

# **The Music of Frank Zappa**

**MUGC 4890-022 • MUGC 5890-022**

**Dr. Joseph Klein**



## **I. Precedents and Influences**

# Postmodernism

## Definition:

A reaction to intellectual traditions that attempt to explain the world using universal concepts such as Freudian models of the personality, Marxist theories of economics, or the cause-and-effect explanations used by historians. Postmodernism views life in the late twentieth century as a series of disconnected events, a smorgasbord of narratives or discourses that compete for attention.  
(Anna Copeland)

## Characteristics:

- Emphasis on fragmented forms, discontinuous narratives, and seemingly random collages of different materials.
- Rejection of the distinction between “high” and “low” (popular) culture, both in the choice of materials and in the methods of displaying, distributing, and consuming art.
- Tendency toward reflexivity, or self-consciousness, about the production of the work of art, so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways.
- Characterized by irony, parody, kitsche, and playful or whimsical use of materials.
- Rejection of originality in favor of appropriation.

# Postmodernism



Jeff Koons: *Michael Jackson and Bubbles* (1988);  
painted ceramic.

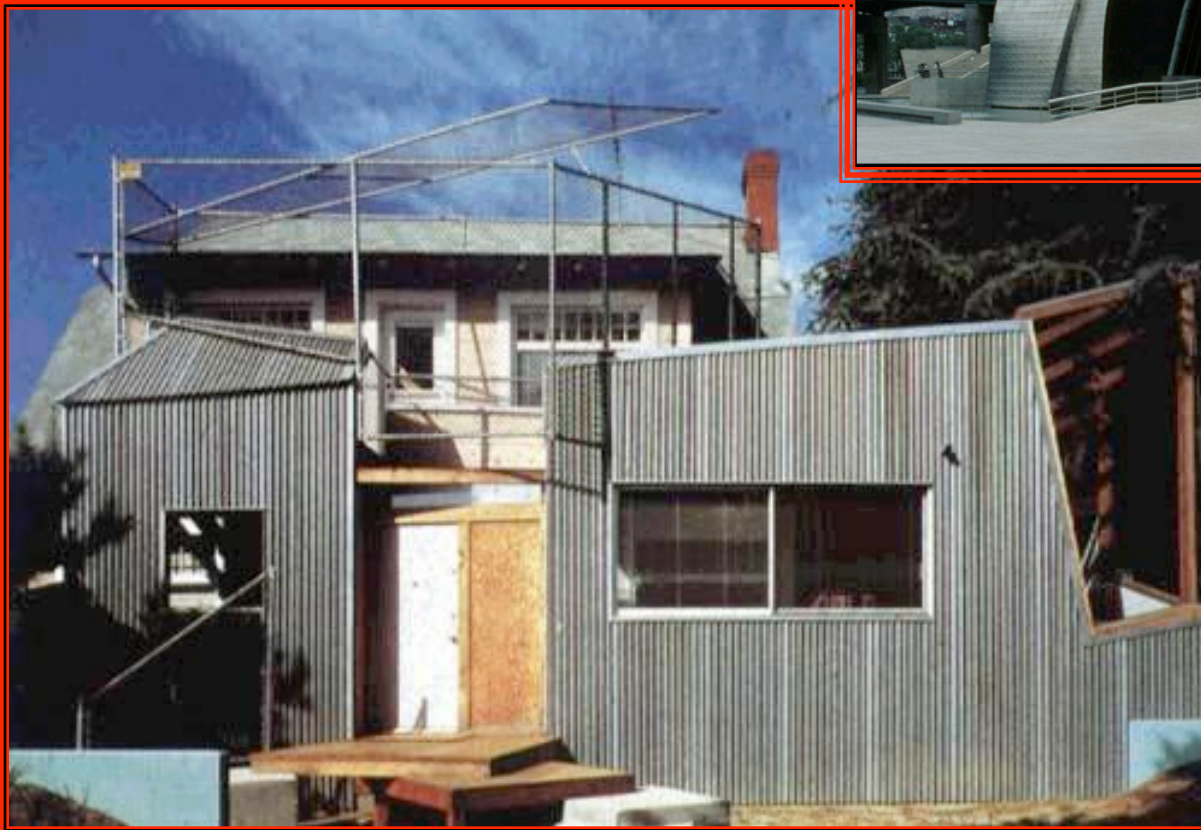


Jeff Koons: *Rabbit* (1986); stainless steel.

Koons

# Postmodernism

Frank Gehry: *Guggenheim Museum* (1997);  
Bilbao, Spain.



Frank Gehry: *Gehry House*  
(1978); Santa Monica, California.

