bootleg, where it has lyrics.

- Sad Jane mov. 1 and 2

See above.

- Sinister Footwear mov. 1

See above.

- Sinister Footwear mov. 2 and 3

Both are in my Lydian list.

- Stevie's spanking ("hairbrush")

We are here talking about instrumental music.

- Sy Borg

The solo is included in my Lydian list. We are here talking about instrumental music. Certainly in this case there's no reason for double counting it for both the song and the solo.

- Uncle meat (Yellow shark), ending.

Uncle meat is in my Lydian list.

- Village of the sun

We are here talking about instrumental music.

- What's the name of your group

200 Motels, the suites, wasn't released at the time I set up this list. There's more than Lydian only in the new sections (some examples are included in my main study).

Brief/weak/passing

- Absolutely free, intro

There are brief instrumental intros and passages in many songs with lyrics. The list might indeed be extended this way. Then not just for Lydian, but for all diatonic scales.

- Beauty knows no pain.

We are here talking about instrumental music.

- The idiot bastard son

See above.

- Mother people

See above at Absolutely free.

- Outrage at Valdez, ending

See the description in my main study.

- Pick me I'm clean, solo

Pick me I'm clean is in my Lydian list.

- Teen-age wind

See above at Absolutely free.

- Zoot allures (A)

See the examples from my main study.

MIXOLYDIAN

- Carolina hard core ecstasy

See my comment in my main study.

- Dance me this

Dance me this wasn't yet released when I set up my list. See my examples and description, there's more than Mixolydian only.

- Easy meat, solo

Easy meat is in my Mixolydian list.

- Ask Dr. Stupid

See my example and description.

- Montana (B/C)

We are here talking about instrumental music. See my examples and description, where these two instances are happening in passages with lyrics. On the other hand I identify the instrumental opening as A Mixolydian.

- Pound for a brown (F)

Pound for a brown is in my Mixolydian list.

- Pound for a brown, solo 1988

I'm not double-counting titles.

- Punky's whips

The instrumental sections are listed by me as "varying rapidly". If you want to attribute these sections to keys, then one shouldn't call them Lydian and Mixolydian only.

- Remington electric razor

I only know of this title from the Apocrypha bootleg, where it has lyrics.

- Sharleena, solo (1981-88)

I agree.

- Teenage wind

See above at Absolutely free.

- Wild love, solo (1977)

Wild love is in my Mixolydian list.

- Zoot allures, solo (1981-88) (A)

I agree, Zappa indeed used A Mixolydian during the eighties.

AEOLIAN

- The grand wazoo (B)

The main scale is D Dorian, other sections are labeled as "varying rapidly" by me. One might call some instances Aeolian.

- Outside now, again (D)

See my example and description. If you want to identify a key, D Aeolian is indeed the only option.

- Bwana Dik

We are here talking about instrumental music.

SUMMARY OF WOLFGANG LUDWIG'S RESEARCH INTO THE MUSIC OF FRANK ZAPPA

Wolfgang Ludwig's book was published in 1992 by Verlag Peter Lang as an academic study to obtain a musicological degree at the Free University of Berlin. It's a lengthy publication of 300 pages containing a lot of analysis with many note examples and almost 50 pages of transcriptions. The study is in German and doesn't have a summary in English, so I'm giving it a try here. The book concentrates on Zappa's more regular pop- and jazz music. Zappa's modern music and the modern music elements integrated in his pop music are sometimes mentioned, but very little is done with it in the analysis. So luckily for me it doesn't cover the whole of Zappa's oeuvre, leaving enough for me to analyse. I've also tried to avoid duplicates.

After an overview of Zappa's career and some background information, Ludwig gets to the main body of his study in chapter IV, called stylistic research. It's subdivided into 5 chapters, that I'm giving here with the main conclusions:

1) Meters. Two aspects draw our attention. The first is the frequent change of metres during a song, that is often related to the thematic structure of the song. The second is that, though 4/4 is the most often used metre, Zappa applies a lot of metres with odd numbers. They can be multitudes of three, like 3/4 or 6/4, but also additional metres as 5/8, that can be subdivided as 3/8 plus 2/8 or vice versa.

2) Rhythm. The most ear catching aspect of Zappa's music is his rhythmic differentiation. Examples are given of the ways he's achieving this like by using irregular rhythmic groupings as triplets, shifting accents through syncopes or pauses at the bar accent point and the rhythmic variation of motifs and themes in his music.

3) Melody and harmony. Ludwig concludes that it's difficult to give typical Zappa melodies, but notices that there are some preferences. They are for instance the more than average use of intervals larger than a third, that can move into opposite directions. Some examples of unharmonic fourth and fifth movements are given. Further there are the frequent use of sequences, note repetitions and the inclination to adapt the melody to the syllables of the lyrics.

