

DOCUMENT 2003  
Tracking Yesterday's Shadows:  
"EXP 2000 (Caboose 999)" Evidentiaries

by

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## ABSTRACT

“EXP 2000 (Caboose 999)” is my Ph.D. dissertation music composition, and this paper is its documentation. A fusion of musical and personal autobiography, DOCUMENT 2003 explicitly exposes, explores and explains selected multiple layers of meaning, perspective, origin and intent that comprise the frequently ambiguous, sometimes humorous and occasionally ambivalent experientials of my work.

More than merely a doctoral dissertation, “EXP 2000 (Caboose 999)” is also a work of general, artistic summation during my forty-ninth year, while also serving as the fifth installment in a nine-part cycle that pays tribute to the major influence Jimi Hendrix has had on my life and music.

Technically, “EXP 2000 (Caboose 999)” belongs to the quintessentially “Ivesian” stylistic orientation or tradition that includes the conscious and specific use of borrowed materials as one of its primary operating principles. Here, my points of reference and departure include The Star-Spangled Banner and several compositions by Jimi Hendrix.

DOCUMENT 2003 breaks out as follows:

Chapter I (Embarcadero) consists of a general introduction.

Chapter II (Blueprints) briefly considers Charles Ives’s use of borrowed materials as a precedential template for the partial analysis of my own work.

Chapter III (Anacreon’s Banner and Beyond) is where I narrow my focus to a detailed analytical discussion of the core compositional concerns of the fourth movement, Monsieur R.W.’s Blues, and the divergent, composerly procedures through which they are filtered and manifest themselves, locally and globally.

Chapter IV (Travelog) provides a considerably less comprehensive chronological survey of the rest of my work's eight movements. Here, I emphasize the common threads of where, why and how EXP 2000 is largely based on widely varied uses of borrowed materials.

Chapter V (Caboose) ends DOCUMENT 2003's journey with a few brief concluding thoughts.

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*Jonathan Klassen, Piano and Fish Line Bow*

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Gracias a la vida!!!



Photo by Shemp

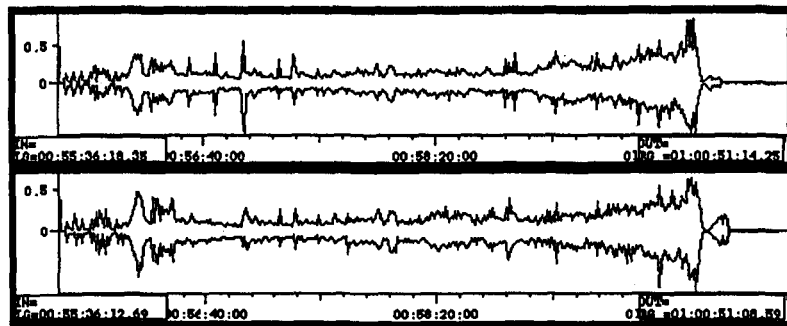
## DEDICATION

To Claire Debra Sykes, my "Debbie"

Who knows waaay  
too much about  
all the  
shenanigans  
behind and  
around the  
creation  
of this paper!

DOCUMENT 2003  
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*Aloft in the air, as if from the depths of a cloud, came a confused and doubtful sound of voices . . . The next moment, so indistinct were the sounds, he doubted whether he had heard aught but the murmur of the old forest, whispering without a wind.<sup>1</sup>*

- Nathaniel Hawthorne

I

Embarcadero

*What the reader is about to embark on is more likely to remind him of those commentaries on music that are written with an abundance of tedious paraphrase and misguided abstractions—as if music could be the object of linguistic discourse, when its peculiar quality is to express what can be said in no other way.<sup>2</sup>*

- Claude Lévi-Strauss

## EXPerience

3. *The actual observation of facts or events, considered as a source of knowledge.*
- 4.a. *The fact of being consciously the subject of a state or condition, or of being consciously affected by an event. Also an instance of this; a state or condition viewed subjectively; an event by which one is affected.*
- 7.a. *Knowledge resulting from actual observation or from what one has undergone.<sup>3</sup>*

“EXP 2000 (Caboose 999)”<sup>4</sup> is my Ph.D. dissertation music composition, and this paper is its documentation. A fusion of musical and personal autobiography,<sup>5</sup> DOCUMENT 2003 explicitly exposes, explores and explains selected multiple layers of meaning, perspective, origin and intent that comprise the frequently ambiguous,<sup>6</sup> sometimes humorous and occasionally ambivalent experientials of my work.

More than merely a doctoral composition, EXP 2000 is also a work of general, artistic summation during my forty-ninth year, while also serving as the fifth installment in a nine-part cycle<sup>7</sup> that pays tribute to the major influence Jimi Hendrix has had on my life and music. Considerably more shattering and immediate than my Parisian studies with Messiaen (1977-1978), immersion in the universals of Ives’s so-called “Americanisms”(ongoing . . . ) and later work with Lutoslawski in Warsaw (1982-1985), was my finding Jimi’s music as a fifteen-year old Southern Californian during my first high school year (1967). Jimi gave me a resounding jumpstart from which I can still draw juice.

Technically, EXP 2000 belongs to the quintessentially “Ivesian” (see chapter II) stylistic orientation or tradition that includes the conscious and specific use of borrowed materials as one of its primary operating principles. While attempting to absorb and transform my chosen borrowed materials within the fabric of my own eclectically pluralist style, I subjected various aspects and raw elements of these materials, particularly The Star-Spangled Banner and Hendrix’s Foxy Lady, to many Western art music compositional procedures of our time, including number games, canons, trans-parameter equivalencies or mapping and the use of extended instrumental techniques. Additionally, I selectively project some of these materials through a consciously induced, lucid dream state wherein the interpermeable boundaries of my life and music permit the most fluid and mutually influential round-trip commerce.

Following this introductory section (Embarcadero), the remainder of DOCUMENT 2003 breaks out as follows:

1. Chapter II (Blueprints) briefly considers Charles Ives’s use of borrowed materials as a precedential template for the partial analysis of my own work.
2. Chapter III (Anacreon’s Banner and Beyond) is where I narrow my focus to a detailed analytical discussion of the core compositional concerns of the fourth movement, Monsieur R.W.’s Blues, and the divergent,

composely procedures through which they are filtered and manifest themselves, locally and globally.

3. Chapter IV (Travelog) provides a considerably less comprehensive chronological survey of the rest of my work's eight movements. Here, I emphasize the common threads of where, why and how EXP 2000 is largely based on widely varied uses of borrowed materials.
4. Chapter V (Caboose) ends DOCUMENT 2003's journey with a few brief concluding thoughts.

\*

## ENDNOTES

### Chapter I: Embarcadero

1. Nathaniel Hawthorne, Young Goodman Brown (New York: Dover Publications, 1992), 29.
2. Claude Lévi-Strauss, The Raw and the Cooked (Chicago: University of Chicago Press, 1969), 31.
3. Oxford English Dictionary, Second Edition (England: Oxford University Press, 1989), Volume Five, 563.
4. Hereafter referred to as EXP 2000. In addition to my title's reference to experience, "EXP" just happens to be the name of the first cut on Hendrix's second album ("Axis: Bold as Love"). Of course, "EXP" also refers to Jimi's first album's signature track, "Are You Experienced?"
5. Hawthorne's mildly "confessional" take on autobiography in art somewhat echoes my own:

*. . . when he casts his leaves forth upon the wind, the author addresses, not the many who will fling aside his volume, or never take it up, but the few who will understand him, . . . . It is scarcely decorous, however, to speak all, even where we speak impersonally. But, as thoughts are frozen and utterance benumbed, . . . it may be pardonable to imagine that a friend, a kind and apprehensive, though not the closest friend, is listening to our talk; and then, a native reserve being thawed by this genial consciousness, we may prate of the circumstances that lie around us, and even of ourself, but still keep the inmost Me behind its veil. To this extent, and within these limits, an author, methinks, may be autobiographical, without violating either the reader's rights or his own.*

Nathaniel Hawthorne, "The Custom House" (Introduction to The Scarlet Letter) (New York: Bantam Classic Edition, 1981), 3-4.

6. My views on the place of ambiguity and ambivalence in art—and the writing about art—are quite similar to those that follow:

*All of this embracing of ambiguity makes the arts difficult of access and occasionally irresponsible. It often renders the extraction of a single meaning infeasible. On the other hand, it permits the complexities and conflicts of mental operations to carry over into their products. This may seem an idle virtue, for clarity has long been one of the supreme artistic standards. Yet there are subjects about which one cannot be clear without fraud. Every emotion and conviction has its reverse side, and ambiguity can stand for a*

*profound frankness, an acknowledgment of the essential ambivalence of truth and experience, of life itself. Striving to apply a rigorous and simultaneous attention to several meanings, ambiguity aims beyond vagueness at inclusiveness, for which the only other method is monumental size. In accomplishing a great economy of exposition, ambiguity parallels the process of "dreamwork," as Freud called it, . . . .*

Roger Shattuck, The Banquet Years (New York: Doubleday & Company, Inc., 1961), 38.

7. The cover image is a sonograph of RUX?: Gumbo 4'33", a work for stereo tape from my nine-part Jimi Hendrix tribute cycle ("Hendrix Uncovered"—see appendix C).

# II

## Blueprints

*. . . the presence of microwave radiation coming from all directions in space . . . physical evidence that the cosmos did indeed begin with a "Big Bang" . . . it's the oldest sound you'll ever hear . . . Imagine, then, that within this cosmic hiss is hidden every melody ever written, every word ever spoken, every sound that ever was and will be.<sup>1</sup>*

- Jim Metzner

## A Credo

*. . . the remarkably pluralistic nature of music in the so-called “postmodern” (or musically speaking, “postserial”) age has been manifested in a range of compositional attitudes and esthetic ideologies unprecedented in the history of Western music. Even basic distinctions between what is and is not music have often faded to the point of invisibility. Not merely do many different forms of music—various styles of concert music, popular music, folk music, etc.—exist simultaneously . . . they impinge upon one another, both directly and indirectly, and often overlap entirely. We may well be at the beginning of an enduring “posthistorical” period during which different and often changing styles and esthetics will co-exist simultaneously—at times peacefully, at times in conflict, but always in colorful profusion and interaction.<sup>2</sup>*

- Robert P. Morgan

Although written towards the end of the twentieth century (1991), Morgan’s description of “an enduring ‘posthistorical’ period” in Western music continues to apply to the “profusion and interaction” of the multiple musics at the beginning of our twenty-first century as well (2003). Additionally, Morgan has, more or less, written a statement of credo for me. The overriding eclectic pluralism of EXP 2000 is nicely encapsulated by his succinct summation above. Finally, Morgan’s posthistoricisms can even be said to amply catalog the pre-posthistorical precedents, formulas and musical modes of behavior of one Charles Edward Ives.

## B Ivesiana

*Ives's originality is never more clear than in the many ways he found to rework borrowed material into something fresh . . . Each procedure uses existing material in different ways and for different reasons, covering the whole range from almost wholly structural to almost purely programmatic and from essential to ornamental. . . . By introducing the music he had known in his youth into his art songs, sonatas, and symphonies, he integrated the two sides of his musical personality and brought into the classical tradition the vitality of American vernacular music, with all of the emotions and associations it carried.<sup>3</sup>*

- J. Peter Burkholder

Similarly to Ives, my work uses borrowed materials “in different ways and for different reasons.”<sup>4</sup> A musical jambalaya of programmatically associative quotations (movements five, six and seven) and relatively abstract composerly game playing with my borrowed material (the “political” fourth movement), EXP 2000 is—in a sense—an autobiographically inflected composition diary.<sup>5</sup> Also like Ives, many of my source materials and/or techniques are drawn from both “high” (classical) and “low” (vernacular) musical worlds. I, too, seek nothing less than the integration of the two sides of my musical personality (wannabe-again blues-rocker and sometimes-ambivalent “classical music” composer). However, while I find it entirely appropriate to borrow selectively and occasionally from someone else’s

technical and/or stylistic manner(s), I emphatically agree with Ives when he says, “No true composer will take his substance from another finite being.”<sup>6</sup> Hopefully, I have done no such thing.

Of course, the use of quotation, stylistic imitation and sundry other ways of engaging borrowed material has a long history in Western music (at least eight centuries). Whether it be Perotin’s use of a borrowed chant as cantus firmus for the tenor of a polyphonic conductus, Bach’s quodlibet in The Goldberg Variations, Beethoven’s stylistic allusion in the “Pastoral” Symphony, and Brahms’ programmatic quotation in his Academic Festival Overture, many quintessential “Ivesianisms” are basically extensions (often quite extremely so) of traditional procedures.<sup>7</sup>

The catalog of typologies below is drawn from J. Peter Burkholder’s book, All Made of Tunes: Charles Ives and the Uses of Musical Borrowing. The schematic backbone of this essential study, Burkholder’s listing<sup>8</sup> is arranged in approximate chronological order of their first appearance in Ives’s music (1887-1919). I will draw from this list of precedential usages in order to help format and guide the ongoing analysis of EXP 2000 whenever appropriate. This is especially true in chapter IV (Travelog) where the brief, yet focused, discussion of each movement will basically be limited to one of the following fourteen categories:

### **Ivesian Procedures for Using Existing Music**

1. MODELING a work or section on an existing piece, assuming its structure, incorporating part of its melodic material, imitating its form or procedures, or using it as a model in some other way.
2. VARIATIONS on a given tune.
3. PARAPHRASING an existing tune to form a new melody, theme or motive.
4. SETTING an existing tune with a new accompaniment.
5. CANTUS FIRMUS, presenting a given tune in long notes against a more quickly moving texture.
6. MEDLEY, stating two or more existing tunes, relatively complete, one after another in a single movement.
7. QUODLIBET, combining two or more existing tunes or fragments in counterpoint or in quick succession, most often as a joke or technical tour de force.
8. STYLISTIC ALLUSION, alluding not to a specific work but to a general style or type of music.
9. TRANSCRIBING a work for a new medium.
10. PROGRAMMATIC QUOTATION, fulfilling an extramusical program or illustrating part of a text.