Gehry House

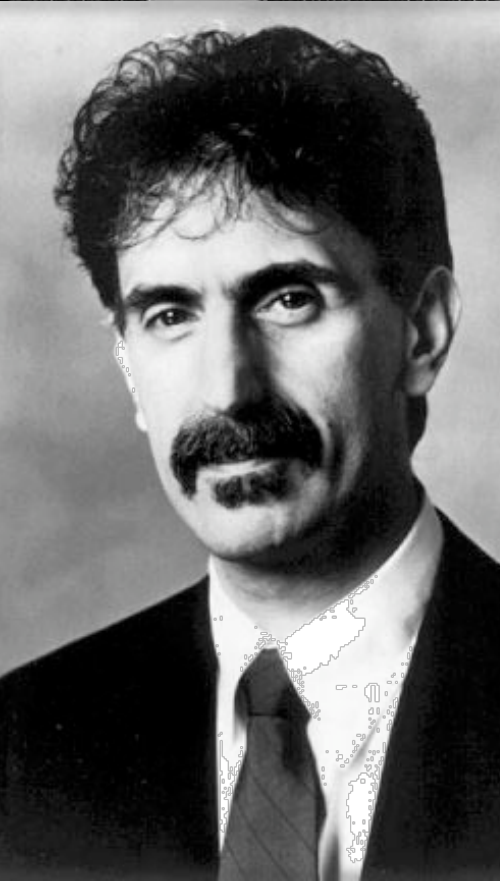
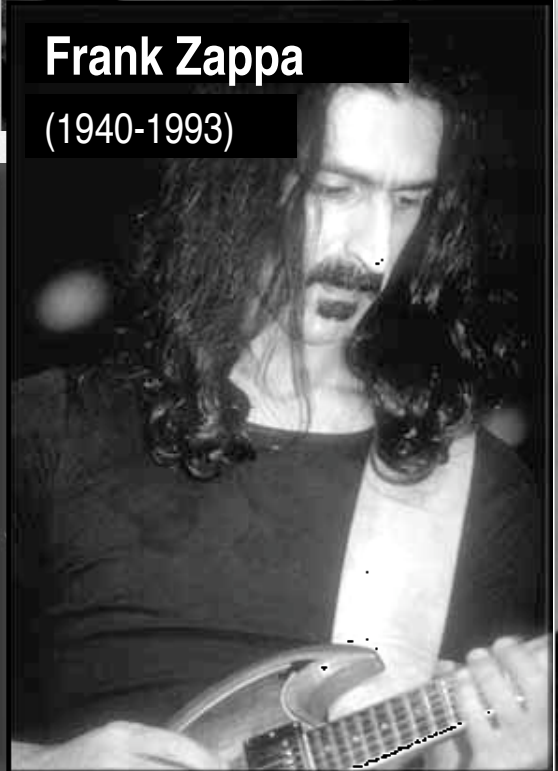
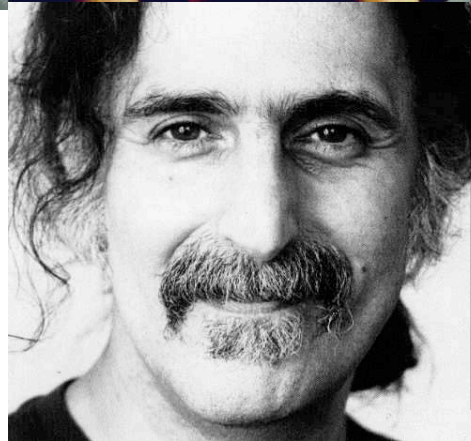
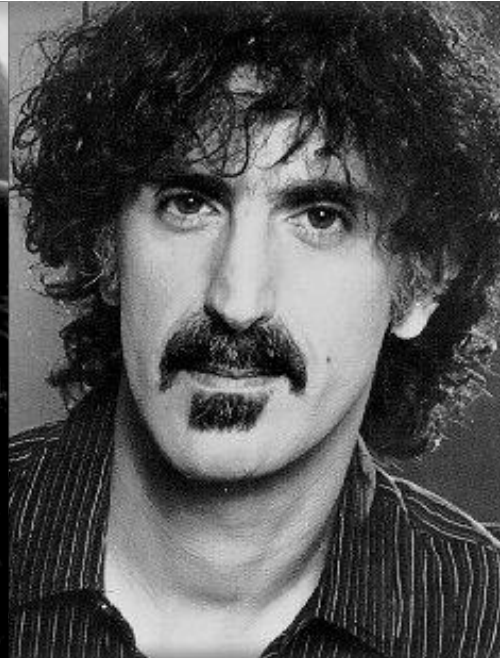
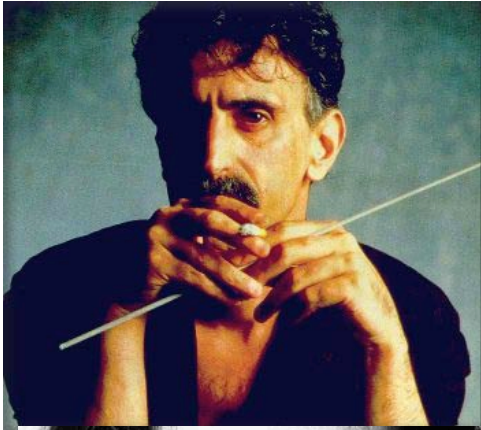


# Postmodernism

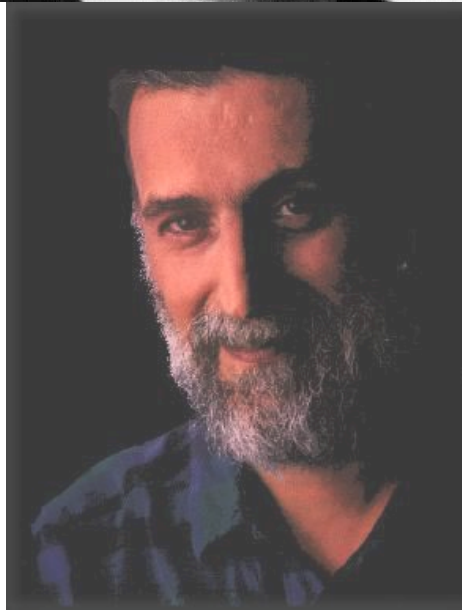


Mark Z. Danielewski: *House of Leaves* (2000)

