

UPDATE FALL 2020

2. Road ladies

"Road ladies" is a blues-based song. In the album liner notes Zappa calls all lyrics from "Chunga's revenge" a preview of the story from "200 Motels". Only "Road ladies" is directly related to the eventual "200 Motels" movie. Since not all scenes could be filmed, it's possible that other titles from "Chunga's revenge" are related to the movie script as well. It's certain that this applies to songs from the next "Fillmore East" album, but these didn't make it to the movie neither.

The example above is the guitar solo from this song, following the 12-bars blues pattern. It can be heard between 2:07-2:46 (including the pick-up bar in full with the drums intro as in the midi file). Blues knows a degree of choice as it comes to chords being major or minor. Next to Zappa's music in general allowing to switch between closely related scales, this makes the scale of this solo to a point undefined. This is getting discussed at large in the Wazoo section of this section, the block about blues. In this case:

- Bars 1-4: half of the blues scheme is played over the I-chord, so these bars can be taken for determining the key. In this case Zappa follows D Dorian, while the accompaniment mostly follows D Mixolydian. So this is another example of mingling Dorian and Mixolydian. One can also argue that Zappa himself follows D minor pentatonic, with the E and a number of chromatic notes being incidental. As about always in such situations, the accompaniment is adding the other two notes, so the whole is diatonic.
- Bars 5-6: IV-chord. Now all parts follow D Dorian.
- Bars 7-8: I-chord.
- Bar 9: the V-chord is played as major, thus evading from the previous scales. This is a common step in blues. Zappa himself, however, keeps using D Dorian/minor pentatonic.
- Bar 10: IV-chord.
- Bars 11-12: I-chord.

The image shows a musical score for guitar, labeled "Guitar" and "Bva->1". It consists of four staves: a single treble clef staff for the guitar melody, and three bass clef staves for the accompaniment. The score is in 4/4 time and begins with a dynamic marking of *mf*. The guitar part features a melodic line with various intervals and a final flourish. The accompaniment includes a prominent sustained chord in the first two bars, followed by a rhythmic pattern of eighth notes in the bass line. Dynamic markings of *p* (piano) are used in the accompaniment parts.

The image shows a musical score for the outro of the song "Would you go all the way?". It consists of three systems of music, each with a vocal line and two instrumental lines (likely guitar and bass). The first system starts at measure 4, the second at measure 7, and the third at measure 10. The score includes various musical notations such as notes, rests, and dynamic markings like "mf".

6. Would you go all the way?

All five songs with lyrics on "Chunga's revenge" can be called regular pop-songs. "Road ladies" is blues-like, "Tell me you love me" is rock 'n roll for its central lick. The other three on the album - "Would you go all the way?", "Rudy wants to buy yez a drink" and "Sharleena" - (also) belong to mainstream pop. "Sharleena" could be called a ballad as well. As it comes to their lyrics, all tracks on "Chunga's revenge" are for Zappa standards mild. The same goes for "Tears began to fall" on the next "Fillmore East" album, while everything else on that album goes into different directions.

"Would you go all the way?" begins with a series of smaller themes, before ultimately, at 1:22, the main theme gets introduced. The example above is the outro of this song with variations upon this main theme.

- Bars 1-2: the main theme in F, sung over, basically, the I chord. Keyboards are playing freely in the background, with the transcription only being an indication of what they're doing.

- Bars 3-4: the main theme, sung over the V chord.
- Bars 5-6: the main theme once more with the I chord.
- Bars 7-10: a sequence with only the first motif of the main theme. It gets sung over a series of major triads: G, Bb, C and D.
- Bars 11-13: final chord progression with G-F-Eb-Db-C, another series of major triads. Bars 7-13 can't be attributed to specific keys. With the final C chord, on the other hand, this piece returns to the tonic it started with.

The image shows a musical score for a piece titled "Would you". The score is written for voice and piano. It consists of three systems of staves, each with a vocal line and two piano accompaniment lines (treble and bass clef). The key signature has one flat (Bb), and the time signature is 4/4. The score is marked with dynamics: *mf* (mezzo-forte) and *p* (piano). The first system (bars 1-4) begins with the vocal line starting on the first staff, with the lyrics "Would you" under the first two notes. The piano accompaniment starts with a *p* dynamic. The second system (bars 5-6) continues the vocal line and piano accompaniment. The third system (bars 7-10) features a series of major triads in the piano accompaniment, with the vocal line repeating the first motif. The score concludes with a *Slower* marking and a final chord progression.