11. CUMULATIVE SETTING, a complex form in which the theme, either a borrowed tune or a melody paraphrased from one or more existing tunes, is presented complete only near the end of a movement, preceded by development of motives from the theme, fragmentary or altered presentation of the theme, and exposition of important countermelodies.
12. COLLAGE, in which a swirl of quoted and paraphrased tunes is added to a musical structure based on modeling, paraphrase, cumulative setting or a narrative program.
13. PATCHWORK, in which fragments of two or more tunes are stitched together, sometimes elided through paraphrase and sometimes linked by Ives's interpolations.
14. EXTENDED PARAPHRASE, in which the melody for an entire work or section is paraphrased from an existing tune.

Obviously, considerable gradations exist within any of these categories. Also, two or more of these procedures can simultaneously be applied to borrowed material—as is often the case in EXP 2000. Additionally, I occasionally find it necessary to supplement and/or otherwise qualify Burkholder's terminology with labels of my own coinage.

\* \*

## ENDNOTES

### Chapter II: Blueprints

1. Jim Metzner, Pulse of the Planet (Berkeley: The Nature Company, 1994), 106.
2. Robert P. Morgan, Twentieth-Century Music (New York: W.W. Norton & Co., 1991), XVI.
3. J. Peter Burkholder, All Made of Tunes: Charles Ives and the Use of Musical Borrowing (New Haven, CT: Yale University Press, 1995), 418-425.
4. *Ibid.*, p. 418.
5. A good deal of my personal, technical-composition arsenal has been selectively patchworked (pasted?) together over the course of a thirty-some-years immersion in (1) "Hendrixiana" (a vast array of extended techniques provided by the nature of the electric guitar medium itself; intensity of expression; multi-sensory, altered-state perception and synaesthesia); and (2) the equally eclectic music of Charles Ives (a uniquely revelatory mélange of European-based compositional devices and Americana-linked quotation). Both of these orientations were further solidified and expanded for me by way of my formal study with Olivier Messiaen in Paris (1977-1978): isorhythmic elements, prime numbers and palindromic forms; coloristic orchestration, often derived from unusual organ registrations; octotonic scales/modes, "moment form" and collage structures) and with Witold Lutoslawski in Warsaw (1982-1985): twelve-note chords stressing specific, dominant interval characteristics; partially controlled/relaxed rhythmic alignment; microtonal embellishment; local and globalized binary forms; and psychologically considered narrative flow of materials). Among other composers that have profoundly influenced my general musical aesthetics, I would like to specifically signal Johannes Brahms, Claude Debussy, György Ligeti, Henri Dutilleux, Giacinto Scelsi, Paco de Lucia, George Crumb and, of course, The Beatles.
6. Charles E. Ives, Essays Before a Sonata (New York: Dover Publications, 1962), 184.

7. Here, Burkholder outlines Beethoven's use of borrowed materials (see #s 1-4 and 7-10 from the list of fourteen procedures) with admirable clarity. While additional precedents for the "Ivesianisms" that this chapter chronicles certainly exist (Biber's proto-collage "Battaglia"), cataloging them in any sort of systematic way is beyond the scope of this paper's modest inquiry.

Burkholder, p. 415.

8. Ibid, pp. 3-4.

### III

## Anacreon's Banner and Beyond

*It is very wrong to confuse the value of a work, or its  
immediate novelty, with its possible powers of fertilization.<sup>1</sup>*

- Pierre Boulez

## Introduction

*As he reacts to the play of stimuli and his own response to their patterning, the individual addressee is bound to supply his own existential credentials, the sense conditioning that is peculiarly his own, a defined culture, a set of tastes, personal inclinations, and prejudices. Thus, his comprehension of the original artifact is always modified by his particular and individual perspective.<sup>2</sup>*

- Umberto Eco

The Star-Spangled Banner is firmly planted front and center in the hand-me-down communal property of most Americans. Its cultural weight is real and enormously loaded. Clearly, any contemporary American composer taking on “The SSB” can't help but be aware of its long and rather complex history. In my case, to engage “The SSB” from an original and personally authentic, square-one perspective suggests—if not virtually requires—that I sidestep both its overly familiar propagandic aspects and the unrepeatably and richly hued ambiguity of Jimi Hendrix's provocative commentary.<sup>3</sup> However, before furnishing an examination of the somewhat deprogrammed, anti-anthem that is Monsieur R.W.'s Blues (movement four of EXP 2000), I will briefly consider the musical content of The Star-Spangled Banner and its historical precedent, The Anacreontic Song.

*The quantity of things that could be read in a little piece of smooth and empty wood overwhelmed Kublai: Polo was already talking about ebony forests, about rafts laden with logs that come down the river, of doors, of women at the windows . . .<sup>4</sup>*

- Italo Calvino

### **“Anacreon In Heaven”**

Anacreon (563-478 BC) was a Greek poet of odes that profusely praise wine, women and song. What remains of his body of work was discovered by Henri Estienne, a Parisian, who went on to publish Anacreon in a 1554 collection of Greek verse. Ever more widely known throughout Europe over the next few centuries, Anacreon eventually made it to the British Isles where he was taken up as patron saint for a wealthy gentlemen’s club by the name of the Anacreontic Society. These fellows met every two weeks (1766-1792) at the Crown and Anchor Tavern in London to get drunk and sing songs—the more ribald the better! In addition to being an essential part of “The SSB” lineage, this gentlemen’s group is the forerunner of the modern glee club. Eventually, the Anacreons realized they needed some sort of theme song and set to work thereupon. The words were written by Ralph Tomlinson (circa 1770) and myth has it that the tune was communally composed and eventually notated by John Stafford Smith (circa 1771, the still-surviving second printing is dated 1782).

Fig. 1: The Anacreontic Song

THE ANACREONTIC SONG

TO ANACREON IN HEAVEN WHERE HE SAT IN FULL GLEE, A

FEW SONS OF HARMONY SENT A PETITION.

Of particular interest here is the way the melody starts off from “C” (without the initial descending triadic outline that we are so accustomed to) and ascends to the octave “C” in a rather obvious bit of word-painting (reaching upward to “Anacreon in Heaven”). Aside from a few rhythmic variants towards the end of the second phrase, the major difference between “AIH” and “The SSB” is the fact that “AIH” employs an “F $\flat$ ” instead of the “F $\sharp$ ” (V of V) that is used in “The SSB.” In singing through The Anacreontic Song, I found it quite difficult to not use the “F $\sharp$ ” at first. Actually, without the augmented 4th, this melody is immediately more in tune with its Western “folk” roots, even though it is more difficult to sing than many other folk songs from that same time period (1770s).

## The Star-Spangled Banner

In 1814, Francis Scott Key wrote the words that are now ritually intoned/chanted/sung to the tune of the original "To Anacreon in Heaven." Key's four-stanza verse was privately printed and circulated as a broadside, three days after the British retreated from their attack on Fort McHenry in Baltimore Harbor (17 September 1814). Initially titled The Defense of Fort McHenry, what we now know as "The SSB" was first sung with its new title during a public performance in mid-October of the same year.

Fig. 2: The Star-Spangled Banner<sup>5</sup>



United States of America      National Anthem

# The Star Spangled Banner

Words: Francis Scott Key      Music: John Stafford Smith

Oh - - say! can you see, by the dawn's ear- ly

light, What so proud- ly we hail'd at the twi- light's last

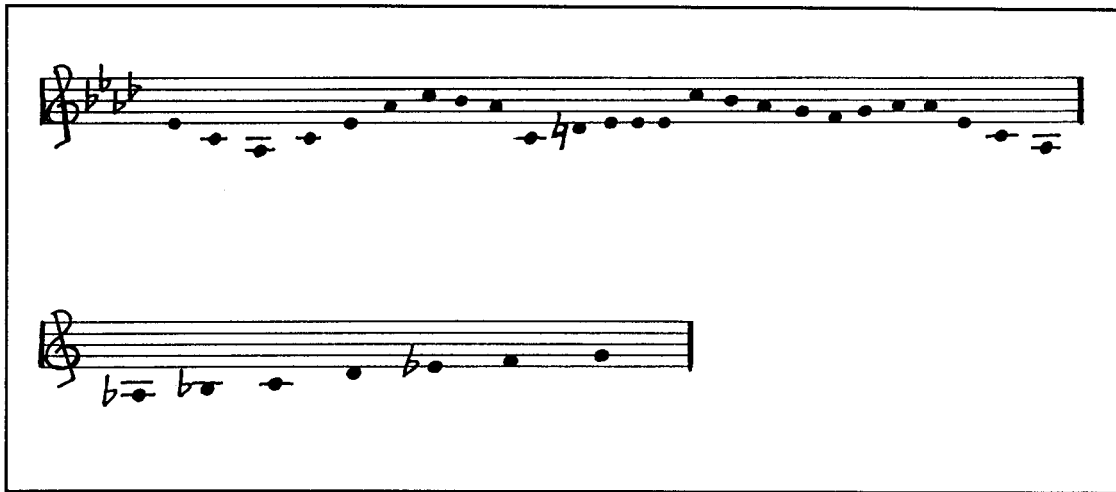
glea- ming? Whose broad

While researching the history of the American national anthem, I was unable to find out who it was that added the opening descending triadic outline, the augmented 4th (V of V) and the several rhythmic variants (the meter change from 6/4 to 3/4, the two dotted rhythms and the removal of the syncopation). In any case, we see right away that the basic underlying musical skeleton of the anthem is pliantly adaptable to express sentiments for a highly different cause.

### **Monsieur R.W.'s Blues: Layer One**

Having briefly considered the musical and historical lineage of "The SSB," I will now devote the rest of this chapter to my own treatments of the same core material. Layer one consists of a simple two-part process: (1) eliminate the rhythmic dimension to the opening twenty-five-note long phrase, and (2) remove all repeated pitches while grouping the total seven different pitches into a one-octave range. The result is a major scale with the exception of the raised fourth, otherwise known as the Lydian mode. As we recall, it is this augmented fourth that constitutes the main difference (other than the words) between The Anacreontic Song and The Star-Spangled Banner.

Fig. 3: Neutering "The SSB"



I now have a fairly neutralized (deprogrammed) and abstracted slice of musical material to work with. During a series of exploratory sketches, I gradually realized that I wanted to subject my core material (Fig. 3) to a highly personalized type of rotational maneuvering (permutational play) that I had previously utilized in some of my other works (Variables and Other Curiosities for large church organ, Parmi les Resonances Accumulées for carillon and Estúdios Sobre la Resonancia de Chile for a mixed ensemble of eight players with lots of ringing percussion). When the number of available objects for potential rotational maneuvering increases, the variations of orderings before repeating oneself can eventually reach absurd possibilities. For example, take the above seven pitches that serve as "ground zero" of my fourth movement (Monsieur R.W.'s Blues). As the number of possible permutations of N elements is N factorial, there are 5,040 variant orderings

that can be applied to these mere seven pitches. Let's say that I play each pitch at one-second intervals (5,040 possible permutations x seven pitches = 35,280 seconds = 58.8 hours!). So, instead of slipping into "completist" insanity, I constructed the following magic square of seven pitches in seven different orderings:

Fig. 4: "SSB" Magic Square

|              |              |              |              |              |              |              |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| F <u>II</u>  | D <u>V</u>   | E <u>IV</u>  | A <u>III</u> | G <u>I</u>   | C <u>VII</u> | B <u>VI</u>  |
| 5            | 3            | 6            | 4            | 2            | 1            | 7            |
| D <u>III</u> | G <u>II</u>  | B <u>I</u>   | F <u>VII</u> | C <u>V</u>   | E <u>VI</u>  | A <u>IV</u>  |
| 7            | 1            | 3            | 2            | 6            | 4            | 5            |
| A <u>V</u>   | F <u>III</u> | G <u>VI</u>  | E <u>IV</u>  | D <u>II</u>  | B <u>I</u>   | C <u>VII</u> |
| 3            | 2            | 1            | 7            | 5            | 6            | 4            |
| B <u>VI</u>  | E <u>IV</u>  | D <u>V</u>   | C <u>I</u>   | A <u>VII</u> | G <u>III</u> | F <u>II</u>  |
| 4            | 7            | 2            | 6            | 3            | 5            | 1            |
| E <u>I</u>   | C <u>VI</u>  | F <u>VII</u> | D <u>V</u>   | B <u>IV</u>  | A <u>II</u>  | G <u>III</u> |
| 2            | 5            | 4            | 3            | 1            | 7            | 6            |
| G <u>IV</u>  | A <u>VII</u> | C <u>II</u>  | B <u>VI</u>  | F <u>III</u> | D <u>V</u>   | E <u>I</u>   |
| 1            | 6            | 7            | 5            | 4            | 2            | 3            |
| C <u>VII</u> | B <u>I</u>   | A <u>III</u> | G <u>II</u>  | E <u>VI</u>  | F <u>IV</u>  | D <u>V</u>   |
| 6            | 4            | 5            | 1            | 7            | 3            | 2            |

My one specific rule (arbitrarily imposed) is that I do not want any number to reappear at the same point, sequentially, either horizontally or vertically.