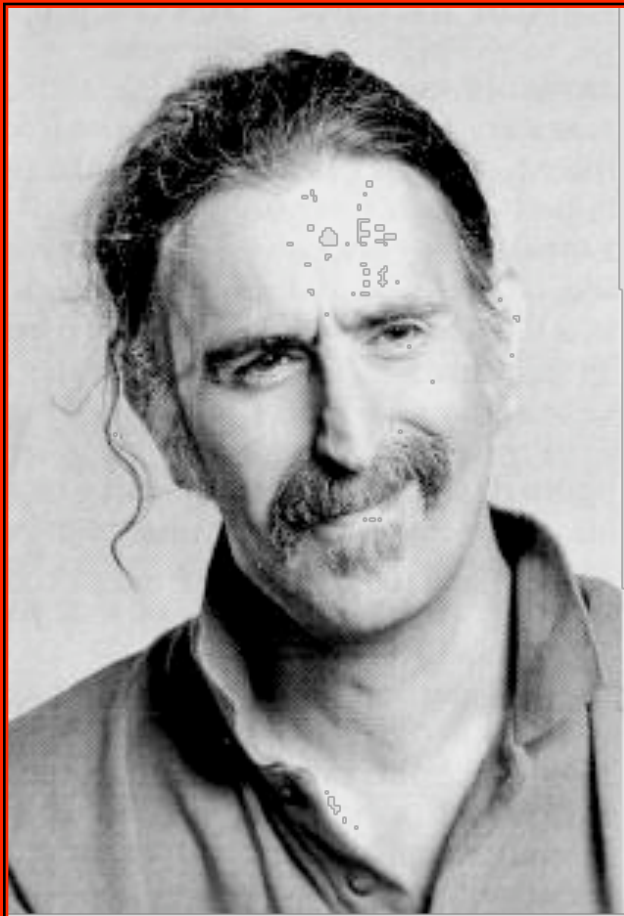
Gehry & Pei



**Frank Zappa**  
(1940-1993)

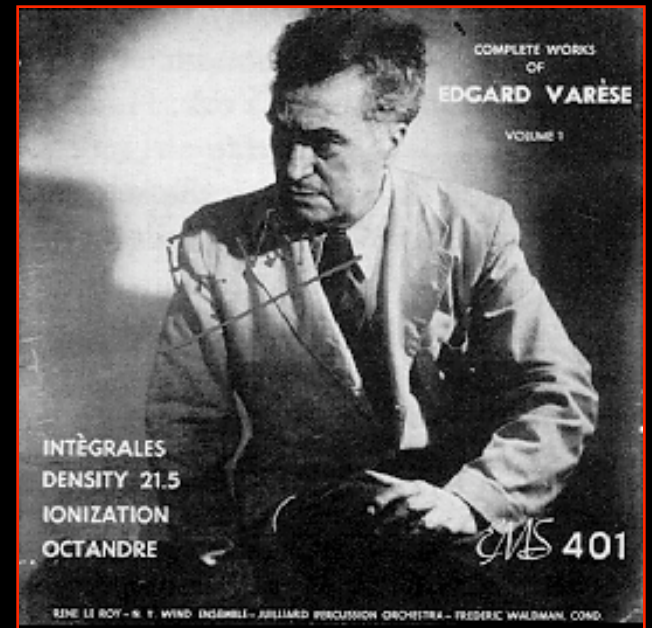


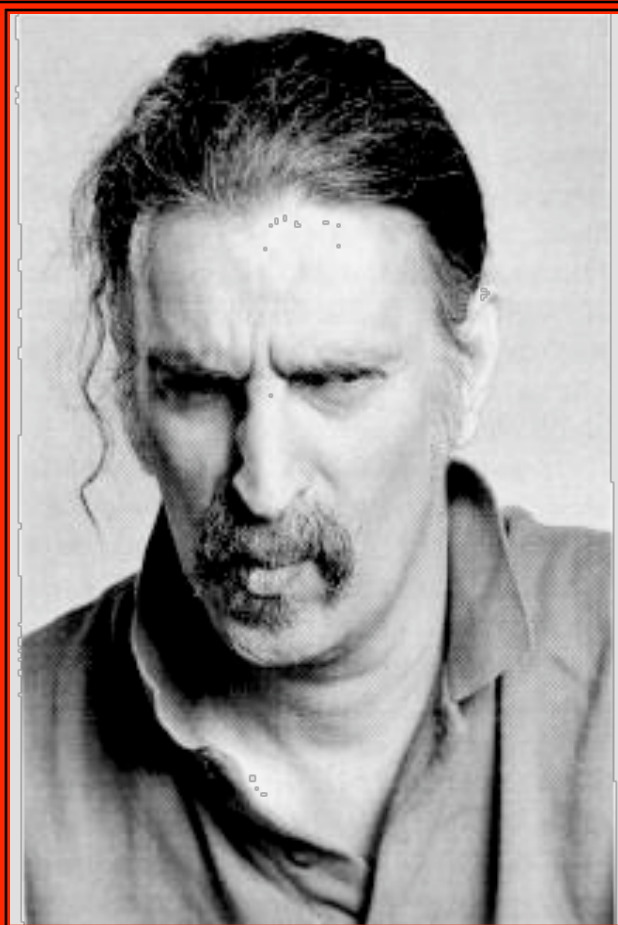




## Frank Zappa: Biographical Sketch

- Born December 21, 1940 in Baltimore, Maryland; moves to Southern California in the early 1950s.
- Begins playing drums at age 12 and later guitar; early interest in Rhythm & Blues (Howlin' Wolf, Muddy Waters, Guitar Slim, Johnny "Guitar" Watson, et al).
- Discovers the music of Edgard Varèse as a teenager, which has a profound impact on him; later seeks out music by other contemporary classical composers, such as Stravinsky, Webern, and Bartók.