8. The clap

Zappa as a multi-instrumentalist comes out the best on "Zoot allures" from 1976, playing guitar, bass and keyboard. On "Twenty small cigars" he's playing the melody of this piece on harpsichord, next to the piano part by Ian Underwood. Zappa started his musical career as a drummer, but recordings with him sitting behind a standard drum-kit are rare. Only some of the tracks from the Cucamonga period feature him as a drummer. Here he's using a large number of percussion instruments, next to the regular drum set. Playing percussion is something he occasionally did. Like the duet with Jimmy Carl Black on "YCDTOSA vol. V" or the "Roxy, the movie" DVD from 2015, where you can see him playing along with Ruth Underwood.

The example above is an outtake of 9 bars from "The clap", where you can hear three percussion sections playing together. Since Zappa is credited for all parts, he must have overdubbed two percussion parts over his drum part. This drum part is in steady 4/4 and must be the basic track. The woodblocks and tom-toms have tuned pitches, for which reason I'm using regular notation instead of crotches. Both are freely improvised. As far as you can say such terms are applicable in a situation like this, it's atonal with bars 1-5 containing counterpoint melodies.

Zappa's interest in drumming and percussion took a new turn when he obtained the synclavier, where he had to type in drum parts himself again. His final work, "Dance me this", contains a number of passages from what he himself called "The rhythmic sadist's guide to drum patterns for the 21th century". It's a fascinating world, difficult to come to terms with. Several examples from this CD can be found at the end of this study, though only a snippet of this synclavier percussion composition.

The image displays a musical score for a percussion piece. It is organized into two systems, each with three staves. The first system is labeled '1' and the second '4'. The top staff of each system is for 'Woodblocks' (marked 'mp'), the middle for 'Tom-toms' (marked 'mf'), and the bottom for a standard drum set (marked 'mf'). The notation uses regular note values (quarter, eighth, and sixteenth notes) to represent pitched percussion. The woodblock part features a melodic line with various rhythmic patterns, including triplets and sixteenth-note runs. The tom-tom part provides a harmonic accompaniment with similar rhythmic motifs. The drum set part consists of a steady 4/4 beat with occasional accents and rests. The key signature has one sharp (F#) and the time signature is 4/4.



Red tubular lighter

Next is the opening track from "The Mothers 1970", an instrumental with Zappa being credited for playing all guitar and bass parts. It's included as a 9-minute unedited version and a 4-minute final version. Next to having half of it edited out, the final version also contains additional overdubs. The first example below is the opening theme. It's a riff of two bars in A Mixolydian, made up of a motif played in two variants. It gets played for times in total before this piece moves over to soloing. The soloing can be divided into a couple of blocks with the participating guitars/bass switching who's playing lead, sometimes with transitions between them.

The second example contains one of such transitions. Bars 1-3 are the end of a soloing block, leading to a transition happening during bars 4-6. This transition contains a continuation of soloing along a chord progression: A-A7-G-C-G-A-G-A. It's mostly an alternation of the A and G chord with once a C chord as passing chord between them. In the Zoot allures section of this study you can find the Lydian theory of Brett Clement being discussed, where he calls the A7 chord in it prohibited. On an intellectual level I can follow his reasoning: the overall Lydian tonic of his theory would be G in this case and the A7 chord would leave this G in need of resolution, undermining its stability. In a practical sense this has no meaning to me, because I'm not listening to an overall Lydian tonic, let alone that I would care about its stability. Quite the contrary, this passage sounds beautiful to me, far from untypical of Zappa. You can also notice that he doesn't let this A7 chord resolve to D, it moves over to G. The central key in "Red tubular lighter (unedited master)" is A Mixolydian, but you can also hear other keys passing by:

- 3:52-4:19: B Mixolydian.
- 4:19-4:40: I-II alternation in A Lydian.
- 8:22-9:24: E Dorian.

Mostly vamps are being used, next to pedal notes. Two more guitar solos are included in "The Mothers 1970", probably outtakes from songs, but presented as individual tracks:

- "Portuguese fenders": a pedal note solo in D Dorian.
- "Guitar build '70": starting as a vamp/pedal note solo in E Dorian. At 1:29 a figure in D Lydian begins, comparable to the first "Holiday in Berlin" example from below. It features the I-II alternation some more, sometimes also using VII. It ends with an extremely long sustained D note (guitar feedback), 2:29 through 3:02. From that point onwards this solo continues in D Dorian.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is a treble clef with a key signature of two sharps and a 4/4 time signature. The third staff is a bass clef with a key signature of two sharps and a 4/4 time signature. The fourth and fifth staves are bass clefs with a key signature of two sharps and a 4/4 time signature. The music features various guitar and bass parts, including a prominent bass line in the fourth staff and a guitar solo in the second staff.