*Etiquette requires that the composer respect the rules established by himself.<sup>6</sup>*

- Theodore Adorno

In other words, a grouping like the following would not be allowed:

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 1 | 3 | 2 | 5 | 4 | 7 | 6 |

What I do allow, in terms of ordering, is the same pitch played twice, one immediately following the other (see #7 of row one and #7 of the beginning of row two). This pitch repetition appears only one other time (see #4 of row three and #4 of row four). I have permitted this only in these two instances because I wanted to give a little extra weight to the pitches "G" and "D" (pitches #7 and #4 in my original row of seven pitches starting on "A $\flat$ "). These are the prominent notes that are used in the transition into movement four. They also serve as an interior pedal (G major felt rather than specifically heard as such) throughout movement four; become the key within which the natural cello harmonics are grounded in section B of the movement; and are the arrival-point pitches to which the entire number-games structure of this movement is headed (see the beginning of the steady Coda section of this

movement). Here are the 7 x 7 pitch orders of the piano part in section A of movement four, derived from a straight-across-the-board (left to right) reading of my magic square:

Fig. 5: Piano Accelerando (Section A)

The image shows a musical score for piano, consisting of three staves. The first staff begins with a piano (p) dynamic marking. Above the first measure of the first staff is a bracket labeled '9' with a fermata symbol. Above the second measure of the first staff is a bracket labeled '8' with a fermata symbol. The second staff has brackets labeled '7', '6', and '5' above its first, second, and third measures respectively. The third staff has brackets labeled '4' and '3' above its first and second measures. The third measure of the third staff is marked with the word 'FREE' in quotes. The score is written in a single system with a treble clef and a key signature of one flat (B-flat).

The concluding measure of section A (many of EXP 2000's movements are in two parts) is where the exact-number-series retrograde begins, even though the strict durational series is briefly abandoned. It is also at this point that the claustrophobic one-octave pitch range opens out in contrary motion, constituting a conscious-override subversion of "The System."

In Medieval music (de Vitry and Machaut, etc.), an unvaried and repeating sequence of pitches is referred to as the *color*. If an equally

unvarying and repeating rhythmic sequence is employed, it is referred to as the *talea*. One of the more frequent devices Messiaen employs in his most characteristic music (see his treatise, Technique de mon Langage Musical for numerous examples) is the use of overlapping *color* and *talea* patterns (see the cello and piano parts in the first movement of the Quartet for the End of Time). In the piano sequence of my pitches above (Fig. 5), I have synchronized my *color* and *talea* (the ordering of each group of seven pitches changes at the same time the durational series of seven rhythms also changes). However, while the pitches (*color*) are in a sense frozen, my *talea* is aligned with a steady pattern of acceleration (each duration in the first group of seven pitches is nine-sixteenth notes long, then eight-sixteenths for the second group of seven pitches and so on). Of course, another way to refer to these proceedings is that they are isorhythmic.<sup>7</sup>

Looking back at my magic square (Fig. 4), you will notice two additional ordering systems; one of them uses letters and the other Roman numerals, both constructed according to the same system that is applied to the initial group of seven numbers. When systematically examining my basic material at length, one of the more intriguing possibilities that presented itself was how my core of seven pitches could be equivalently and directly projected into a rhythmic realm and spread out over nearly the full piano seven-to-eight-octave range. Simply put, this means I could use a rhythmic

series of one to seven sixteenth notes (the letters) and a similarly ordered series of piano octaves (the Roman numerals). Such an incredibly interesting, yet highly dogmatic, system recalls the fascination with total serialization of all parameters (pitch, duration, register, timbre, dynamics, articulations and so on) provoked by Messiaen's Mode de Valeurs et d'Intensités (1949) at Darmstadt during the 1950s. Intoxicating though such a direction still seems to me, I remained content with now and then straight-jacketing one or two elements of my material at a time. Actually, if I revise EXP 2000 at some future date, I might find myself returning to all three parameters of my magic square (Fig. 4) in order to aid the construction of a brief piano cadenza that was part of my original conception. Figure 6 demonstrates what the first seven pitches, rhythms and octaves would generate in this system:

Fig. 6: Magic Square in 3-D

The image shows a handwritten musical score for a piano piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The notation is as follows:

- Staff 1 (Treble Clef):** Starts with a whole note G4. This is followed by a half note G4 and a half note A4 beamed together. The piece ends with two whole notes: B4 with a flat (Bb4) and C5, both marked with an 8va (octave up) instruction.
- Staff 2 (Bass Clef):** Starts with a whole note G2 with a flat (Gb2), marked with "(PED.)" (pedal). This is followed by a whole note G2. The piece ends with two whole notes: G2 with a flat (Gb2) and F2, both marked with an 8va (octave up) instruction.
- Dynamic:** The word "PNO" is written at the beginning of the first staff, with a diagonal line underneath it.

Just as I earlier discussed how my treatment of "The SSB" might be considered as abstracted deprogramming of the anthem's enormous cultural and musical weight, I realized that I had gone on to create another system that could potentially be, likewise, subverted. And, such is exactly what happens during section B of Monsieur R.W.'s Blues. Let us first continue with the piano part:

Fig. 7: Piano Retrograde (Section B—Part 1)

HOMAGE TO SHOSTAKOVICH

The image displays two systems of handwritten musical notation for a piano piece. The first system consists of two staves (treble and bass clefs) with notes and chords. Dynamics are marked as *F*, *mf*, *mp*, and *p*. A circled *P* is written below the system. The second system also consists of two staves with notes and chords. Dynamics are marked as *mp* and *p*. A circled *P* is written below the system. The title "HOMAGE TO SHOSTAKOVICH" is written above the first system.

Fig. 8: Piano Retrograde (Section B—Part 2)

The image displays a handwritten musical score for piano, consisting of two systems of music. Each system is written on a grand staff (treble and bass clefs) with a piano (PNO) label on the left. The first system begins with a treble clef and contains the notation for the first two measures. It includes the instruction "(MORE ROMANTIC)" above the staff and "(MP)" below the first measure. A circled "P" is centered below the first system. The second system spans four measures. The first three measures are marked with circled "P"s below the staff. The fourth measure features a dynamic change to "8va" (octave up), indicated by a dashed line and an upward-pointing arrow above the notes. The notes in this measure are also marked with "8va" below the staff. The score includes various musical notations such as notes, rests, slurs, and accidentals.

Fig. 9: Piano Retrograde (Section B—Part 3)

The image displays three systems of handwritten musical notation for a piano part. Each system consists of a grand staff (treble and bass clefs). The first system begins with a treble clef and a piano part marked with dynamics (MP), (MF), and (MP). A circled 'P' is centered below the system. The second system starts with a bass clef and a piano part marked with dynamics ((MP) and P). Two circled 'P's are placed below the system. The third system begins with a treble clef and a piano part marked with dynamic (MP). A circled 'P' is centered below the system. The notation includes various note values, rests, and dynamic markings.






We already noted that the retrograde of the numbered pitch series begins at the end of section A, where the piano moves in contrary motion to the outer octaves. Such a use also creates a type of structural elision, given that one aspect of section B begins before section B actually gets underway, after the silent pause. The entire numbered pitch series in retrograde is:

2 3 7 1 5 4 6 (already used at the end of section A)  
 3 2 4 5 7 6 1  
 6 7 1 3 4 5 2  
 1 5 3 6 2 7 4  
 4 6 5 7 1 2 3  
 5 4 6 2 3 1 7  
 7 1 2 4 6 3 5

The piano part follows exactly the above ordering with yet another subversion. However, let us first consider the basic rhythm track. The *color* and *talea* are once again synchronized (mostly—as in section A) in a gradually accelerating seven-pitch grouping of eight sixteenth notes through a seven-pitch grouping of three sixteenth notes. Then, finally, the coda gives in to a steady pulse of eight notes centered on the arrival pitches of “G” and “D” which we have already been feeling, if not hearing, throughout section B via the cello’s natural harmonics in G major. Returning to the subversion of the system via conscious override (creating yet another system to be subverted, of course), here is the rule governing what appears to be a random unfolding of migrating harmonic areas in the piano part. The seventh pitch of each remaining seven-note group is raised a half-step further each time. So the “real” seventh note of the brief “Hommage à Shostakovich” (Fig. 7) half-note march section should have been “A $\flat$ .” Instead, this pitch becomes “A” and

serves as a transitory “root” of the next group of seven pitches. Therefore, the next rotational series begins on “F#” (the sixth pitch in the group as we continue to strictly follow our numbered pitch order retrograde—6 7 1 3 4 5 2).

Fig. 10: Conscious Override

|   |      |    |    |    |    |    |        |     |
|---|------|----|----|----|----|----|--------|-----|
| 7    | 6    | 7  | 1  | 3  | 4  | 5  | 2      |     |
|   | F#   | G# | A  | C# | D# | E  | B(C#)  | + 2 |
| 6    | 1    | 5  | 3  | 6  | 2  | 7  | 4      |     |
|   | B    | F# | D# | G# | C# | A# | E#(G#) | + 3 |
| 5    | 4    | 6  | 5  | 7  | 1  | 2  | 3      |     |
|   | G#   | B  | A  | C# | D  | E  | F#(A#) | + 4 |
| 4  | 5    | 4  | 6  | 2  | 3  | 1  | 7      |     |
|   | C#   | B# | D# | G# | A# | F# | E#(B)  | + 6 |
| 3  | 7    | 1  | 2  | 4  | 6  | 3  | 5      |     |
|   | B(F) | C  | D  | F# | A  | E  | G      |     |

Then, when we arrive at the final pitch of this group, it gets raised two half-steps (becoming “C#” instead of the “B” that it could have been had I not implemented this new, secondary system). The same process is applied to the next two seven-pitch groupings before yet another override occurs. Here, where the quarter-note grouping of pitches begins (“C#”), when we get to the seventh pitch, instead of raising it five half-steps, I raise it six half-steps (to “B” rather than “A#”), which allows the final grouping of seven pitches to

conclude on “G”—exactly where I need to be at this point in my conception. Reserving the right to consciously override an in-place system, such as I did above, is possibly what Boulez had in mind when he wrote the following:

*Now the great effort in the domain proper to us is that of seeking a dialectic that will establish each moment of a composition between a rigorous total structure and a momentary structure submissive to free will.<sup>8</sup>*

Supplementing the roving pitch or harmonic departures that I’ve authorized in the piano part of section B, I use complete freedom of choice as to octave(s), extra notes and sub-harmony groupings (articulated by specific pedaling indications).

As trio I (flute, cello and piano) was written first and is extractable as a separate composition in the guise of “Caboose 999 (EXP 2000),” I will conclude this review of the systematic aspects of Monsieur R.W.’s Blues with an analysis of their respective roles in this quasi-rigorous structure that continues to change as it unfolds (analogous to the Anacreon/“SSB”/Jimi lineage itself).

Fig. 11: Flute Ritardando

The image shows a musical score for a flute part, labeled 'FL' at the beginning. The score consists of seven numbered groups of notes, each marked with an asterisk below the staff. The groups are labeled 2, 3, 4, 5, 6, and 7 above the staff. The notes are written on a single staff in treble clef. The first group (2) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The second group (3) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The third group (4) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The fourth group (5) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The fifth group (6) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The sixth group (7) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk. The seventh group (7) starts with a quarter note, followed by two eighth notes, and ends with a quarter note marked with an asterisk.

Like the piano in section B, the flute uses the final six groupings of the seven-note series. Also like the piano, the flute utilizes the retrograde pitch order. Therefore, what we have here is a remote and imperceptible canon of the numbered pitch orders between the piano and the flute. The flute strictly follows the above retrograde scheme (starting with the second one) and goes on to apply yet another subversion (conscious override) of "The System." Here, the rules are bent by having the flute begin with the third pitch above the third pitch of the original order of pitches ("A $\flat$ , B $\flat$ , C," and so on). Again, more simply put, the third pitch of the original is "C" (this becomes the new "root" – indicated by the asterisk in Fig. 11) and the third pitch in a series

generated from "C" is "E." This process continues in a similar fashion until it ends up on "D" (the intended target). However, for clarity's sake, note how the next sequence of seven pitches unfolds. Our number of commencement is six (following the strict retrograde of pitch numbers from the original magic square). We find the sixth pitch of the original series ("F") and then find the sixth pitch above this new "root" of "F." Therefore, we will begin on "D," which is the sixth pitch above the sixth pitch. Perhaps a distant, quasi-hidden analogy to the process that I've arbitrarily applied to the flute's passage at the end of section B could be the V-of-V relationship that the tritone of the original "SSB" implies at the end of the first short phrase (see Fig. 2).

After all this highly abstracted treatment of "The SSB," it is perhaps only appropriate that I insert the original theme itself, to at least give a vague associative sense of what's actually going on. Here is where the cello part comes in:

Fig. 12: Cello Rhythmic Pedal (Half-notes)

The image shows two staves of musical notation for a cello part, labeled 'VC' on the left of each staff. Both staves are in treble clef. The top staff contains a sequence of 14 half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, and G3. The bottom staff contains a sequence of 14 half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, and G3. The notes are written as half notes with stems pointing down. There are some additional markings, including a sharp sign and a double bar line, in the top staff, and a sharp sign and a double bar line in the bottom staff.

Other than eliminating all of the consecutively repeated notes (three), the cello part is “The SSB” theme played as natural harmonics (with octave displacements dictated by the nature of the instrument) locked into a rhythmic pedal of unrelenting half-notes (prefigured in the “Shostakovich March” at the beginning of section B). As noted before, it is the cello that has underpinned section B with a veiled sense of G major throughout.

## Layer Two

*There are seven evacuations: – tears from the eyes, mucus of the nostrils, the saliva, the semen, two excretions and the perspiration.<sup>9</sup>*

- W. Wynn Westcott

Considering that DOCUMENT 2003 is intended to resemble an anatomy book by way of its cumulative layerings of anecdote, history and musical detail, this section briefly examines the next layer of progressive magnification of my composition's muscular-skeletal system. (And yes, we remain firmly planted in the realm of sevens.)