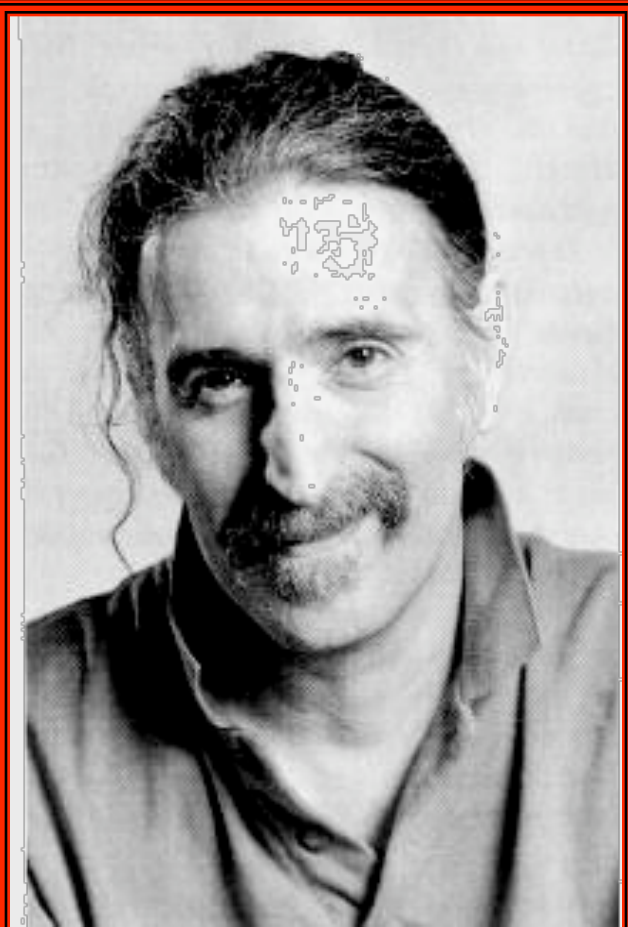


## Frank Zappa: Biographical Sketch

- Plays in various R & B bands throughout high school and after graduation; drops out of Chaffey Junior College during first year.
- Opens Studio Z; arrested following vice squad bust, making him ineligible for military service.
- Forms original “Mothers of Invention” band in 1964; records first album (*Freak Out!*) in 1966.

- Marries Gail Sloatman in 1967; four children: Moon Unit, Dweezil, Ahmet, and Diva.
- First major performance of orchestral works when MOI performs with Zubin Mehta and the Los Angeles Philharmonic at UCLA’s Pauley Pavilion in 1970.





## Frank Zappa: Biographical Sketch

- Forms several bands throughout the 1970s, emphasizing both technical virtuosity and improvisational prowess.
- Acquires Synclavier in the early 1980s, allowing him to accurately realize his complex scores.
- Performances and recording of *The Perfect Stranger* by Pierre Boulez and the Ensemble Intercontemporain in 1984.

- Ensemble Modern commissions *The Yellow Shark* in early 1990s.
- Dies of prostate cancer on December 5, 1993, just short of his 53rd birthday.





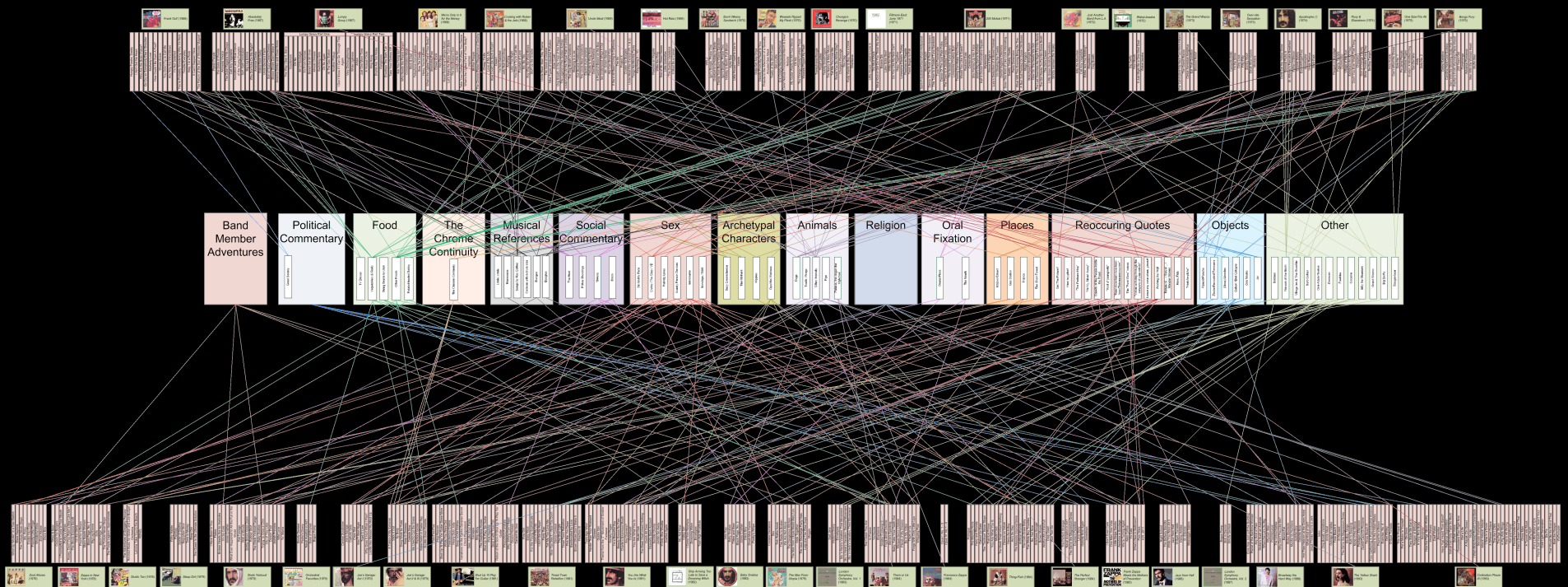


Zappa with conductor Zubin Mehta (Los Angeles, 1970).