The second system of the musical score consists of three staves. The top staff is labeled "Fuzz guitar" and is a treble clef with a key signature of two sharps and a 4/4 time signature. The middle staff is labeled "Guitar" and is a treble clef with a key signature of two sharps and a 4/4 time signature. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. The music features a prominent fuzz guitar solo in the top staff and a guitar solo in the middle staff.

The third system of the musical score consists of three staves. The top staff is labeled "Rhythm guitar" and is a treble clef with a key signature of two sharps and a 4/4 time signature. The middle staff is labeled "Guitar" and is a treble clef with a key signature of two sharps and a 4/4 time signature. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature. The music features a prominent rhythm guitar solo in the top staff and a guitar solo in the middle staff.

Giraffe-take 4 (Lola Steponsky)

"Giraffe-take 4" is the longer earlier recording of a composition, that got re-titled to "Lola Steponsky" once the lyrics got added. During the first 5 seconds you can hear someone saying "Giraffe, take 4, one, two, three, four". It belongs to the category of being multi-anything. Regarding the two examples below:

- The meters: 2/4, 3/4, 4/4, 5/8 and 7/8.

- The rhythm: next to triplets you can find odd subdivisions over two beats, as 2+3+3 (bar 2), 3+3+2 (bar 4) and 3+2+3 (bar 8).
- The scale: the music is basically diatonic but with notes from varying scales and without stable tonics. The first example with what you might call theme one is to a degree monodic, but chords can be heard because of parts diverging a little. The second example contains explicit chords.
- The themes: the composed section knows a number of themes made up series of motifs or sequences. Only bars 4-5 from theme one show a repetition. Bars 3, 6 and 9 are variations upon each other. The other bars contain different motifs each time.

The composed sections ends at 1:36, being followed by a drum solo through 3:05. Next the composed section gets a reprise. From 4:10 onwards this song moves over to a free improvisation block with many references to the composed material. The second example is an outtake from this block with two less common chords alternating: Bb-add2 and Gsus2. Both the guitar and bass can add chromatic notes to this progression, making it sound kind of rough. Specifically the guitar figure from bar 5, staff 2, sounds brutal in this context.

The image displays three systems of musical notation for guitar, bass, and drums. The first system (bars 1-5) is in 4/4 time. The second system (bars 6-10) is in 3/4 time. The third system (bar 11) is in 4/4 time. The notation includes treble and bass clefs, various note values, rests, and accidentals. The guitar part in the second system, bar 5, staff 2, features a chromatic figure that is described as 'brutal' in the text.

6. What ever happened to all the fun in the world

At the end of the seventies Zappa recorded a number of monologues and dialogues, from which he could use snippets as connection elements between songs. This is done consistently on "Shut up 'n play yer guitar". Here two of them carry their own title, track 6 being "What ever happened to all the fun in the world".

The example above is a fragment of six seconds from this piece. It's a collage of spoken parts and various fragments of instrumental music, with groups of different acoustic instruments playing them, alternating with a percussion section. As small as this composition is, it's orchestral in its instrumentation. It can't be transcribed with an absolute exact notation and some of the pitches from bars 4-5 are hard to discern with certainty. The fragments themselves, however, can have definitive meters because you can hear different instruments playing synchronous. The whole gets chromatic and multi-meter/rhythm. The orchestral parts from the example above must have been recorded in 1971 during the "200 Motels" recording sessions:

- bars 4-5 are related to "The pleated gazelle" as played on the "200 Motels, the suites" CD, 20:11-20:17. Sped up for "What ever happened to all the fun in the world".
- bar 2 is related to the subsequent 20:18-20:20 seconds from this piece.

A bit faster

Vocals
Ha-ha, Uh— uh—, Eh —.

Strings

Perc.

8. Wait a minute (We've got to get into something real)

Track 8 is another snippet like track 6, being called "Wait a minute" on the CD backside, while in the booklet it's still carrying the original album title, "We've got to get into something real".