EXP 2000 begins its first movement with a single "A" (FFF staccatissimo martellato piano attack with the left hand silently depressing and holding the lowest octave for a rather thick after-the-attack resonance) and then goes on to explore the very A-ness of this "A" from different perspectives (microtonal inflections, varied harmonics, deep and subtly reactive listening to and playing with the interior resonances, various gestural framings, extremes of attack and articulation, wide timbral variations, etc.). This first piano attack occurs on the seventh beat, after six beats of a frame of silence (the entire work ends with a similarly pregnant gestural silence). Then, the cello plays seven delicate pizzicato natural harmonics while accelerating (recalling or prefiguring the accelerating patterns in the fourth movement): 21/18/15/12/9/6/3 sixteenth notes.

Fig. 13: Cello Harmonics (Seven)



Right away, the cellist has several performance difficulties to contend with (EXP 2000 has numerous other passages requiring similar attention to interpretive details). The natural harmonics must sound like distant bells, the acceleration must take place with an equally gradated and steady diminuendo (such a juxtaposition of opposites doesn't necessarily come naturally to many musicians), and the cellist must be playing as though from within the naturally decaying resonance of the piano (functioning as a subtle articulation of the decay while introducing the first readily apparent use of a seven grouping). Finally, the cellist must be absolutely certain that the final three-sixteenth-note harmonic does not ring over. This is symptomatic of the sort of engagement that is required from the musicians at all times in order for my work to sound as I intend.

There are quite a few other examples of accelerating and ritardando groups of sevens strewn throughout my score. Sometimes they are crisply unfolded and other times they are treated in a similar semi-flexible way (consciously overriding "the rules"), as we found above in section B of

Monsieur R.W.'s Blues. Given the frequent malleability of procedure in my work, it is probably safer to refer to them as generalized modes of behavior, rather than as actual "processes." Here is another example:

Fig. 14: A Game of Sevens

The musical score is written in 4/4 time and consists of several systems of staves. The instruments are labeled as follows:

- Vc (Violin):** The top staff, featuring a melodic line with accents and slurs. Above the staff are the numbers 3, 2, 3, 7, and 16, which likely indicate fingerings or bowing patterns.
- FL (Flute):** The second staff, showing a rhythmic accompaniment with eighth and sixteenth notes.
- VA (Viola):** The third staff, providing a harmonic accompaniment with quarter and eighth notes.
- PNO (Piano):** The fourth staff, showing a bass line with a key signature of one flat (B-flat).
- CL (Clarinet):** The bottom staff, which enters in the final system with a melodic line.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g.,  $\text{ff}$  and  $\text{f}$ ). The piece concludes with a fermata over a note in the Viola part.

This transitional passage begins with the cellist reprising an accelerating pizzicato pattern (18/15/12/9/6/3—again, with concurrent diminuendo) of harmonics. However, instead of an expected seventh attack, the flute continues (elision) with a relatively free passage until the viola introduces another accelerating pizzicato pattern (18/15/12/9/6/3) that brings in the clarinet on what is, in effect, the seventh attack (another elision). In keeping with another one of my “rules” (the nearly perpetual variation of surface similarities), the violist only lets some of the repeated “D” notes ring, changes to an arco glissando on the sixth attack, and theatrically walks in from offstage at the same time.

I will conclude this section of my document (Layer Two) with a few additional numerological considerations. Realizing that hidden applications or manifestations of numerology within a musical composition are almost always just that, discovering or implanting them can provide for a delightful pastime, just the same. So, the other most immediately apparent “sevenations” attendant to EXP 2000 include:

1. Seven main movements.
2. Seven performers (including the conductor).
3. Seven letters in the name HENDRIX.
4. Seven letters/numbers in both EXP 2000 and Caboose.

5. Seven different pitches in a major scale (and in my “mutant” scale, or Lydian mode, with its augmented fourth).
6. Seven separate lines or layers in movement seven’s final collage.
7. Seven elapsed years since first beginning work on my doctoral dissertation!

### **Conclusion: An Anti-Anthem?**

In one sense, it’s probably accurate to say that what I’ve written in this short movement is a peculiar type of anti-program or deprogrammed music. While on one level it certainly is music about music, it’s considerably closer to being music about the experience of music. Or, more precisely, Monsieur R.W.’s Blues is music about the mostly abstracted absorption and deconstructed, nearly neutered transformation of a source music of blinding, monolithic ubiquity.

Perhaps I’ve generated some worthy, workable and multifunctional new material that will at least hint at a deeper “gravitas” and, possibly, original undercurrent of resonance or resonant information for the attentive listener. In any event, whether I’ve responded to the intrinsic or so-called “dictates of the material” or not, I do hope that some level of ambiguous

perception of my source material might actually occur – but, not too much.

Ideally, I would like to believe that a mild sense of déjà vu will register.

*Moonlight in a familiar room . . . making every object so minutely visible . . .  
somewhere between the real world and fairy-land, where the Actual and the  
Imaginary may meet, and each imbue itself with the nature of the other.  
Ghosts might enter here, without affrighting us.<sup>10</sup>*

- Nathaniel Hawthorne

\* \* \*

## ENDNOTES

### Chapter III: Anacreon's Banner and Beyond

1. Pierre Boulez, Boulez on Music Today (London: Faber & Faber, 1975), 18.
2. Eco, 64.
3. Recollections of my life-changing encounter with Jimi's version of "The SSB" are recounted in the recently published book, Eyewitness: The Illustrated Jimi Hendrix Concerts:

*Experienced though I might barely have been, I wasn't prepared for Jimi's deconstructed illumination of the nearly toxic, brainwashed and rammed-down-our-throats, American national "anathema" that followed. Holy Nixonites! This was truly incendiary. As Jimi helped to goose along the cherry poppin' of my generation's growing dismay, I felt my ears throb while listening onward in a quasi-fearful, furtive way. Were we eavesdropping on secret encodings that our socially approved elders were hoping would fall to rot by the wayside of what they perceived as (and hoped to be) inebriated, apathetic ecstasy? The opiated masthead of The Star-Spangled Banner would never again ring out for a never-never land of lost 'n' found purity with someone like Jimi running the sing-along. Approaching draft age, you better fuckin' believe that I wasn't flippin' off the dial on Jimi's tuned-in and turned-on, onomatopoetically inflected pronouncements! This was Deep Blues at the crossroads of our times!*

Bob Priest, "A Swing Through Time," in Eyewitness: The Illustrated Jimi Hendrix Concerts, 1968 (Schiedam, Netherlands: Up From The Skies Unlimited, 2000), 109-110.

4. Italo Calvino, Invisible Cities (New York: Harcourt Brace Jovanovich, 1972), 132..
5. This image can be found at: <http://www.bcpl.net/~etowner/anacreon.html>. This Website also provides additional information relating to the history of "The SSB." For recordings of The Anacreontic Song and the complete verses of "The A. S." and "The SSB," one can also consult the Smithsonian Website: <http://americanhistory.si.edu/ssb>.
6. Theodor W. Adorno, Alban Berg: Master of the Smallest Link (England: Cambridge University Press, 1991), 92.

7. Of course, one could quibble that my use of the terms *color* and *talea* are approximate or stretched, at best. True. I intend my reference to evoke the general spirit and nearly the same technique as that of this “classical” isorhythmic procedure.

*... we feel that there is a natural law underneath it all, and like all laws of nature, a liberal interpretation is the one nearest the truth.*

Charles Ives, Essays Before a Sonata (Collected in Three Classics in the Aesthetic of Music), (New York: Dover Publications, 1962), 182.

8. Pierre Boulez, Boulez on Music Today (London: Faber & Faber, 1975), 24.
9. Wynn W. Westcott, The Occult Power of Numbers (Hollywood: Newcastle, 1984), 74.
10. Nathaniel Hawthorne, The Custom House (Introduction to The Scarlet Letter) (New York: Bantam Classic Edition, 1981), 34-35.

IV  
Travelog

*. . . cities resembled one another, as if the passage from one to another involved not a journey but a change of elements. . . . after dismantling the city piece by piece, he reconstructed it in other ways, substituting components, shifting them, inverting them.<sup>1</sup>*

- Italo Calvino

# A

Movement One

Movement Two

Movement Three

Movement Four

Trans

**Movement One:  
The A-Ness of an "A" (440-ish)**

MODELING

*Some sounds speak directly to the subconscious—the blast of  
a cherry bomb, the howl of a siren . . . the scream of Jimi  
Hendrix's feedback at the start of "Foxy Lady."<sup>2</sup>*

- Chuck Philips

The following approximate transcription of the introductory section of Jimi's first recording of Foxy Lady (1967) by Andy Aledort (Fig. 15) reveals that this is a two-part (a, gradually coming into being, and b, eventually becoming something else) musical fragment in four subsections. First, there is what I call a frame of silence. The gradual onset of sound and its multi-parameter accumulation of elements (number of perceivable pitches, increased textural density and growth in dynamics from zero to FF—more apparent in the recording than here) constitutes the second subsection. Third, after considerable—but highly condensed—foreplay with the very nature of the medium at hand (electric guitar), we arrive at a climactic paroxysm of feedback<sup>3</sup> that threatens to EXPlode at any moment. Finally, the fourth



When I first decided to utilize Jimi's iconic Foxy Lady as one of EXP 2000's more evident gestural anchors, I subjected it to much inner and outer scrutiny. My various pre-compositional formal scaffoldings and selected de- and re-compositional procedures (including quasi-synesthetic mapping of trans-parameter equivalencies<sup>4</sup>) yielded a tremendous amount of information. However, being a composer who generally goes more for the macro view than the microscope, I decided to maintain Foxy Lady's basic, punchy shape as my primary model for structural punctuation and let the goodly majority of my pre-compositionally absorbed hunting and gathering dissolve into a more intuitive gestalt. This way, remnants of my research surface from time to time in localized modes of behavior (sudden dynamic swells, extended techniques that feature a gradual pitch to noise envelope, pentatonic upward moving motives or riffs, etc.) that are sometimes conscious and other times not.<sup>5</sup>

Fig. 16: BP's Foxy Lady I

5 ©

Pos. 3

IP

\* X

10"

3

(UP CLOSE & PERSONAL - INSANE !!)

(AD LIB. MICROTONES & ACCENTS...)

Picc

F (SPIT 'EM OUT)

GRASS...

FFFF (UNBEARABLE)

(BRASS)

F (ROUND)

(LV)

CELLO →

(HAMMERS...)

(LOCO)

(LV)

(LOCO)

mp

FFF

(P)

(T.)

(P)

(P)

(P)

P

(C)

(MOLTO)

Xylo

(HM)

(WRSS)

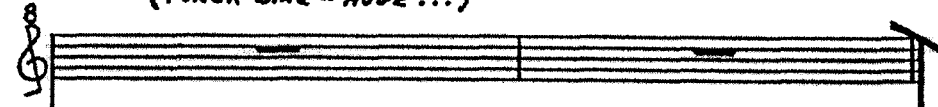
\* PP (THICKEN THE AIR)

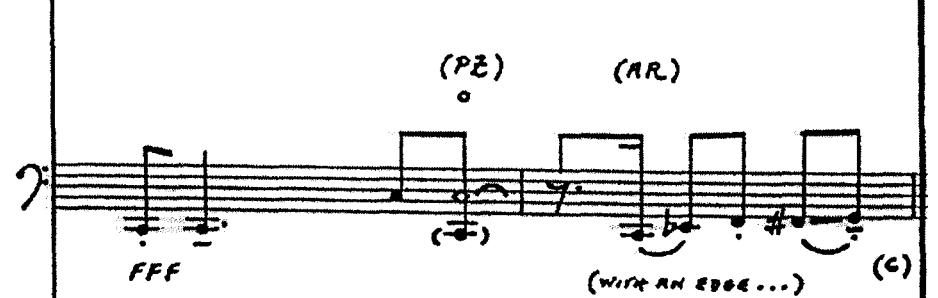
Fig. 17: BP's Foxy Lady I (cont.)


FOXY LADY I

**3** A HEAVY BROAD  $\downarrow = 92$   
(PUNCH LINE - HUGE ...)

Poco Rit...

**Picc** 

**VC**   
FFF (PZ) (AR) (C)  
(WITH AN EDGE ...)

**PNO**   
MF (ECHO)

FFF (CRISP-EXPLOSIVE)

Ⓟ

My first incarnation of Foxy Lady is quite theatrical in that the piccolo player is asked to project, while rhythmically and microtonally ad-libbing the culminating, orgasmic “B” crescendo at the threshold of pain. Not only are there very few sounds as obnoxiously penetrating as an ice-pick-to-the-brain high “B” on the piccolo, but “forcing” the performer to emit and emote this level of sonic tension while leaning over and playing directly into the guts of the piano (with the pedal depressed) evokes a rather sadomasochistic grin every time I relive our mutually shared sonic agony (including the audience’s). Jimi liked to play loud and dirty—so do I!