# Preliminary Concepts

- **Project/Object:** The concept that every individual work (the Project) is part of a larger work (the Object). In academic terms, the “project” would be referred to as the *opus* and the “object” as the *oeuvre*; in FZ’s case, however, *everything* he did—concerts, recordings, films, interviews, articles, political activities, personal life, etc.—was considered part of the Project/Object. FZ’s Project/Object continues to this day, including posthumous album releases, websites, and performances by various ensembles and bands (e.g., Zappa Plays Zappa).
- **Conceptual Continuity:** The recurring references that FZ included throughout the Project/Object to tie everything together. Each Project includes a number of Conceptual Continuity “clues”, some of which are ephemeral and others of which are pervasive, often spanning decades.
- **The Big Note:** FZ’s concept that every sound has significance and was part of a grand universal vibration; related to the Unified Field Theory in science or *Musica universalis* (“Music of the Spheres”) in ancient philosophy.

# Conceptual Continuity Matrix



Source: Jason Harron, *The Crux of Conceptual Continuity* (2006).

# Precedents and Influences

- Rhythm & Blues: Howlin' Wolf, Johnny "Guitar" Watson, Muddy Waters,
- Doo Wop
- Modern Jazz: Eric Dolphy, Charles Mingus
- Edgard Varèse
- Igor Stravinsky
- Anton Webern
- John Cage
- Dadaism
- Cheesy popular culture: 1950s B Movies, TV commercials, etc.

# Precedents and Influences

*These People Have Contributed Materially in Many Ways to Make Our Music What it is. Please Do Not Hold it Against them.*

PAMELA ZARUBICA  
ART LABOE  
HAL ZEIGER  
JIM GUERCIO  
HENRY VESTINE  
ALICE STEWART  
LILLIAN RUDOLPH  
MARK CHEKA  
HERB COHEN  
TOM WILSON  
FYLLIS  
LUCILLE  
JACK TILLAR  
DON CERVERIS  
VIC MORTENSON  
TERRY KIRKMAN  
FRANKIE LEE SIMMS  
SONNY BOY WILLIAMSON  
BUDDY GUY  
ALBERT COLLINS  
LITTLE WALTER  
MAURICE RAVEL  
JOE POLLY

Don & Dewey  
Lee Zagou  
Steve Mann  
Skip Diamond  
Silvestre Revueltas  
Arnold Schoenberg  
Joe Ferrino  
Jerry Allberg  
Donna #1  
Donna #2  
Lueb & Leopold  
Sacco & Banzetti  
Gene & Eunice  
Robert Craft  
Carl Greenhouse  
Dave Aerni  
Bob Keene  
Nick Benet  
Jim Economides  
Alois Haba  
Leo Ornstein  
Elvis Presley  
Barry McGuire

DON JULIAN  
TINY TIM  
CORDWAINER SMITH  
THEODORE STURGEON  
ROBERT SHECKLEY  
RANDY DE WEES  
DICK BARBER  
EBERHARD KRONHAUSEN  
YVES TANGUY  
LENNY BRUCE  
RAVI SHANKAR  
CHATUR LAL  
N. C. MULLICK  
JULES FEIFFER  
THE BOKELMANS  
FLOYD  
ERNIE TOSI  
SHIRLEY ELLER  
MR. BALLARD  
BRIAN EPSTEIN  
DAVID CROSBY  
HERMAN RUDIN  
JOE DE SANTIS

Bruce Gordon  
Frank De Cava  
Roland Kirk  
Wolfman Jack  
Snuff Garrett  
Molly Bee  
Ernie Freeman  
Lew Irwin  
Fred C. Dobbs  
John Tasker Howard  
Cecil Forsythe  
Charles Brown  
James Joyce  
George Di Carl  
Diane Baker  
Melvin Belli  
Bulent Aral  
Mauricio Kagel  
Leonard Allen  
Dr. Grossman  
Jerry Murnane  
Uncle Ed  
The Hypnotist

ANIMAL HUXLEY  
SALVADOR DALI  
VINCENT PERSICHELLI  
CAROL  
SABICAS  
CHARLES MIDDLETON  
LANCE REARDON  
SABU  
J. ARTHUR RANK  
LUIGI NONO  
SYLVIA BRIGHAM  
STEFFIE  
AVEDIS ZILDJIAN  
LITTLE ARTHUR MATTHEWS  
BOB DYLAN  
JOAN BAEZ  
BILL STULLA  
ROSEMARIE DE CAMP  
BOBBY JAMIESON  
B. MITCHELL REED  
CORDY  
RUTHIE  
JOYCE