The small outtake above is made up of three layers:

- A band playing in the background. Only the drum part and guitar solo notes are discernable. At 0:03 you can hear a lower D note by another instrument. Like this it's giving insufficient information about how the meter is running.
- Spoken parts on top of this. Zappa normally didn't prescribe pitches and rhythms for spoken parts, only the bars where they were to be said. In this case probably not even that, but I've notated the words along the band's part.
- A piano line (staff 1 of the example), played in a much slower tempo. It starts at a point coinciding with a stronger drumbeat, but because of the tempo difference, it is causing an asynchrony between parts. While you might say the band is playing in D Dorian, the four piano notes aren't following that key, so the whole is chromatic.

8

Tempo 2 (much slower)

Not playing

mf

Tempo 1

mf

-ding thou-sands of dol-lars and shit, uhm ... to make this ... Etc.

Tempo 1

Guitar

8va->

p

Tempo 1

p

10. Rubber shirt

In the CD booklet Zappa explains how "Rubber shirt" was constructed by applying what he himself called [xenochrony](#). The bass track and the drum track were recorded separately. They were put on top of each other by using a re-synchronization technique, creating the illusion of being played together. He also states that this was done during "Friendly little finger" and "Yo 'mama". It is known that he applied this technique intensively on "Joe's garage". In this case there's one example from "On the bus" in this study, where you can actually see on paper how xenochrony worked.

In these other instances the result was to be a band playing in a standard meter. In fact, this was done that effectively, that you can't tell xenochrony got applied by just listening to the end result. The "On the bus" example is the only one where it can be proven by comparing it to the original track. In case of "Rubber shirt" the result didn't have to have a steady meter. The original bass part by Patrick O'Hearn is in 4/4, while the drum part by Terry Bozzio is in 11/4. The manipulation of the tracks makes the rhythm of "Rubber shirt" pretty free, rather meterless as I'm hearing it. In the example above I'm using meters, that, to a degree, are my notational choice. Other notations are very well possible. The fact that xenochrony got applied is indirectly present: the bass and drums are equal fairly often. The bass part has a strong accent upon Eb as tonic, the key being Eb Mixolydian. A Gb can also be heard at several instances, so it can also be interpreted as another mingling of Mixolydian and Dorian.

As a musical achievement "Rubber shirt" is unique. There's no way you can have two people improvising like this with irregular meters and rhythms, as well as changing tempos, and still getting equal that often. In a real duet the one needs to know the basics of what the other is doing, you need some form of steadiness.

The image displays a musical score for the piece "Rubber shirt". It consists of two systems of staves. The top system features a bass line (bass clef) and a drum line (treble clef). The bass line begins with a tempo marking "Fast" and a first-measure rest. The drum line starts with a 5/4 time signature. The second system also has a bass line and a drum line. The bass line is marked "A bit slower" and "Tempo 2". The drum line starts with a 5/4 time signature. The score includes various musical notations such as rests, notes, and dynamic markings like "5" and "3".



2. SEX

"SEX" is an easy going but solid rock song. It has three themes, the third with Zappa citing from The Sniffer. The example below is the opening with the instrumental opening and beginning of theme one.

- 0:00: Bars 1-4 are the instrumental intro, a I-IV alternation in A Mixolydian.
- 0:13: "What's the thing that is talkin' 'bout everywhere ..." The first theme, made up of a repeating two-bar motif. The harmonies are a parallel movement of two major chords, C and AbM7, not attributable to one particular scale. The grammar gets a bit twisted to let the lyrics fit in better with the rhythm. "That they are talking about" becomes "that is talkin' 'bout", because of the speed it has to be pronounced with. In this case it's the opposite of speech-influenced melodies.
- 1:05: "Some girls try it 'n' go on a diet ..." Theme two using the C#m, B and A-chords in C# minor.
- 1:31: "The bigger the cushion, the better the pushin'". Theme three with a I-II alternation in D Mixolydian.
- 1:49: Theme one.
- 2:41: Theme two.
- 3:08: Theme three.
- 3:25: Theme three once more as outro.
- 3:43: End.



5

The image shows a musical score for a piece titled "The dangerous kitchen". The score is written for four staves, likely representing different instruments or voices. The first staff begins with a measure number "5". The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. In the second measure of the second staff, there is a section marked "Sec." (Solo) with a fermata over a chord. The overall style is that of a classical or contemporary instrumental piece.