Before this passage elides into EXP 2000’s second movement, it is worth observing that many appearances of the number seven (see chapter III for others) are manifested during “the call” (Fig. 16) leading to Foxy Lady’s conjured “response” (Fig. 17). First off, the piccolo arrives on its “B” after six grace notes and proceeds with a rather erratic, proportionally notated rhythm of approximately fourteen re-attacks ( $2 \times 7$ ) before its FFFF cut-off staccato on the fifteenth attack ( $15 + 6 = 21$  or  $3 \times 7$ ). It is also interesting to see and hear that this leading tone, high “B” is the fourteenth overtone—placed two octaves higher than normal—of the following note of resolution, low “C.” The piano also pounds out another pass at my beloved seven (each hand assaults seven high “B”s). Finally, a little bit of spatialized orchestration has a seven-beat, bowed-tremolo, viola “B” harmonic, passing its dramatic presence

(halfway up the hall on stage right—the first and seventh movements have some of the performers positioned around the audience) to a delicate, seven-second xylophone pianissimo “B” tremolo, semi-subliminally thickening the air of resonance near the auditorium’s back door. Whether you call this spatial orchestration or not is secondary to the fact that this passage creates an extreme contrast to the heavily broad stride of movement one’s final gasp (Fig. 17) before movement two gets off to its canonic commencement. Finally, my varied modeling of Jimi’s original includes a change of meter (from 4/4 to 3/4) and, rhythmically condensed, has the ascending pentatonic lick begin as a pick-up to the fifth beat rather than on the seventh beat (can’t overdo the sevens!), as it does in Jimi’s lusty version of the “eternal feminine.”

**Movement Two:  
I Wanna Take You Higher**

PARAPHRASING

*Composers often do not hear the music that is being played; it only serves as an impulse for something quite different---or the creation of music that only lives in their imagination. It is a sort of schizophrenia---we are listening to something and at the same time creating something else.<sup>6</sup>*

- Witold Lutoslawski

While I have often experienced something akin to Lutoslawski's description above, the following examples (Fig. 19 a/b) offer somewhat of a reversal of what he recounts. In other words, while writing my own music, I found that I was partially listening to Lutoslawski's. At the end of a short and tight chromatic bandwidth (five half-steps) low canon between the cello and piano that emerged out of the overhanging resonance of the Foxy Lady I quote at movement one's end (see Fig. 17), the cello briefly paraphrases part of a passage from Lutoslawski's Cello Concerto.<sup>7</sup>

Fig. 18: Lutoslawski (Cello Concerto)

The image displays a musical score for the Cello Concerto by Lutoslawski, consisting of four staves. The first staff is in treble clef and begins with the tempo marking *DOLENTE*. It features a melodic line with a fermata over a half note, followed by a series of eighth notes. A box labeled '77' is placed above a measure, with a downward-pointing triangle below it. A tempo marking  $J = \text{ca } 60$  is positioned above the staff. The second staff is in bass clef and starts with a *poco* marking and a downward-pointing triangle. It contains a series of eighth notes with a box labeled '79' above a measure and another box labeled '80' above a later measure. A tempo marking  $J = \text{ca } 60$  is placed above the staff. The third staff is in bass clef and shows a more complex rhythmic pattern of eighth notes with a tempo marking  $J = \text{ca } 120$  above it. The fourth staff is in bass clef and continues the rhythmic pattern with a tempo marking  $J = \text{ca } 160$  above it. A box labeled '81' is placed above a measure, with a downward-pointing triangle below it, and the word *(tutti)* is written to the right of the staff.

My first example is the more liberal paraphrase of the two. A freely associative borrowing via intervallic (seconds) and rhythmic (steady-moving eighth notes) resemblance, this cello figure recalls its Lutoslawski model only in a very fleeting, ambiguous and semi-private manner.<sup>8</sup> The second example (played by the marimba during movement six<sup>9</sup>) represents a nearly literal reference to my source material in that it primarily utilizes the ascending major second interval and preserves both the general overall phrase shape and its important, signature aspect of acceleration. However, as before, this reference is

unlikely to be directly perceived by all but the most serious Lutoslawski aficionados – if even by them.

Fig. 19: Walking (Hommage à Lutoslawski)

A.

HOMAGE À LUTOSLAWSKI

MP ("WALKING" - POTENT)

(MP)

P

(P)

B.

(MFM)

P (CRISP - SOLID)

(P)

MP

**Movement Three:  
Volken**

STYLISTIC ALLUSION

*Nicola: Write about real things in a realistic way—real people, real joys, real pains—not these silly detective stories. Something more relevant.<sup>10</sup>*

- Dennis Potter

For some listeners, this movement's little "folk song" segment might somehow sound familiar and comforting. For others, such a moment of minor-keyed pentatonicism could very well register as a mildly shocking stylistic rupture of sorts.<sup>11</sup> While both responses are fine by me, my actual intention is to continue to provide contrasting material within an ongoing, larger counterpoint of styles, attitudes, gestures, techniques and autobiographical references that include various, gradated (from overtly associative to covertly abstract) references to the known and seemingly known.

Fig. 20: Just Folks

The musical score is divided into three sections:

- Section 1:** Labeled A. in the key of A major (one sharp). The tempo is marked Allegretto (AR). The instrument is VC (Violoncello). The dynamic is P (piano), with the instruction P (QUASI-GAMBA) below the staff. The music consists of a single melodic line with slurs and accents.
- Section 2:** Labeled B. in the key of A major. It features two staves: PNO (Piano) and BVA (Basso Violoncello). The tempo is Poco Rit... (slowing down) followed by Allegretto (AR). The piano part has a dynamic of P. The BVA part has a dynamic of P and includes the instruction (BELLS). There are also markings (PZ) and (P) above the BVA staff.
- Section 3:** Labeled B. in the key of A major. It features three staves: PNO, BVA, and BVA. The tempo is 15 MR (Moderato). The title is "FOLK SONG". The piano part has a dynamic of PP (pianissimo) and the instruction (BELLS). The BVA parts have a dynamic of P and PP respectively. There are markings + above the piano staff and BVA with a dashed line below the BVA staves.

Yes, both of the above fragments are reminiscent of folk material (the second one from a later movement, *Dwa Quaa-ludium A/B*), yet neither of them actually are. Additionally, these brief, stereotypical “folk songs” serve to create small islands of implied tonality within my work.

The next figure begins with the third and final appearance of my little “folk song.” Played by the alto kalimba (mbira) in what becomes a rhythmically semi-ad libitum fashion,<sup>12</sup> this particular example (from movement five, *Little Wings*) employs a diminished fifth, instead of the original perfect fifth, in order that it may accompany a cello solo in Messiaen’s so-called mode 2 (“C#-D#-E-F#-G-A-B<sup>b</sup>-C<sup>♯</sup>”<sup>13</sup>). So, as we see and hear, this little bit of “vernacularity” can be used both soloistically and later appear “recycled” as part of a larger harmonic fabric.

Fig. 21: Just Folks (cont.)

The remainder of Fig. 21 illustrates six different applications of pentatonicism relevant to my score:

1. d/1—the original E minor pitch grouping for my “folk song”;
2. d/2—a standard “Blues/Rock” pentatonic scale that later figures in my references to Jimi’s Purple Haze (see Dwa Quaa-Ludium A/B) and Machine Gun (see movement six, Nicht Schlependium);
3. d/3—the open-string guitar tuning, which can be seen as a multi-octave version (in different order) of the previous “Blues/Rock” scale;

4. d/4—the alto kalimba pitches mentioned above that form part of the larger mode 2 background for the cello solo during movement five;
5. d/5—my whole tone-ish (Lydian) first five pitches of the so-called “SSB” scale (see chapter III); and
6. d/6—a five-note chromatic cluster that appears in movement one as the first “harmonization” of the A-ness of my first “A” and later as the pitch bandwidth range of my brief cello and piano canon in movement two.

**Movement Four:  
Monsieur R. W.'s Blues**

MODELING/MAPPING/  
VARIATIONS/DEPROGRAMMATIC QUOTATION

(See chapter III)

## Trans

### VARIATIONS

*Variation means change. But changing every feature produces something foreign, incoherent, illogical. It destroys the basic shape of the motive. Accordingly, variation requires changing some of the less-important features and preserving some of the more important ones . . . determining which features are more important depends on the compositional objective.<sup>14</sup>*

- Arnold Schönberg

Remaining highly reminiscent of Jimi's original Foxy Lady, Figs. 22 and 23 track the first variation on my initial variation (modeling—see movement one). I have changed some features and kept what I believe are the most important ones. Without maintaining some aspect of gradual crescendo, a feverish climactic point and the rapid, post-orgasmic cut to a “power chord” and lower-register ascending lick of some sort (preferably pentatonic), Foxy Lady's basic siren shape would probably be lost. Therefore, I believe that this passage (Figs. 22 and 23) will indeed register as a perceivably developed variation while also serving as an overall structural punctuation for the entire first half of EXP 2000.

Fig. 22: BP's Foxy Lady II

©  
3 BROADER ♩ = 88-96

The score consists of five staves:

- FL (Flute):** Treble clef, 3/2 time. Features trills (TR) and dynamic markings *F (VAST)* and *FF*. Includes a 9-measure phrase marked *9=d*.
- VC (Violin):** Treble clef, 3/2 time. Features trills (TR) and dynamic markings *F (VAST)* and *FF*. Includes a 3-measure phrase marked *FF 3*.
- PNO (Piano):** Treble and Bass clefs, 3/2 time. Features trills (TR) and dynamic markings *F (VAST-RAS)*, *MP*, and *F*. Includes a 6-measure phrase marked *FF 6*.
- CL (Clarinet):** Treble clef, 2/2 time. Dynamic markings *MF (RICH)* and *F*.
- VLA (Viola):** Treble clef, 2/2 time. Dynamic markings *MF (RICH)* and *F*.

Fig. 23: BP's Foxy Lady II (cont.)

FOXY LADY II  
FANFARE (EXPLOSIVE) 4

(ALMOST BURSTING) 2 RIT...

FL (FF) (c) FF <sup>5<sup>m</sup></sup>

VC (FF) (c) FF (HEAVY DUTY)

PNO (FF) F (LOCO) FF (HUGE) (P)

CL (F) FF

VLR (F) FF

The main differences between this Foxy Lady and the first is that here I am moving from a major scale-resembling pentatonic trill cluster ("F-G-A-B $\flat$ -C") to a somewhat camouflaged "SSB" chord (a Lydian-esque "D $\flat$ -E $\flat$ -F-G-A $\flat$ " plus an added "B $\natural$ "), rather than from a single climactic pitch to a major/minor chord with a flattened seventh. Additionally, while there is a significant jump in register during this variation, it is nowhere near as raw or extreme as the initial seven-octave leap (see Figs. 16 and 17).

# **B**

Dwa Quaa-Ludium A/B

Movement Five

Movement Six

Movement Seven

## Dwa Quaa-Ludium A/B

### PROGRAMMATIC QUOTATION

*Poor Debussy, sandwiched in between Brahms and Beethoven, seemed weaker than usual. We cannot feel that all this extreme ecstasy is natural; it seems forced and hysterical; it is musical absinthe; there are moments when the suffering Faun in Debussy's "Afternoon of a Faun" seems to need a veterinary surgeon.<sup>15</sup>*

- Louis Elson

Although the programmatic quotations in this movement are remotely perceivable by some, they are intended to unobtrusively blend into the ongoing fabric of EXP 2000's fused recounting—discretely or otherwise—of my personal and musical autobiography. Let us now examine the following rather "loaded" examples in some detail:

Fig. 24: Orchestration

© 3 **DWA QUAR-LUDIUM A/B**  
**ALLEGRETTO** ♩ = 96

**FL**  $\text{♩}$   
3 = d (MP)  
FF (HEAVY "PURPLE HAZE") (c)

**VC**  $\text{♩}$   
FF (PZ)  
F (TOLLING)

**PNO**  $\text{♩}$   
10 = d (LV)  
FF (FANFARE)  
P

**CL**  $\text{♩}$   
3 = d (HEAVY) MF  
5 = d.

**VLA**  $\text{♩}$   
(PZ) (AR) (d.) (d.) (poco) (b.)  
FF (RICH) F (SOLID) MF F (c)

**VIBRA**  $\text{♩}$   
F (RES-BLEND) (LV)  
P (MM)  
MM

Much like the beginning of EXP 2000's first, large section (A, movements one through four and trans), the second half (B) of my work gets underway with a sudden "little big bang" from a frame of pregnant silence. After the flurry of the first bar, this movement settles into a periodic rhythm<sup>16</sup> centered on a tolling "G." This provides a long-range major second relation to the first section's early, obsessive focus on the A-ness of an "A."

I have always been fascinated by bells, gongs, spaces with long natural reverberation time and musics of blurred or prismatic resonances. Not long after first being immersed in "surf guitar," The Beatles' and Jimi's "psychedelic" sixties recording-studio techniques and initial forays into altered-states synaesthesia with my sixteen-year-old Catholic-school girlfriend,<sup>17</sup> I became hopelessly enamored of Claude Debussy's Prélude à l'Après-Midi d'un Faune. This music of a saturated, nearly permanently transitional dream state or hallucination is one of my life's central aesthetic imprints. I never tire of this work, and consider it to be the single most perfect piece of Western classical music that I know.

I would like to believe that my musical example above bears some resemblance to Debussy, at least in its manner of orchestration. Specifically put, this passage is symptomatic of the type of emerge, merge and submerge sonic texture that I highly value and have attempted to project throughout EXP 2000. Here, you will find examples of unison orchestration (flute and clarinet),

triggering (viola pizz. of the cello's glissando) and rhythmically staggered or hocket-esque masking (multiple "G"s—piano, flute and clarinet) of the ongoing, bell-like cello harmonic pizzicato. Given that the cello emerges or elides (in effect) from within this relatively complex patch of orchestration could be reason to perceive the result as a type of timbral modulation or transformation. The flute's smearing, downward glissando, the clarinet's neighboring tone "G/F#" rhythmic articulation and the cello's somewhat sleazy glissando arrival on a brief staccato accent of "A b" all serve to enhance the ambiguity as to how and when the cello's gradual foreground emergence is perceived. A passage like this requires a sort of divided or schizoid playing (individuation) and listening (composite perception) from all the players in order to register with the full 3-D ambiguity that I intend. "Musical absinthe" indeed!