4) Instrumentation. Zappa's desire for an electronically amplified orchestra, using acoustic and amplified instruments, was postulated at the beginning of his career. Especially the many types of percussion and wind instruments applied catch our attention. In the arrangements melodies that are played unisono by two or more instruments are characteristic, as well as large distances between bass and descant, the mixing of more than one voice and several kind of sound effects, like bubbles, that illustrate the lyrics.

5) Recording techniques. Zappa has shown great interest in the latest developments in recording techniques, producing all but the first of his albums himself. Often used is the building of songs on albums through the combining and overdubbing of separate tracks that have been recorded at studios and different concerts on tour. Also characteristic is the frequent double channelling of his voice and guitar, making them sound as two instruments in the stereo surrounding.

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Berne Convention for the Protection of Literary and Artistic Works¹

of September 9, 1886,
completed at PARIS on May 4, 1896,
revised at BERLIN on November 13, 1908,
completed at BERNE on March 20, 1914,
revised at ROME on June 2, 1928,
at BRUSSELS on June 26, 1948,
at STOCKHOLM on July 14, 1967,
and at PARIS on July 24, 1971,
and amended on September 28, 1979

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Article 2

Protected Works:

1. "Literary and artistic works"; 2. Possible requirement of fixation; 3. Derivative works;
4. Official texts; 5. Collections; 6. Obligation to protect; beneficiaries of protection;
7. Works of applied art and industrial designs; 8. News

(1) The expression "literary and artistic works" shall include every production in the literary, scientific and artistic domain, whatever may be the mode or form of its expression, such as books, pamphlets and other writings; lectures, addresses, sermons and other works of the same nature; dramatic or dramatico-musical works; choreographic works and entertainments in dumb show; musical compositions with or without words; cinematographic works to which are assimilated works expressed by a process analogous to cinematography; works of drawing, painting, architecture, sculpture, engraving and lithography; photographic works to which are assimilated works expressed by a process analogous to photography; works of applied art; illustrations, maps, plans, sketches and three-dimensional works relative to geography, topography, architecture or science.

(2) It shall, however, be a matter for legislation in the countries of the Union to prescribe that works in general or any specified categories of works shall not be protected unless they have been fixed in some material form.

(3) Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work.

(4) It shall be a matter for legislation in the countries of the Union to determine the protection to be granted to official texts of a legislative, administrative and legal nature, and to official translations of such texts.

(5) Collections of literary or artistic works such as encyclopaedias and anthologies which, by reason of the selection and arrangement of their contents, constitute intellectual creations shall be protected as such, without prejudice to the copyright in each of the works forming part of such collections.

(6) The works mentioned in this Article shall enjoy protection in all countries of the Union. This protection shall operate for the benefit of the author and his successors in title.

(7) Subject to the provisions of [Article 7\(4\)](#) of this Convention, it shall be a matter for legislation in the countries of the Union to determine the extent of the application of their laws to works of applied art and industrial designs and models, as well as the conditions under which such works, designs and models shall be protected. Works protected in the country of origin solely as designs and models shall be entitled in another country of the Union only to such special protection as is granted in that country to designs and models; however, if no such special protection is granted in that country, such works shall be protected as artistic works.

(8) The protection of this Convention shall not apply to news of the day or to miscellaneous facts having the character of mere items of press information.

This article about derivative works means that in case of for instance a music transcription, there's a double copyright. The ZFT has the copyright on the music itself and the transcriber has a copyright on the transcription. This may look odd at first reading, but the intention of the legislator is here to protect the effort of transcribing. Suppose this wasn't the case, then you could take a page by Steve Vai from the Guitar book, make some cosmetic changes upon it, and then say that it's *your* transcription. That then would be legal and undermine the work by Steve Vai. You don't do that with transcriptions by Vai, not the Hal Leonard series, and, when you're re-using one of my examples, you don't do that with my transcriptions neither. If you want to call something yours it has to be substantially different or the overlap should be small, like a complete song compared to a note example.

I'm an academic with a few commercial books published on history subjects (in Dutch). Musical analysis is hard to commercialize, so in this case I chose for the net. I'm aware that for academic purposes this is a lesser medium, so you can refer to the pages from the pdf or earlier printed versions. These are hard versions.

Since I found overlapping analytical text blocks and/or transcriptions in two recent publications, I'm considering exposing this as copyright infringements if this happens again in the future. It already looks stupid when you call something yours when it's largely identical to already published material. But when you're presenting other people's note examples as if you've transcribed them from record, while it includes elements that aren't even played like that on album, then you don't even have to ask if you've been copying

material. You've provided the evidence yourself. Strictly speaking it is a form of plagiarism. So don't do things like that. Better one reference too many than one too little.