6 The dangerous kitchen

"The dangerous kitchen" is the one of the two live recitatives, that Steve Vai transcribed. Both used to be available at Barfko Swill. Two samples from "The jazz discharge party hats" are included below at track 9. 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" (image to the right with the band singing it). Below is a sample from the score by Steve Vai I could find on the net, the only bars in my possession. The example above is a fragment transcribed by myself with all parts included (except the drums), as played on "The man from Utopia". Because it already exists as official score, there's no point in doing a larger example. Quite obviously this material is atonal, using varying meters and irregular rhythmic groupings. The speech influence upon the rhythm is direct, but not always present. The sentence "you must walk very careful", for instance is musical.



4. Outside now again

On side two of the original vinyl album the accent shifted towards the synclavier. The CD (Rykodisc RCD 10542) has the following order of tracks different from the 1984 album, having for instance "Dupree's paradise" as track 4. Here I'm following the album. For "Outside now again" Zappa typed in an improvisation over one of his favorite vamps. The melody goes much as the original "Outside now" guitar solo, transcribed by Steve Vai, though there are differences.

- There are no dynamics per note, the dynamics are here achieved via doubling parts in different staves.

- Various details have been adapted. Regarding the example below:

bar 1, beats 1-2: Eb-E as a glissando from the guitar book has become D-E.

bar 2, beat 2: B natural-E as a chord has become C-E without a glissando.

bar 3, beat 5: E followed by D as a grace note has become E as an eighth note plus B as a 16th note within a triplet.

bar 3, beat 6 through bar 4, halfway beat 3: here the Guitar book prescribes a 6:7 figure going over a bar, also containing two triplets within this tuplet. There are also two grace notes involved. On "Outside now again" this figure gets played like in the example below, with the first grace note lasting longer as the second, the first more as a 32th note. I'm not positive about the exact notation.

bar 4: the final note from the triplet is played as a G instead of G quartertone sharp.

bar 5, beat 5: instead of a triplet with an A quartertone sharp as grace note in it, this figure gets played as a quintuplet with an A natural instead of A quartertone sharp, lasting a 16th note within this quintuplet.

bar 6, beat 4: the lower additional G from the Guitar book gets skipped.

bar 6, beat 5: the grace-notes-chord B-D becomes more like a triplet 16th-notes-chord at the end of the previous beat. The B natural-C# chord from the 5th beat has become C-E.

bar 7, beat 1: C followed by Eb has become C followed by F.

- The tempo is much slower.

- The sound of the melody as well as the overall sound is much different.

The combination of these factors causes "Outside now again" to sound as a new composition, rather than as a re-arrangement of the "Outside now" solo. Guitar effects have been eliminated instead of attempts to simulate them digitally. Notable is the intentional removal of altered notes. It makes the example below 100% purely diatonic, which is definitely not the case during "Outside now" or Zappa's guitar solos in general. Up to the 5th pdf version of this study I questioned if the synclavier (around 1984) could already support irregular groupings as Steve Vai used them. After relistening I think it could, at least the quintuplet going over a bar from bars 2-3 (with a triplet within this quintuplet) is executed without problems. The notes from "Outside now again" can be found in the Frank Zappa guitar book, pages 243-249, containing the guitar solo from "Joe's garage" (3:19-5:49). The example below corresponds with the first seven bars from page 246. In total:

- 0:00-0:20 = page 243.

- 0:20-0:53 = page 244.
- 0:53-1:26 = page 245.
- 1:26-1:59 = page 246.
- 1:59-2:32 = page 247.
- 2:32-3:05 = page 248.
- 3:05-3:40 = page 249 till the penultimate bar at the point where Steve Vai marks "fade out".
- 3:40-4:06 = outtake from page 249. The melody from bars 7-9 from page 249 gets repeated, starting at beat 2 from bar 7. Beat 2 of bar 9 is also the point where the melody fades out, so the composition can continue perfectly like this following the vamp.

See the "Outside now, 1981 solo" example from this study, as included in the Joe's garage section, for the original guitar solo bars of the example above. On "Joe's garage" it lasts 17 seconds compared to the 23 seconds above. 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.

The image displays a musical score for a guitar solo, organized into two systems of three staves each. The first system covers measures 1 through 3, and the second system covers measures 4 through 6. The music is written in a key signature of one flat (Bb) and a 7/8 time signature. The upper staff (treble clef) contains the melodic line, featuring a prominent 5-fingered phrase in measure 2 and another in measure 5. The lower two staves (bass clef) provide the bass line, which includes a sustained D note in the bass clef. The score includes various musical notations such as slurs, triplets, and fingering numbers (3 and 5).