The original sources for my programmatic quotations in this brief passage follow in the next figure:



Another one of Jimi's most immediately recognizable contributions to our musical world soundscape is Purple Haze. My use of Purple Haze (Fig. 24)—a song that has long been a source of considerable debate as to its own programmatic associations (LSD, love-lust's intoxication or Purple Haze/Jesus Saves)—signifies another layer of my work's overall homage to Jimi's influence on my life and music. Additionally, my slightly altered quote—it doesn't quite retrace Jimi's original pentatonic lick—consciously appears during one of the more blurred or "psychedelic" moments in my score.

The second fragment from Fig. 25 comes from Lutoslawski's Cello Concerto of 1970. As previously noted (see endnote #7), this work has had a profound and lasting effect on me. The tolling "G" cello harmonic pizzicato from the complex orchestrational passage in Fig. 24 bears a distant, functional kinship to the beginning of Lutoslawski's score in that they both take on a gradually emergent or onset character.

**Movement Five:  
Little Wings**

**CANTUS FIRMUS (CHACONNE)<sup>18</sup>**

*When I die I want people to just play my music, go wild and  
freak out, and do anything they wanna do.<sup>19</sup>*

- Jimi Hendrix

Fig. 26: Jimi's Little Wing (E minor)

The image displays two musical staves within a rectangular border. The top staff is in treble clef with a 4/4 time signature. It contains eight measures of music, each represented by a series of diagonal lines. Above the staff, the chords are labeled: Em, G, Am, Em, Bm, Bb, Am, C. Below the staff is an equals sign (=). The bottom staff is also in treble clef. It contains four measures of music, each represented by a series of diagonal lines. Above the staff, the chords are labeled: G, F9, C, A, D. The time signature for the bottom staff is 2/4, with a '2' written above the first measure and a '4' below the first measure.

Borrowing Jimi's twelve chords verbatim, I have neutralized their associative power somewhat by way of strictly presenting them in one-and-a-half rhythmic augmentation the first time through (six beats to Jimi's four, etc. — see Fig. 27). For the second round, I accelerate to one-and-a-quarter

augmentation for the first four chords, only. Just as Jimi's studio recording fades out about halfway through a verse, so do I—thus keeping my programmatic *cantus firmus* (*chaconne*) reference to its source more or less intact. This locked-in progression, coupled with an old counterpoint game or trick (augmentation), provides a rhythmically rigorous and quasi-tonal underpinning to the relatively free and filigreed writing that appears above and within it. Such a simultaneous and apparent contradiction in means is emblematic of my primary concern to honestly and continuously reflect musical and personal ambiguity throughout EXP 2000.

Fig. 27: Wingin' It

The image displays a handwritten musical score for the piece "Wingin' It". It is divided into two systems, each containing a Violin (VC) and Piano (PNO) part.

**System 1:**

- Violin (VC):** Labeled "VAR 4". It begins with a 4-measure phrase marked with a forte (F) dynamic and a hairpin crescendo. This is followed by a 3-measure phrase marked mezzo-forte (MF) with the instruction "(BLEND)". The system concludes with a phrase marked forte (F).
- Piano (PNO):** Features a 3-measure phrase marked forte (F) with the instruction "(MAJESTIC) (AS A CHORALE)". This is followed by two measures marked mezzo-forte (MF) and mezzo-piano (MP).
- A circled "P" is centered below the piano staff.

**System 2:**

- Violin (VC):** Starts with a phrase marked forte (F) and a hairpin crescendo leading to a mezzo-forte (MF) section. This section includes a trill (TR) and a phrase marked mezzo-forte (MF) with the instruction "(MAJESTIC) (AS A CHORALE)".
- Piano (PNO):** Features a phrase marked forte (F) and mezzo-forte (MF), followed by two measures marked mezzo-piano (MP) and mezzo-forte (MF), and finally a measure marked mezzo-piano (MP).
- Two circled "P"s are positioned below the piano staff.

Although the preceding figure merely illustrates the first three chords of my (Jimi's) E minor progression, I maintain the above-described procedures, to the letter, in the piano part. A few other ingredients of Fig. 27 bear mentioning:

1. The Little Wing borrowing begins as an elided (crossfade), half-step "modulation" ("B $\flat$ " to "B $\natural$ ") from an extended cello solo in mode 2 ("C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G-A-B $\flat$ -C $\natural$ ");
2. As with much of my score on both the micro and macro levels, the major second interval is predominant in four bars of the cello part;
3. The cello part employs a retrograde back reference to the beginning of movement one via a written-out ritardando (3/6/9/12 sixteenth notes) during bars three and four;
4. The orchestration provides additional examples of my style of aligned or slightly staggered "unison" writing; and
5. The use of Little Wing marks the first of a medley of five Jimi-related borrowings over the course of movements five, six and seven (Drifting, Cream's Jimi-influenced Sunshine of Your Love, Jimi's Machine Gun, and the third appearance of my [mis?]treatment of his Foxy Lady).

**Movement Six:  
Nicht Schlependium**

MAPPING<sup>20</sup>

*And what they didn't see coming was everything they already  
had.<sup>21</sup>*

- Anon.

The absorbed use of the seven-pitch "SSB" series (see chapter III) or Lydian scale ("A $\flat$ -B $\flat$ -C-D-E $\flat$ -F-G") is also found diffused throughout and within EXP 2000 in its mapped (trans-parameter), equivalent, harmonic form (see endnote #4). Although I do consider the following examples to be clearly harmonic in their essential nature, neither of them register as block harmonies per se.

Fig. 28: "SSB" Chord I

The musical score is divided into three systems. The first system is for the Piccolo (Picc), with a tempo marking of *BROADER* and a quarter note equal to 96 (♩ = 96). The instruction is *(ELEGANT - LOVINGLY MAINTAIN MOMENTUM ...)*. The second system is for the Violin (Vc), marked *(SEXY)* and *(F)*. It features a melodic line with a slur and a crescendo leading to *MF (DOLCE)* and then *MP*. The third system is for the Piano (Pno), marked *(N)* and *(LONG PHRASE - LEGATO)*. It includes a *FF* marking and a triplet of eighth notes marked *F (BIG-RINGING)*, followed by a *MF* section. At the bottom, two circled 'P' symbols are connected by a dashed line, with the instruction: *(CAREFULLY BALANCE THESE TWO CHORDS WHILE GENTLY OVERLAPPING THEM - STRONG/DIRECTED - QUASI ORGAN ...)*

The above example (from movement one) is the first time the seven "SSB" pitches appear as a horizontally unfolded seven-note chord. Transposed from the original "A $\flat$ ," this chord is exclusively constructed from the seven-note "SSB" scale ("G-A-B-C $\sharp$ -D-E-F $\sharp$ "). The piano sustain pedal guarantees that these horizontal, melodic pitches also register as a composite, vertical, harmonic entity. This particular appearance of the "SSB" chord also

functions as a point of secondary structural punctuation, inasmuch as the first nine pages of my score are virtually confined to exploring the very A-ness of the first “A” pitch (see chapter III). Then, within my first chord, the initial “A” finally becomes part of the larger harmony to which it has been inclined all along.

Fig. 29: “SSB” Chord II

The musical score for Figure 29, titled "SSB" Chord II, is presented for Violoncello (VC) and Piano (PNO). The VC part is written in the bass clef and includes dynamics markings (pZ) and (mp). The PNO part is written in the treble clef and includes dynamics markings (FANFARE), MF, and (LV). A circled P is located at the bottom center of the score. The title "HOMAGE À DUTILLEUX" is written in the piano part. The score shows a sequence of notes in the VC part and a fanfare in the PNO part, with a circled P at the bottom.

The second example of the “SSB” chord (again “G-A-B-C#-D-E-F#,” but this time an octave lower) is found in the above mini-fanfare, “Hommage à Dutilleux” (distantly referencing how the harmonies unfold at the beginning of his masterful Cello Concerto and his use of the Hungarian cimbalom in Mystère de l’Instant) that appears early in this movement. It is interesting to notice that these seven pitches are presented as an accelerating figure (recall the cello

accelerating harmonics at the very beginning of my score—see chapter III) over five eighth notes. Additionally, another layer of the “Hendrix Tribute” aspect of my piece is the direct quote of a pentatonic, motorically repeating bass figure (three times in the cello part above the piano) from Jimi’s 1969 composition, Machine Gun. Acutely contrasting much else in EXP 2000’s generally amorphous rhythmic profile, this brief ostinato represents an anomaly in my work.

**Movement Seven:  
Comin' Ta Git Ya**

COLLAGE<sup>22</sup>

*I don't know how we manage to acquire certain images in childhood that carry decisive meanings for us. They function like those threads in the solution around which the significance of the world crystallizes for us . . . Such images amount to an agenda . . . It seems to me that all the rest of one's life is spent interpreting these insights . . . These early images mark out to artists the boundaries of their creative powers. The works they create represent drafts on existing balances. They do not discover anything new after that, they only learn how to understand better and better the secret entrusted to them at the outset; their creative effort goes into an unending exegesis, a commentary on that one couplet of poetry assigned to them.<sup>23</sup>*

- Bruno Schulz

As I've already said, EXP 2000 is both music about music and music about the EXPerience of music. Second, in my fused, programmatic world of musical and personal autobiography, multiple musics (sometimes simultaneously sounding) are required to authentically reflect the ambiguous—and sometimes ambivalent—multiplicities of my life. This particular credo is never more apparent than in the following, end-of-my-travelog mini-collage. Before viewing or hearing all seven (!) parts together in Fig. 32, let us consider four of my threads in greater detail:

Fig. 30: à la Mode 2

- A. This is the basic mode (2) and composite harmonic grounding for the collage. Given that only a few other “stray” pitches (“E-G-C#” in the toy piano and bass flute parts) appear in passing and distantly offstage, this section will sound and feel fairly stable even though there is significant individuation—and some octave displacement— within each of the five “live” parts. In a sense, this type of pitch-pedal grouping provides a semi-static background out of which individual lines can be perceived by an actively roving ear (see the Ives quote on page 95).
- B. Here we find the original trumpet “call” (question) from Ives’s The Unanswered Question transposed up a major second. As we know

by now, the major second interval figures quite dominantly in EXP 2000, as a whole. Obviously, this transposition is used in order to bring this particular Ives homage into the mode 2 pitch sequence that I've chosen for this section.

- C. Next, I have condensed and re-ordered the Ives "quote" into the tubular bells' lower octave so that it will coincide with the range of my available gongs. These two deliciously (synesthetically speaking) resonant sets of instruments create exactly the kind of overlapping blur that is at the very foundation of my central, aesthetic preferences. Additionally, this version generates a sort of perpetual minor-third figuration that distantly recalls the shape of my earlier references to Lutoslawski's Cello Concerto (see movement two).
- D. The final example from Fig. 30 illustrates my (into mode 2) transformation of The Beatles' original *passacaglia* (*ostinato*) from I Want You (She's So Heavy). The top stave is their version. The bottom one is my new rendition, as played five times through by the gongs. Creating another pentatonic commonality in my work, the first five notes happen to be the same minor-key pitches (transposed) as those used during the "folk song" of EXP 2000's third movement. Such long-range similarities and focal pitch areas—far removed though they might initially

appear—help to provide what some listeners have claimed is an underlying quasi-tonality feeling of my work, overall.

The next figure presents the opening fragment from one of Ives's most unusually beautiful songs and my slight modification and re-instrumentation thereof.

Fig. 31: Ives (Serenity)

A.

## Serenity

A unison chant

*Very slowly, quietly and sustained, with little or no change in tempo or volume throughout.*

*pp* O, Sab-bathrest of Gal-i - leel O, calm of hills a bove, Where

*pppp*

B.

HOMAGE À IVES II

\*\*  
TOY  
PIANO  
/

MP (DOLCE - RES - LEGATO)

I first encountered Serenity during a stint in the choir at Los Angeles Valley College (1969-1970). My next EXPosure to this tiny musical jewel came eleven years later in a class with Larry Starr (one of the major, living authorities on Ives's music) at the University of Washington. Along with Debussy's Faune

and a few other personal “faves,” this is music that continues to inform, inspire and enrich my life. Aside from attempting to programmatically reflect a serene sense of closure (literally and symbolically) via my borrowing of it, Ives’s piece bears kinship to my work in several, fundamental ways. Serenity primarily focuses its vocal chant on and around “A,” often with major-second (above and below) adornments. The piano part’s nearly catatonic, rocking chords feature two parallel-motion major seconds in the right hand, while its contrary-motion bass is limited to a (back ‘n’ forth) minor-seventh inversion of its primal major second. Not only that, I recently noticed, via after-the-fact archeological analysis, that there is a total of seven pitches in Ives’s harmonization of his unison chant.

My version of Serenity is played by the violist on an offstage toy piano. Although most certainly still perceivable as a direct quote of Ives’s original song, the spatial distancing or physical invisibility serves to further enhance the “de-naturing” quality of my choice of re-instrumentation. My next technical alteration of Ives’s score is dictated by the range of the toy piano—there is no high “E” available. Third, and most significantly, I have changed the meter to seven beats spread out over a 3/4 and 4/4 bar. This particular “sevenation” (see chapter III) is played a total of seven times during the course of my mini-collage’s run. Actually, if no “ghetto blasters” are used in performance

(they are optional), EXP 2000 can end in a seven-second frame of silence after the last toy-piano repeat of my Ives citation.

The final, musical figure in my selective travelog isolates a page from my score when all seven strands of my collage are fully underway. In a sense, this closing section of my work can be viewed and heard as psychologically and symbolically cumulative (another Burkholder category for some of Ives's works—see chapter II) of EXP 2000's essential compositional modes of behavior and autobiographical content.