Jesse Kaye  
Phil Spector  
Eug  
Lyn Johnson  
Pete  
Leonard Garzzyga  
Don Blirt  
Pepper  
Lauren  
Charles Mingus  
Pierre Boulez  
Anton Webern  
Igor Stravinsky  
Willie Dixon  
Guitar Slim  
Edgar Varese  
Muddy Waters  
Howlin' Wolf  
Elmer Valentine  
Phil Cazaint  
John Beck  
Mario  
Bob Reiner

ERIC DOLPHY  
BRAM STOKER  
CECIL TAYLOR  
BILL EVANS  
JOHNNY OTIS  
PRESTON LOVE  
SLIM HARPO  
KARL KOHN  
BOB NARCISO  
JOHNNY GUITAR WATSON  
TIM SULLIVAN  
SONNY TUFTS  
JOHN WAYNE  
CLARENCE GATEMOUTH  
BROWN  
JUNIOR MADEO  
JEFF HARRIS  
BOBBY ATLER  
DADDY-O CURTIS CRUMP  
KARLHEINZ STOCKHAUSEN  
JOE HUSTON  
CHUCK HIGGINS  
BIG JAY McNEELY

JIM SHERWOOD  
SANDY SCHWANERKAMP  
NADINE REYES  
KAYE SHERMAN  
DONALD WOODS  
RICHARD BERRY  
HUGGY BOY  
VERNON GREENE  
HUNTER HANCOCK  
WILLIE MAE THORNTON  
LIGHTNIN' SLIM  
ROGER HUNTINGTON  
SESSIONS  
CHARLES IVES  
LAWRENCE FERLINGHETTI  
TERRY WIMBERLY  
JOHNNY FRANKLIN  
TEDDY BUNN  
JEEPERS  
PAUL BUFF

from liner notes to *Freak Out!* (1966)



# Rhythm & Blues



◀ **Howlin' Wolf (1910-1976)**

▼ **Muddy Waters (1915-1983)**



◀ **Johnny "Guitar" Watson (1935-1996)**



## Rhythm & Blues



- ◀ **Howlin' Wolf** (1910-1976)  
"I Ain't Superstitious" (rec. 1961)



- ◀ **Johnny "Guitar" Watson** (1935-1996)  
"Three Hours Past Midnight" (rec. 1955)

# Rhythm & Blues

- **Frank Zappa:**

“What Kind of Girl Do You Think We Are?”  
(*Filmore East*, June 1971, 1971)

**Howard:** What's a girl like you  
Doin' in a place like this?

**Mark:** I left my place after midnight  
And I came to this hall  
Me and my girlfriend, we came here  
Lookin' to ball

**Howard:** You came to the right place  
This is it  
**This is the swingin'-est place**  
**In New York City**

**Chorus: NO SHIT!**

**Mark:** How true that is!

**Howard:** Oh, how true indeed

**Mark:** Yeah, me and my,  
Me and my girlfriend, we come here  
Every Friday 'n Saturday night  
looking for that  
Hot romance we need  
We like to get it on-  
Do you like to get it on, too?

**Howard:** Well now, what did you  
have in mind?



MOTHERS  
Filmore East - June 1971

**Mark:** Well, I'll tell ya  
Well I get off bein' juke  
**With a baby octopus**  
**And spewed upon with creamed corn...**  
An' my girlfriend, she digs it  
With a hot Yoo-hoo bottle  
While somebody's screamin':  
CORKS 'N SAFETIES  
PIGS 'N DONKEYS  
ALICE COOPER, baby...  
(etc.)

# Rhythm & Blues

- **Frank Zappa:**

“Willie the Pimp” (*Hot Rats*, 1969)

I'm a little pimp with my hair gassed back  
Pair a khaki pants with my shoe shined black

Got a little lady . . . walk the street  
Tellin' all the boys that she cain't be beat

Twenny dollah bill (I can set you straight)  
Meet me onna corner boy 'n don't be late

Man in a suit with a bow-tie neck  
Wanna buy a grunt with a third party check

Standin' onna porch of the Lido Hotel  
Floozies in the lobby love the way I sell:

|           |           |
|-----------|-----------|
| HOT MEAT  | HOT MEAT  |
| HOT RATS  | HOT RATS  |
| HOT CATS  | HOT CATS  |
| HOT RITZ  | HOT ZITZ  |
| HOT ROOTS | HOT ROOTS |
| HOT SOOTS | HOT SOOTS |





# Doo-Wop



◀ The Avalons  
“Heart’s Desire”



The Del Knights ▶  
“Madly”



# Doo-Wop

- Frank Zappa: "Later That Night"

*(Cruising With Ruben and the Jets, 1968)*

You surely must be trying  
To break this heart of mine  
I thought you knew I loved you  
And we'd share a love so fine

But later that night  
(You threw a) padlock on my door  
(My) clothes out on the street  
(Cause you) don't want my love no more

And I cryyyd  
I-I-I cryyyd  
Oh, I cried  
(I cried)  
My heart out  
Cried  
(I cried)  
My heart out  
Later that night



(Spoken)

Don't go baby, don't put me out on the street. You threw my best sharkskin suit out on the lawn, right on top of some dog waste (I hold in my hand three letters from the stages of your fine, fine, super-fine career . . . ) and my best white shirts with the Mr. B collar laying all over the front lawn. Where's my cuff links? Lemme back in dere. Dere? Ha!