5. Love story

"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".

The example above is a fragment of six seconds from this piece. As in many of Zappa's synclavier works, it's virtually impossible to derive the meters from listening to the CD when there are no clear downbeats. The meter notation in the example is a notational choice only. Bars 1 and 3 are brief hocketing melodies. Bar 2 contains a sequence of chords, that you're getting from combining the notes from the different staves. It's difficult to exactly hear each note involved with certainty, so I can't get into details. What you can hear for sure is that it is atonal, often dissonant, and that the intervals between the notes of the chords keep varying.

Slower

A musical score for a fragment of the piece "Love story", marked "Slower". It consists of five staves: four treble clefs and one bass clef. The music is in a key with one flat (B-flat) and a 6/8 time signature. The first staff features a melodic line with a triplet and a final chord. The second staff has a sequence of chords. The third staff has a sequence of chords. The fourth staff has a sequence of chords. The fifth staff has a sequence of chords. The score is divided into three measures, with the first measure containing the triplet and the second and third measures containing chords.

Dupree's paradise

Examples from the original score can also be found in Brett Clement's "An introduction to Frank Zappa's Chord Bible" article (Cl.), like this last one with bars 131-5. As indicated by Brett it gets played between 3:02 and 3:10 on the CD. See the L.S.O. section for a paragraph about this chord bible and the left menu of this site, the Lydian theory page. These examples are used to examine the chords applied in them. In bar 131, beats 1-2, you can find the following vertical cross sections (bottom up, the numbers being minor second distances):

- Beat 1: B-C#-F-F#-D-A-G#, 2-4-1-8-7-11.
- Beat 2, tick 1: E-B-C-D-F-G-G#, 7-1-2-3-2-1.
- Beat 2, tick 2: A-B-C-D-E-F-G#, 2-1-2-2-1-3.

Etc. The more often such a chord occurs in this title and other titles from this period, the more likely it gets such a chord might have belonged to the chord bible. As also mentioned in the L.S.O. section regarding the opening bars of "Mo 'n Herb's vacation", it can occasionally happen that such combinations are diatonic, the third chord being the A minor scale, the variant with a major 7th. The environment here is of course atonal. As also mentioned at "Pedro's dowry", Zappa's orchestral writing style is often mixed. The instruments play very brief melodies/motifs/single notes, sometimes coinciding, more often hocketing, with their directions being the same or opposite. Since in this case the overall rhythm of all parts is similar, the ultimate effect is that these bars sound as a chord progression.

In total you can find the score of the following bars in full in the mentioned writings:

- Bars 1-33: L.
- Bars 35-40: Cl.
- Bars 107-110: Cl.
- Bars 131-135: Cl.
- Bars 151-182: L.
- Bars 196-200: Cl.

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 example of a mixture of these methods, described by Zappa himself as an ugly dance evoking the essential nature of all religions. Jonestown was the community of the Peoples Temple in Guyana, led by Jim Jones. If you're not familiar with what happened there, look it up, it became world news in 1978.

The example above can be heard between 2:16-2:30. Directly from CD a meter can't be detected with certainty. The dashed "4/4" lines are only there for readability.

Throughout this piece you can hear varying sustained notes, coming up and disappearing again, forming all sorts of harmonies. "Bar" 1 from the **example begins**

with C-Ab-E-B as a sustained chord. In bar 2 this chord moves over to B-C, while in bar 4 other notes are getting into the picture. Staves 7-8 represent a longer melodic line. Staff 5 from bar 4 contains a shorter motif. There are also metallic instruments playing flurry melodies, during these bars faintly in the background with hardly discernable notes. Not included in this example are instances of the various blast-like percussion beats, turning up frequently during this piece.

These sound collages became ever more elaborate and eventually a form of art by themselves on "Civilization phaze III" and "Dance me this". As I'm describing in the Baby snakes and Civilization phaze 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.

A complex musical score consisting of ten staves. The notation is dense and includes various dynamic markings such as *mf*, *pp*, and *mp*. There are performance instructions like "vibrating a bit as C-B" and "(very fast, by approximation)". The score is divided into sections by vertical dashed lines. The bottom of the page shows a large bracketed structure with *pp* and *mf* markings.

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.