The tone roads to this final “sevenation” unfold as a gradually additive accumulation of fragments. Likewise, they fade out one at a time. This type of arch-like form is a localized manifestation of EXP 2000’s global shape of onset and dissolve. One of the best prescriptions for successful collage listening can be found in the following quote by Ives:

*In music based to some extent on more than one or two rhythmic, melodic, harmonic schemes, the hearer has a rather active part to play . . . . As the eye, in looking at a view, may focus on the sky, clouds or distant outlines, yet sense the color and form of the foreground, and then by bringing the eye to the foreground, sense the distant outline and color, so in some similar way can the listener choose to arrange in his mind the relation of the rhythmic and harmonic and other material. In other words, in music the ear may play a role similar to the eye in the above instance.<sup>24</sup>*

Additionally, the composer’s role in enhancing an alert listener’s sonic sight is to carefully plot matters of articulation, phrasing, dynamics, registral blend or separation, instrumental timbre and the rhythmic clarity of a given texture’s individual parts. Thinking in terms of how pages in a fine anatomy book are individuated and combined is, potentially, another successful analogous tool for pondering one’s orchestration. Now, let’s listen in to the fabric of my musical jambalaya a little bit more deeply:

1. (bass flute)—Possibly carrying a different, more ambivalent, feminine symbolism, this passage is a paraphrase (by memory) of the hair-raising and phobic opening theme from the John Williams soundtrack for the film, Jaws. The flute player is to theatrically stomp his foot where the Xs

appear. Optionally, these accents can be performed on a pedal bass drum for an added theatrical punch.

2. (tubular bells played by the cellist) – Although cellists don't normally play tubular bells, they do here. Such a doubling is a common requirement that appears in many of my works over the years. As discussed above (see Fig. 30/c), this is an abstract mutation of the trumpet part from Ives's The Unanswered Question.
3. (piano) – This is a private (now made public) homage to my father's love of fishing. Borrowing a technique from bowed-piano maestro Steven Scott, my pianist is required to "bow" (floss?) the low "C" with multiple strands of nylon fishing line. Needless to say, most pianists have little EXPerience with this procedure and need to borrow a wee bit of rosin from one of the string players. That some halls (and the piano keepers therein) might frown on this little departure from pianistic norms means that nothing should be said about this until it is over and done with. They'll get over it.
4. (toy piano played offstage by the violist) – Here is the quote from Ives's Serenity detailed above (see Fig. 31). As with all parts except for the bass flute, the rhythmic alignment on this page is approximate. I learned this economical style of notation from Lutoslawski (see his Cello Concerto and numerous other works). Within my fixed harmonic block

of pitches, the players are encouraged to rhythmically project their parts in a semi-soloistic or *ad libitum* manner, while ever-listening to the whole, of which they are but a part. The result of such a practice is mild aleatoric counterpoint (a term often used to describe some of Lutoslawski's music).

5. (chromatic Paiste gongs)—See Fig. 30 and point D above for details regarding this layer of my collage.
6. (high quality "ghetto blaster I," offstage left)—This part is optional. For the premiere, I used a cassette that I recorded in Port Townsend, Washington's underground cistern (featuring forty-five seconds of natural reverberation) of Jimi's recording of Are You Experienced? A performance can either use my tape or another can be prepared simply by shooting Jimi's original through a similar amount of massive reverberation time.
7. (super-high quality "ghetto blaster II," offstage right)—Also optional, this cassette involved considerably more preparation. I sifted through my forty-plus live recordings of Jimi performing Foxy Lady and picked six different versions to subject to about a minute's worth of sixties-like recording-studio manipulations (vari-speed, tape loops, backwards replay, stereo panning, etc.). Towards the end of this secondary collage, I added Jimi's first recording of this tune (see Fig. 15) and instruct the

offstage sound technician to gradually increase the “ghetto blaster’s” volume to pre-distortion maximum after the final toy-piano repetition, and abruptly cut all sound at the end of Foxy Lady’s ascending, funk stride. This is EXP 2000’s final, cumulative “punch line.” The *ur* Foxy Lady is finally revealed via Jimi’s “reel” version. By placing “her” in a disembodied offstage position, “she” still remains ever-slightly beyond our desirous grasp. If this option is used, the players should once again freeze in a total frame of silence for at least another seven seconds.

With a mind haunted by borrowed musical or ancestral voicings that I have shape-shifted and transformed over time, my collage includes multiple homages that range from being fairly associative (John Williams, Ives I, The Beatles and Jimi I) to quite abstract (Ives II, my father and Jimi II). Although the end result of my collage’s layered, programmatic meanings remains cumulatively ambiguous (even to me!), I am certain that the spirit of my eclectically pluralistic musical personality is abundantly clear.

\* \* \* \*

## ENDNOTES

### Chapter IV: Travelog

1. Italo Calvino, Invisible Cities (New York: Harcourt Brace Jovanovich, 1972), 43.
2. Chuck Philips, "Experiencing Jimi Hendrix," Chris Potash, Ed. The Jimi Hendrix Companion: Three Decades of Commentary (New York: Schirmer Books, 1995), 166.
3. Although Jimi wasn't the first electric guitarist to put feedback to consciously creative use in recordings (Guitar Slim, Buddy Guy, Pete Townshend, Jeff Beck and John Lennon got there before him), he is usually credited as being the one that has taken it the furthest, to-date.

*Feedback is an oscillation produced when the sound projected by the speaker cabinets is picked up by the guitar's electronics and re-amplified or 'fed back' to the amplifier in a continuous loop. In an uncontrolled state it is an undesirable howling noise. Jimi unlocked its potential as a technique for music-making by learning to control its power by subtle techniques . . . Jimi's innate sense of showmanship led him to develop the use of feedback into a highly developed performance art where the manipulation and even destruction of the instrument itself was used for its music-making potential.*

Laurence Juber, "Feedback," Jimi Hendrix Reference Library: Fuzz, Feedback & Wah-Wah (New York: Bella Godiva Music, 1992), 3.

4. I actually prefer my own coined term, trans-parameter equivalencies, to that of mapping. Either way, they mean essentially the same thing, in my view. Basically put, I made a chart of the five senses (see, hear, touch, smell and taste) and what, I believe, are their closest musical parameter analogues (pitch, duration, dynamics, timbre and direction of sound). The simplest and most widely applied form of mapping is probably that of taking a horizontal group of pitches (melody) and sounding them in a simultaneous, vertical block (harmony). There are many examples of such a practice throughout EXP 2000. Another example of mapping is my rather extensive use of numerology (primarily sevens) as deduced from the seven pitches of my "SSB" series and projected into the realm of "chromatic" durations (one to seven sixteenth notes – see chapter III).
5. Some of what I discuss in this paper was located only long after the fact of actual composition. I'd like to refer to this as post-musical archeology, inasmuch as I had to dig some of my analytical insights directly out of the living evidence of the score itself.

6. Witold Lutoslawski with Bálint Andràs Varga, A Lutoslawski Profile (London: Chester Music, 1976), 12.
7. The first time I heard Lutoslawski's Cello Concerto was during a late-night radio broadcast when I was living in North Hollywood during the summer of 1976. I was absolutely floored. There haven't been many pieces of music that have equally changed the course of my life at first listen. Later, Messiaen analyzed this work for us during his final year at the Paris Conservatory (1977-1978) and I finally wrote to Lutoslawski when I was in Hamburg (1979) in order to share my impressions with him. I later met with him in Oslo and eventually went to study with him in Warsaw when I was a Fulbright Scholar (1982-1985). Boy, am I glad I caught that particular radio broadcast way back when.
8. The following quote is an excerpt from the newspaper review by Deryk Barker that can be found towards the end of this document (see Appendix B).
 

*. . . what I had taken for a reference to Lalo Schifrin's music to "Mission Impossible," for example, turned out to be a quotation from Lutoslawski's "Cello Concerto" (that certainly put me in MY place).*
9. Such a development or "recycling" of my materials is relatively common in EXP 2000. The little "folk song" of movement three provides another example of this practice.
10. Dennis Potter, The Singing Detective (London: Faber & Faber, 1986), 140.
11. I've had the honor of meeting with French composer Henri Dutilleux on several occasions. The first meeting (Paris, 1982) was when I was able to play a few tapes of my music for him. He was quite forthcoming in his comments. One thing I remember quite vividly is him telling me that he was troubled by my quote of a Gregorian chant in a short piece for string quartet that I wrote for Messiaen's seventieth birthday (all of the students in his last composition class took a Gregorian theme supplied by Jean Langlais as a point of departure for their tributes). He felt that its power of association and blatant modality created a sort of stylistic dissonance or rupture. We discussed this at some length and he was eventually able to understand that part of my compositional objective in this work (Creator Almae Siderum) was to move liberally from consonance to dissonance with the help of such "blatant modality." When I say that he understood my goals, that is not to say that he was able to accept the result. He wasn't.
12. This highly unusual "flute doubling" is quite a common sort of occurrence in my work. I first encountered the idea of requiring players to double on other instruments in several works by George Crumb (Vox Balaenae) and Hans Werner Henze (El Cimarron). I have been stretching the comfort zone of my performers ever since. Needless to say, some players are more sympathetic to

this particular “fetish” than others. The little notational squiggle (see Fig. 21) that appears in the last bar of the kalimba part indicates that the performer is to continue repeating the given figure with no worries as to whether or not it rhythmically aligns with the other parts. I first noticed this symbol in several early scores of Penderecki, such as String Quartet II.

13. The labeling of this octatonic scale (previously used by Stravinsky, Scriabin and others) as “mode 2” first appeared in Olivier Messiaen’s 1942 compositional treatise, Technique de mon Langage Musical. Messiaen additionally refers to it as a “mode of limited transpositions” in that it can only be transposed three times before the same sequence of pitches is repeated.

Olivier Messiaen, Technique de mon Langage Musical, Volume I (Paris: A Leduc, 1942), 59.

14. Arnold Schönberg, Fundamentals of Musical Composition (London: Faber & Faber, 1967), 8.
15. Louis Elson, Boston Daily Advertiser (4 March 1907), collected in Slonimsky, Nicolas, Lexicon of Musical Invective (New York: Coleman-Ross, 1953), 93.
16. Generally, regularly pulsed periodicity is not a priority in my work – here or elsewhere. The following quote admirably sums up one of my musical bottom lines:

*... creating works which grasp at the transparency of water ... absorb quotations ... avoid form in favour of impression ... seek to effect physiological change rather than pursue intellectual rigour ... Music that aspires to the condition of perfume ...*

David Toop, Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds (London: Serpent’s Tail, 1995), 21.

17. I have come to refer to this period in my life (1967-1969) as a 3M Confluence: Music, Mary and Marijuana. When asked to contribute my memories from two of the four live Hendrix concerts I attended, I included much lingering on the central panel of my 3M trinity:

*With Mary’s butt-length, bright goldfish-orange hair, huge brown eyes, and a model’s body with long dancery legs, I KNEW that when Jimi dedicated “Foxy Lady” (later in the evening) to ‘somebody’s girlfriend,’ that he could ONLY be referring to the ‘sweet little love-maker’ at MY side. Visiting deeply creative variations on the REAL theme of her Catholic schoolgirl uniform, Mary wore (and later removed) a multi-colored Scottish kilt-like micro-skirt, yellow knee socks, and tight halter top, brown pilgrim shoes and a purple choker ... Mary caressingly toted the Boone’s Farm strawberry red wine-engorged bota bag, while I took my guardianship of our little tin full of perfecto chocolate paper, machine-rolled*

'numerals' quite seriously, indeed. Grass, ass and sass---we were ready to attend the '68 Jimi class.

Bob Priest, "Bowled With Love: Jimi Marshalls The Force in Hollywood," in Eyewitness: The Illustrated Jimi Hendrix Concerts, 1968 (Schiedam, Netherlands, Up From The Skies Unlimited, 2000), 118.

18. Both *cantus firmus* and *chaconne* might be problematic monikers, to some, for this section. Obviously, I am using these historical terms somewhat loosely. Just the same, this passage does resemble a *cantus firmus* or *chaconne* (see Burkholder's definition on page 14). Of the fifty-plus cover versions I have of this Jimi classic, the one by Stevie Ray Vaughan is stretched out to eleven minutes of varied passes through this chord progression. A superb excerpt from a recent article by The New Yorker's music critic, Alex Ross, will illustrate how an ancient form is (or can be) very much alive and well in the present:

*Universal figures such as the 'chaccona'---'memes,' as musicologists call them, borrowing from sociology---reveal the interconnectedness of all musical experience. If you could bring together a few seventeenth-century Afro-Cuban musicians, a continuo section led by the Master Bach, and players from Ellington's 1929 band, and then ask John Paul Jones to start them off with the bass line of 'Dazed and Confused,' they would, after a minute or two, find common ground. And very interesting music it would be, too. Purists of all genres can never stand the fact that the genealogy of music is one long string of miscegenations and mutations.*

Alex Ross, "Rock 101," The New Yorker Magazine, 14 and 21 July, 2003.

19. Harry Shapiro and Caesar Glebbeck, Electric Gypsy: Jimi Hendrix (New York: St. Martin's Griffin), 473.
20. Mapping or trans-parameter equivalents can also be referred to as abstract modeling, one step further removed (see Endnote #4).
21. I am an avid collector of found and anonymous quotes. Actually, this particular phrase is a piece of graffiti that I stumbled upon while visiting the men's room at La Cruda Mexican Restaurant in Portland, Oregon (2001).
22. In addition to Burkholder's definition of collage (see chapter II), I find the following description closer to the technique that I've employed:

*One use of collage in recent music is adapted literally from the corresponding procedure in the visual arts: musical fragments are actually snipped and placed so that they abut or overlap one another.*

Elliott Schwartz and Daniel Godfrey, Music Since 1945: Issues, Materials & Literature (New York: Schirmer Books, 1993), 246.