"Huffa puffa, Huffa puffa  
There's no room to breathe in here"

"That's alright honey. You can come out of the closet now"

# Doo-Wop

- Frank Zappa: "Stuff Up the Cracks"  
(*Cruising With Ruben and the Jets*, 1968)

If you decide to leave me, it's all over  
If you decide to leave me, it's all over  
I tried to make you happy  
I gave you all my love  
There's nothing left for me to do but cry

If you decide to leave me, it's all over  
If you decide to leave me, it's all over  
I tried to make you happy  
I gave you all my love  
There's nothing left for me to do but cry

Ooo, oo-ooo, ooo, oo-ooo, ooo, oo-ooo  
**Stuff up the cracks, turn on the gas**  
**I'm gonna take my life**  
Sss-stuff it!

If you decide to leave me, it's all over  
If you decide to leave me, it's all over  
I tried to make you happy  
I gave you all my love  
There's nothing left for me to do but cry



If you decide to leave me  
If you decide to leave me  
I'll cry  
(If you decide to leave me)  
(I'll cry!)  
O-oh, I'll cry  
(If you decide to leave me)  
(I'll cry!)  
I-I-I'll cry  
(If you decide to leave me)  
O-oh, don't go

(If you decide to leave me)  
Don't le-ee-ee-ee-eave me  
(If you decide to leave me)  
(If you decide to leave me)  
(If you decide to leave me)  
Don't go  
(If you decide to leave me)  
  
O-oo-oh . . . don't go . . .



**Bob Dylan** (b. 1941)





## Bob Dylan (b. 1941)

- “Subterranean Homesick Blues”  
(*Bringing It All Back Home*, 1965)

- Frank Zappa: “Trouble Every Day”  
(*Freak Out!*, 1966)





Well I'm about to get sick  
From watchin' my TV  
Been checkin' out the news  
Until my eyeballs fail to see  
I mean to say that every day  
Is just another rotten mess  
And when it's gonna change, my friend  
Is anybody's guess

So I'm watchin' and I'm waitin'  
Hopin' for the best  
Even think I'll go to prayin'  
Every time I hear 'em sayin'  
That there's no way to delay  
That trouble comin' every day  
No way to delay  
That trouble comin' every day

Wednesday I watched the riot . . .  
Seen the cops out on the street

Watched 'em throwin' rocks and  
stuff And chokin' in the heat  
Listened to reports  
About the whisky passin' 'round  
Seen the smoke and fire  
And the market burnin' down  
Watched while everybody  
On his street would take a turn  
To stomp and smash and bash and  
crash  
And slash and bust and burn

And I'm watchin' and I'm waitin'  
Hopin' for the best  
Even think I'll go to prayin'  
Every time I hear 'em sayin'  
That there's no way to delay  
That trouble comin' every day  
No way to delay  
That trouble comin' every day

Well, you can cool it,  
You can heat it . . .  
'Cause, baby, I don't need it . . .  
Take your TV tube and eat it  
'N all that phony stuff on sports  
'N all the unconfirmed reports  
You know I watched that rotten box  
Until my head begin to hurt  
From checkin' out the way  
The newsman say they get the dirt  
Before the guys on channel so-and-so

• **Frank Zappa: "Trouble Every Day"**  
(*Freak Out!*, 1966)





And further they assert  
That any show they'll interrupt  
To bring you news if it comes up  
They say that if the place blows up  
They will be the first to tell,  
Because the boys they got downtown  
Are workin' hard and doin' swell,  
And if anybody gets the news  
Before it hits the street,  
They say that no one blabs it faster  
Their coverage can't be beat

And if another woman driver  
Gets machine-gunned from her seat  
They'll send some joker with a brownie  
And you'll see it all complete

So I'm watchin' and I'm waitin'  
Hopin' for the best  
Even think I'll go to prayin'  
Every time I hear 'em sayin'

That there's no way to delay  
That trouble comin' every day  
No way to delay  
That trouble comin' every day

Hey, you know something people?  
I'm not black  
But there's a whole lots a times  
I wish I could say I'm not white

(etc....)

- **Frank Zappa: "Trouble Every Day"**  
(*Freak Out!*, 1966)



## Modern Jazz



◀ **Charles Mingus** (1922-1979)  
“Meditations on Integration” (1963)



**Eric Dolphy** (1928-1964) ▲  
“Gazzeloni” (*Out to Lunch*, 1964)

# Modern Jazz



- ◀ **Charles Mingus** (1922-1979)  
“Meditations on Integration” (1963)

- **Frank Zappa: “King Kong”**  
(*Uncle Meat*, 1969)





## Modern Jazz



- Frank Zappa: "The Eric Dolphy Memorial Barbecue" (from *Weasels Ripped My Flesh*, 1970)



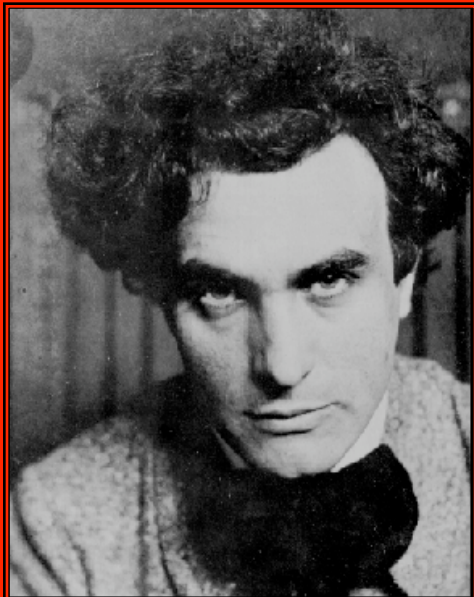
Eric Dolphy (1928-1964) ▲

"Gazzeloni" (*Out to Lunch*, 1964)