Transcribing the "Jazz from hell" title track from the CD is hardly doable other than by approximation. Like the previous track, I would like to limit myself to a snippet, the first three seconds from the opening. It has been performed by the Asko Ensemble, so a printed score must exist, making the effort of transcribing it pointless. It's not in the current list of available scores at Schott Inc., nor have I encountered any example from it. The meters in the snippet are my notational choice only. As more often in Zappa's synclavier compositions, the hocketing writing style is directly recognizable. 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.

7. St. Etienne

"St. Etienne" is the only humanly performed piece on "Jazz from hell", giving the whole an extra dimension. So the whole 1982 band can be credited as musicians on the CD, otherwise and would have been Zappa only. It's a solo from the 1982 spring tour, simply named after the venue, where it was recorded. In the Does humor belong in music? section a photo of him playing this solo can be found, this time sitting on a stool. 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.

The image displays a musical score for the song "St. Etienne" by Frank Zappa. It is organized into three systems of staves, each starting with a measure number (1, 5, and 9). The first system (measures 1-4) includes a guitar part with a melodic line and a piano part with chords. The second system (measures 5-8) shows the piano part continuing with chords and the guitar part playing a melodic line. The third system (measures 9-12) features a more complex guitar part with triplets and a piano part with chords. The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The word "Guitar" is written above the first staff of the first system, and "Pva b" is written below the piano part of each system.

"St. Etienne" begins very calm in a relaxed tempo. Bars 1-2 contain what you might call a chord progression, Bm7-C#m-Bm-E-Bm (no 5th). Other parts may be extending these chords to larger ones. The total you're hearing is rather mixed, achieved by band members improvising. From bar 3 onwards Zappa starts playing melodically, gentle at first and accelerating in bar 9.

1.2 Which one is it?

2) Solos over pedal notes.

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. The opening of "Which one is it?" is an example of mingling closely related scales, Bb major and Bb Lydian in this case. The example below are its first eight bars. Zappa is mostly using the E-flat from the Bb major scale, while the harmonies are using an E natural. The construction of this solo is unusual. Zappa keeps rhythmically picking on only a few notes for 45 seconds. The tempo is fast, with the meter being 12/16. There are many instances of playing before or after beat, though the downbeat is clearly kept with only few syncopes. Between 0:45 and 1:38 chord progressions stand central, beginning with just Bbm and C alternating. Here the solo is moving over to normal Bb Lydian. Only from 1:38 onwards Zappa starts soloing in his regular melodic way.

The image shows a musical score for the guitar solo "Which one is it?" by Frank Zappa. The score is written in 12/16 time and consists of eight bars. The key signature is B-flat major (two flats). The score is arranged in a system of six staves. The top staff is labeled "Guitar" and contains the melodic line. The second staff is a treble clef staff with a few notes. The third and fourth staves are bass clef staves with notes. The fifth and sixth staves are treble clef staves with notes. The music is characterized by a fast tempo and a complex rhythmic pattern.



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.

1.5 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).

The image shows a musical score for guitar and bass in 4/4 time. The score is divided into two systems. The first system starts at measure 1 and ends at measure 3. The second system starts at measure 4 and ends at measure 6. The guitar part is written in the top staff, and the bass part is written in the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets, sixteenth notes, and a 'Feedback' section. A 'Harmonic fill-in' is indicated in the second system. The guitar part includes a 'Bva->' marking and a '15ma' marking. The bass part includes a '3' marking and a '6' marking. The score is written in a standard musical notation style with a treble clef for guitar and a bass clef for bass.

Halfway you can hear the rhythm section moving towards a rhythm with two triplets per beat. It looks this was an agreed upon preparation for letting the vamp from "Heavy duty Judy" return. See the Shut up 'n play yer guitar section for this vamp as how it was originally played. First you can hear Zappa playing variations upon this vamp during the example from above. Next it's taken over by one of the keyboard players in the background, audible for half a minute. It can also be heard being played on rhythm guitar at the very end of this track.

1.8 When no one was no one

"When no one was no one" is yet another example of a pedal note solo, this title being in A Mixolydian. The example below contains the first four bars, to be heard between 0:00 and 0:14. It's in a calm tempo in 4/4.

In bars 1-2 various forms of irregular groupings can be heard. Zappa is on beat for beat 2 and 4 from bar 1, but lightly before beat for beat 3, caused by the 15:16 figure lasting two beats. Halfway bar 2 a sustained note comes in with glissandos, gliding through a number of note values till beat 3 of bar 4. My midi editor doesn't support this, so I can't include a midi file of this example.