23. Bruno Schultz, *The Mythologizing of Reality* (1936), Ficowski, Jerzy, Ed. Letters and Drawing of Bruno Schultz (New York: Harper & Row, 1988), 110-111.
24. Charles Ives, Symphony #4 (New York: Associated Music Publishers, 1965), 14.

V

Caboose

## CABOOSE

*last  
of the long  
rides glint  
to spark  
pushes  
the parallel  
that meets  
and never  
meets  
is as much  
a traveling towards  
as what is  
left behind  
long  
after  
the last <sup>1</sup>*

- Claire Sykes

... In 'n' Outbound ...

*One is reminded of the Jewish joke about the mother who sees her whiz-kid son on his yacht, proudly sporting a captain's cap. "To YOU you're a captain," she points out skeptically. "To ME you're a captain. But to a CAPTAIN, are you a captain?"<sup>2</sup>*

- Charles Shaar Murray

In addition to my "deprogrammed" use of The Star-Spangled Banner (see chapter III), the styles and pieces of many composers are briefly referenced or quoted throughout my work (see chapter IV). These borrowings, from highly abstract to clearly associative and programmatic, are always intended to reflect both the spirit of homage and one of concretely acknowledging the debt of lineage to my ancestral voices. In this sense, "EXP 2000 (Caboose 999)" serves as a type of personal, artistic summation and autobiographical source or recipe book. However, I have mostly strived to absorb and integrate these borrowed musics within my own "original" jambalaya or pastiche of a personal style.<sup>3</sup> Therefore, it is not imperative or even necessarily desirable that the listener perceive these elements as in any way foreign to the surroundings that enclose them.

As I said in chapter I (Embarcadero), my composition is a multi-purpose work (a doctoral dissertation, two separate pieces in one, and part of a larger cycle devoted to the memory of Jimi Hendrix—see Appendix C). As such, I find that my entire process of multi-use design is distantly analogous

to Akira Kurosawa's film, Rashomon. As in the movie, what we have here is a "single story" told by multiple characters and from several different perspectives. Yet unlike Rashomon's narrative thrusts, all the "characters" in EXP 2000 are played by me. I am the source of any and all multi-perspectives— fused, ambiguous, ambivalent, humorous or otherwise. As wide-ranging and diverse as my many surface mannerisms may seem, they consistently speak to, of and for the substance of my mutt-pedigreed, hybrid fusion of music and autobiography. In other words, EXP 2000 is an active and ongoing piece of my sonic heart and life's blood. I am the captain, crew and chronicler of my own EXPerience. May the voyage continue . . .

*. . . he is speaking for himself, in a language that is his own,  
one that assimilates all the musical tongues he had learned.  
What he has to say could not be said in any other way.<sup>4</sup>*

- J. Peter Burkholder

\* \* \* \* \*

*They say history repeats itself.*  
*They say history repeats itself.*  
*They say history repeats itself.*  
*They say history repeats itself.*  
*His-story is not my story.*  
*What's your story? <sup>5</sup>*

- Sun Ra

## ENDNOTES

### Chapter V: Travelog

1. Claire Sykes, The Listening Bell (Victoria, British Columbia: Night Wind Press, 2001), 42.
2. Charles Shaar Murray, Crosstown Traffic: Jimi Hendrix and Post-War Pop (London: Faber & Faber, 2001), 178.
3. Once again, we have more than one word that can potentially describe my style and basic compositional attitude. Whether one calls my work a jambalaya or a pastiche, let me assure you, they are the very same thing. And unashamedly so. Not coincidentally, I've noticed a similar pluralistic posture in most of the composers that I hold dear. Jimi Hendrix, Charles Ives and Olivier Messiaen are equally my cousins, precedents and magpies of personal reference and resemblance. Just don't tell them that I said so!
4. Burkholder, 425.
5. Sun Ra: A Joyful Noise. A film by Robert Mugge. Fox Lorber Associates, Video, Los Angeles, 1998.

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**APPENDIX A**

**Concert Program**

**Robert Eugene Priest II**  
**Ph.D. Graduating Recital**  
**in Composition**

**DEDICATION** - Claire Debra Sykes (THE one and only)

**THANK** - Joe Ducoi, Barry Grossman, Douglas Hensley (production assistant), Willie Mays, Salvador Dali, Albert Camus, Pablo Neruda, Mary-Anita Jarvis, Hunderwasser, Zao Wou-Ki, Dave Wightman, Martin Battey, Celeste & Gene, Rosa Rindner, Gary & Maria, Dan & Mark (R.I.P.), North Carolina School of the Arts, Dan Siehman, Andre Jolivet, Henri Dutilleul, R. Murray Schafer, John Corigliano, Isang Yun, The Cistercian Chapel (Port Townsend), Nathaniel Hawthorne, the Bells of Zurich & Hamburg, Adrian Chamberlain, Jill and Linda, George Crumb, W.A. Mathieu and my Ph.D. Committee (Michael Longton, Dr. John Celona, Christopher Butterfield, Allan Stinchbury, Dr. N. Ross Chamrine and Stuart Dempster). An extra-special thank to Michael Longton whose open-minded encouragement helped lead me back to "the truth" of my musical roots.

GRACIAS A LA VIDA!!!

*This recital is presented in partial fulfillment of the requirements for the degree of Ph.D. in Composition.*

*Robert Eugene Priest II is from the class of Michael Longton.*

*Please turn off cellular phones and any kind of alarms as recording is in progress.*

Saturday, September 16, 2000 - 8:00 pm  
 Phillip T. Young Recital Hall  
 MacLaurin Building  
 Free admission

**Program**

**EXP 2000 (Caboose 999)**

- I - *The A-ness of an A (440)*
- II - *I Wanna Take You Higher*
- III - *Volken*
- IV - *Monsieur R.W.'s Blues*
- Trans*
- V - *Dwa Quaa-Ludium A/B*
- VI - *Little Wings*
- VII - *Nicht Schlependum*
- Comin' Ta Git Ya*

**Pause (4'33" or so...)**

Stageside chat with Bob Priest

**EXP 2000 (Slight Return)**

**The EXPerenced:**  
**Fred Hauptman**, conductor  
**Lanny Pollet**, flutes (alto kalimba)  
**Patricia Kostek**, clarinets  
**Joanna Hood**, viola (toy piano)  
**Alasdair Money**, cello (crotales/tubular bells)  
**Nick Coulter**, percussion  
**Jonathan Klassen**, piano

**APPENDIX B**

**Review**

# TIMES COLONIST

VICTORIA BRITISH COLUMBIA

## Life & Arts

MONDAY  
SEPTEMBER 18, 2000

### EXP2000 fitting Hendrix tribute

By DERYK BARKER  
*Times Colonist staff*

#### REVIEW

What: EXP2000

Who: The EXPerienced:

Lanny Pollet, flutes

Patricia Kostek, clarinets

Joanna Hood, viola

Alasdair Money, cello

Nick Coulter, percussion

Jonathan Klassen, piano

Fred Hauptman, conductor

Where: Phillip T. Young Recital Hall  
University of Victoria

When: Sept. 16

"It's funny the way most people love the dead... once you are dead you are made for life."

Although Jimi Hendrix — who died 30 years ago today, on Sept. 18, 1970 — doubtless had his tongue firmly in his cheek back in 1968, I wonder if even he would have suspected that, three decades later after his death, his own life and music would still be an inspiration for others.

Robert Priest's EXP2000 is a tribute to Hendrix, more precisely to the influence Hendrix has had on Priest's own musical evolution.

Like Hendrix, Priest is interested in textures and the entire work might be described as a study in textures; a superbly constructed study, whose variegated sections flowed seamlessly into one another.

Although Priest used thematic material from the songs of Hendrix (among others), it is well-hidden in the multiplicity of instrumental combinations, so well hidden, in fact, that even after his exegesis of the work, the second performance revealed few more of them than the first.

And even the ones I thought I had caught, did not always turn out to be correct; what I had taken for a reference to Lalo Shifrin's music to *Mission Impossible*, for example, turned out to be a quotation from Lutoslawski's Cello Concerto (that certainly put me in my place).

At around 17 minutes, EXP2000 was not one second too long (and would that all contemporary composers

were as capable of quitting while they are ahead); and it is surely a testament to the piece's attractiveness that virtually the entire audience stayed for the repeat performance.

Although much of the music was quite entrancingly beautiful, there were also moments that paid tribute to the bizarre sounds Hendrix was capable of wrenching from his guitar: Lanny Pollet's fearsomely loud piccolo, blown into the interior of the piano, in an imitation of feedback, for instance, or the unearthly offstage shriek near the close, that turned out not to be one of Priest's students being horribly done to death, but Patricia Kostek following the direction in the score to play her bass clarinet in a "more and more elephantinely psychotic" fashion, to the letter.

In addition to its sonic interest, the piece had verbal and visual attractions too. The composer's punning titles, such as the opening section: *The A-ness of an A* (you have to say it aloud), and the fourth, *Monsieur R.W.'s Blues* (R.W. for Red, White — the music utilizes the notes of *The Star Spangled Banner*) raised a smile, as did the perambulations of the performers — except for percussionist Nick Coulter, caged in by his huge array of instruments. And was pianist Jonathan Klassen really flossing the lower strings of his instrument at the close?

Fred Hauptman directed a performance (actually two performances) of consummate musicianship with which the composer seemed well pleased. Jimi Hendrix was a renowned experimenter; I'm sure he would have both appreciated the tribute and enjoyed the music; I know I did. \*

\* THE FINAL SEVEN WORDS WERE  
INADVERTENTLY CUT OUT BY THE T.C.

**APPENDIX C**

**Hendrix Uncovered**

- 1 - Etude: Homage to Jimi Hendrix (1974)  
solo classical guitar  
3'30"
- 2 - J.TV. (EXP for Thirteen) (1997)  
contra bass clarinet, contra bassoon, 4 trumpets (C), 4 trombones  
and 3 percussionists—spatialized  
7'35"
- 3 - Formula P.H. (1998)  
string quartet  
7'00"
- 4 - RUX?: Gumbo 4'33" (1999)  
stereo tape collage (live and pre-recorded sources)  
4'33" (+ 30" Postlude)
- 5a - Caboose 999 (EXP 2000) (1999)  
flute (piccolo, C, alto, kalimba & tam-tam), cello (crotales) and  
piano—spatialized  
14'30"
- 5b - EXP 2000 (Caboose 999) (2000)  
flute (piccolo, C, alto, bass, kalimba, tam-tam & pedal bass drum),  
clarinet (Bb, contra bass & garden hose), viola (toy piano), cello  
(crotales & tubular bells), piano (with fish line bow), percussion  
(large battery - mostly ringing) and two off-stage ghetto blasters—  
spatialized  
15'45"
- 6 - New Work for Big Band (2002 - )
- 7 - New Work for Sax Quartet (2002 - )
- 8 - New Work for Electric Guitar Quartet (2002 - )
- 9 - New Work for Large Church Organ (2002 - )

**APPENDIX D**

**Portrait**

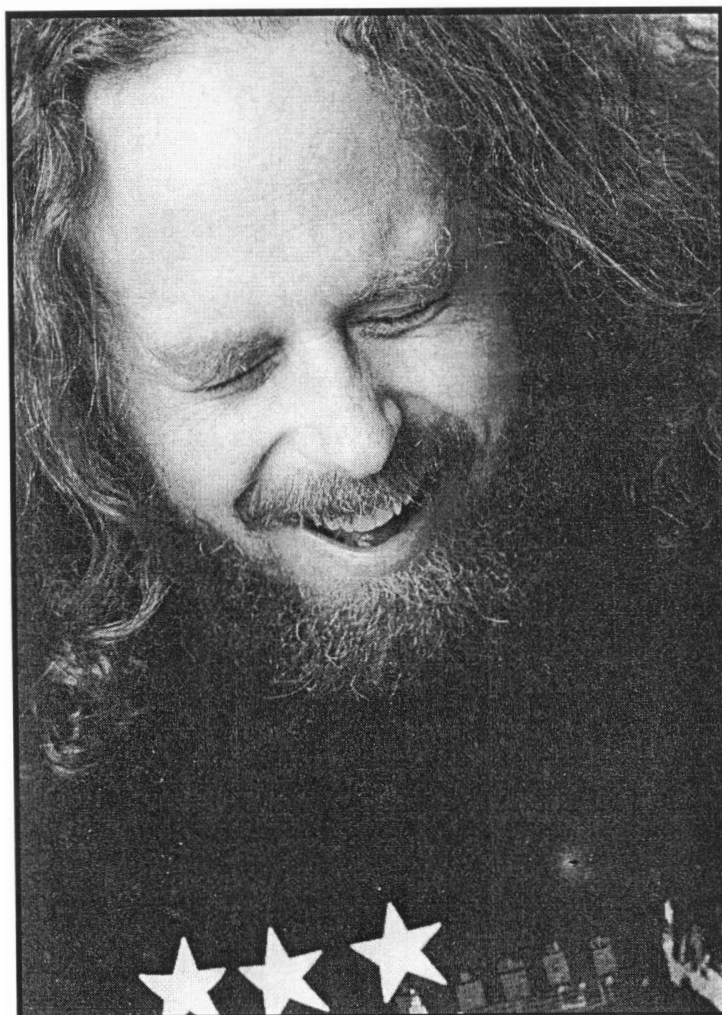


Photo by Gary McKinstry

EXPiatus—EXPectora-ness

**APPENDIX E**

**Messiaen's Composition Class**

**(Paris, 1977-1978)**



CONSERVATOIRE NATIONAL SUPERIEUR DE MUSIQUE - PARIS

Photo by Papillon

APPENDIX F

Witold Lutoslawski and Bob Priest

(Warsaw, 1984)



Photo by Danuta Lutoslawski