The image shows two systems of musical notation for guitar and bass. The first system, labeled '1 Guitar' and '8va b.', consists of two staves. The top staff (treble clef) shows a complex rhythmic pattern with a 15:16 ratio and a triplet of eighth notes. The bottom staff (bass clef) shows a simpler pattern with a triplet of eighth notes. The second system, labeled '3' and '8va b.', also consists of two staves. The top staff shows a melodic line with a glissando and a triplet of eighth notes. The bottom staff shows a bass line with a triplet of eighth notes.

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.

The example above begins with the band playing this two-bar vamp four times, before the guitar solos begins. Next to the rhythm with its characteristic syncopes, it's basically a Gm-C chord alternation, played here with a lot of freedom. See the Shut up 'n play yer guitar section for the official vamp from the FZ Guitar book. Zappa begins with following the rhythm of the vamp very neatly, varying and repeating motifs. At this point it's almost like writing a song, rather than soloing. From 1:52 onwards you can hear that two rhythm guitars start playing secondary accompanying figures. It sounds very peculiar at first, as if something from another song gets played through it, but also pretty interesting. Towards the end they are taking over control, with Zappa becoming a rhythm guitarist for them.

1

8va b.

This system contains measures 1 through 4. It features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present at the end of the system.

5 Guitar

8va b.

This system contains measures 5 through 8. It features four staves: two treble clefs and two bass clefs. The word "Guitar" is written above the first staff. The music continues with similar rhythmic patterns as the previous system.

9

8va b.

This system contains measures 9 through 12. It features four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns.

13

8va b.

This system contains measures 13 through 16. It features three staves: two treble clefs and one bass clef. The music continues with similar rhythmic patterns.

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, though the example below is chromatic. It contains the first six bars, played between 0:00 and 0:19.

"Move it or park it" begins with sustained guitar notes, half of the time constant, half of the time with glissandos. There are also guitar effects in it as feedback notes, scratched notes, volume changes and minor changes in sound. It's not really fit for transcribing and I haven't included all details, nor does my midi editor support an execution of it. This type of playing is an element in Zappa's soloing, not happening often, but an example ought to be included in this study. The accompaniment pauses most of the time, more often here than in the "Them or us" solo, for which reason I've included the drum part too. During many beats it's only guitar and drums.

The image shows a musical score for the piece "Move it or park it". The score is written for guitar and drums. The guitar part is in the upper staves, and the drum part is in the lower staves. The key signature is Bb Lydian, and the time signature is 4/4. The score is divided into three measures. The first measure is marked with "High feedback" and "15ma->". The second measure is marked with "Feedback". The third measure is marked with "Guitar noise" and "Sustained notes". The guitar part consists of sustained notes, some with glissandos, and feedback notes. The drum part consists of a simple rhythmic pattern. The score is labeled "Guitar" on the left and "Drum" on the right. The number "1" is written above the first measure, and "9va b." is written below the drum part.

2.3 Outside now (1981)

On "Joe's garage" Zappa depicted what can go wrong if you decide to start a career in the rock 'n roll business, with the accent on sexual abuse. It's also an example of the always present two-sidedness in his ideas. On the album sleeve we are warned that people exist who would like to make (rock) music illegal, but the so called central scrutinizer presenting and commenting the little play on the album, gives you some reasons why it should be. Whatever the purpose (if there is any), the play ends with the main character Joe winding up in prison, being able to play his music and guitar solos only in his imagination.

The image shows a musical score for the opening of the song "Outside Now". It consists of four staves. The top staff is a bass clef staff in 6/8 time, with a key signature of one flat (Bb). The lyrics "These executives ..." are written below the first few notes. The second staff is a treble clef staff. The third and fourth staves are bass clef staves. The score is divided into two measures by a double bar line. The first measure contains a complex rhythmic pattern of eighth and sixteenth notes. The second measure contains a simpler rhythmic pattern with a longer note value.

The first example is the opening of this song. It's also present in this study in the 1988 with an additional brass section. See the Broadway the hard way section for this "Outside now, 1988 version", where I've included a description of it. The guitar solo from "Outside now" returns on the Perfect stranger from 1984 in a version for synclavier, called "Outside now again". The second example above is an outtake from this solo, that corresponds with the "Outside now again" example in this study (Perfect stranger section). The guitar solo part from "Outside now" got transcribed by Steve Vai, The Frank Zappa guitar book, pages 243-9. The notes got entered into the synclavier, though not 100% identically. See the Guitar section for the opening bars of the guitar solo.