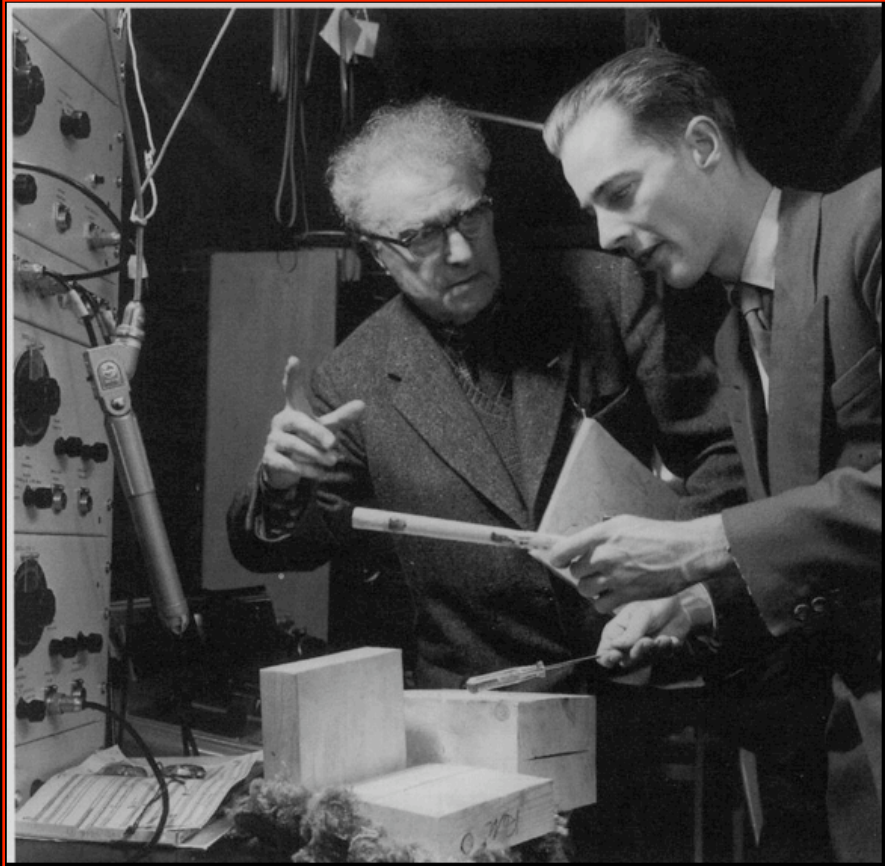


# Popular Culture

- B-movies
- Television commercials
- ???

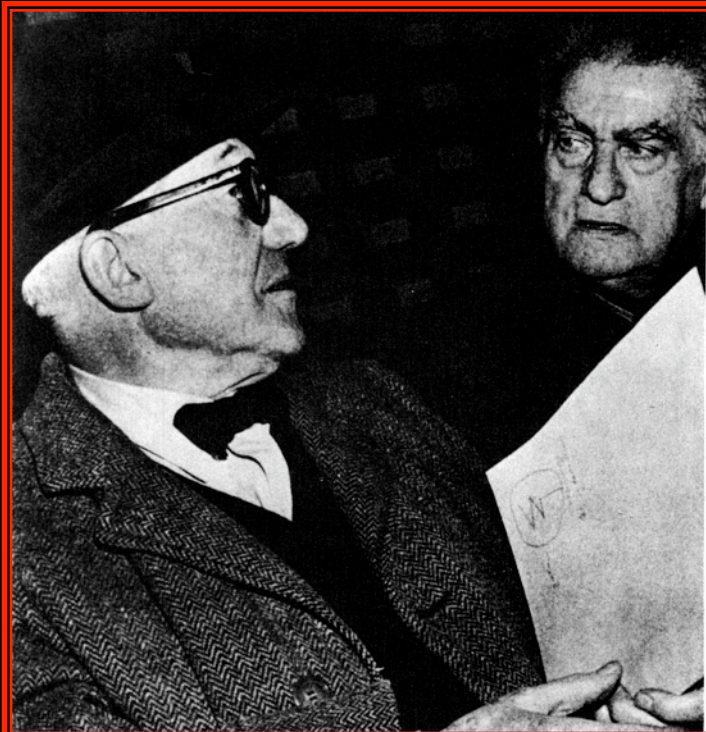


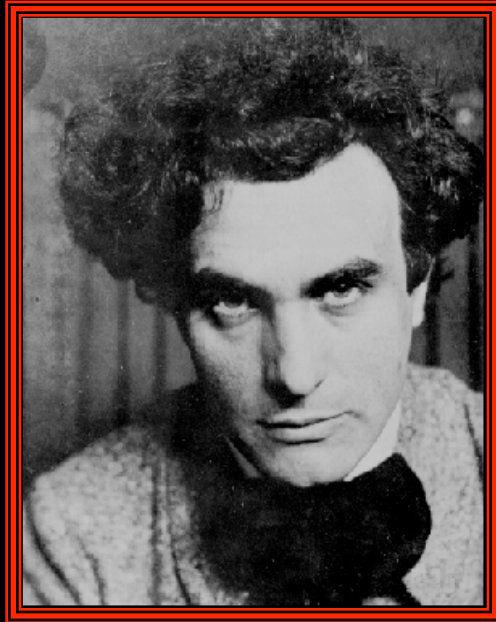
**Edgard Varèse (1883-1965)**



▲ With assistant in Philips Studio (Brussels, Belgium)

◀ With architect Le Corbusier (1958)





## Edgard Varèse (1883-1965)

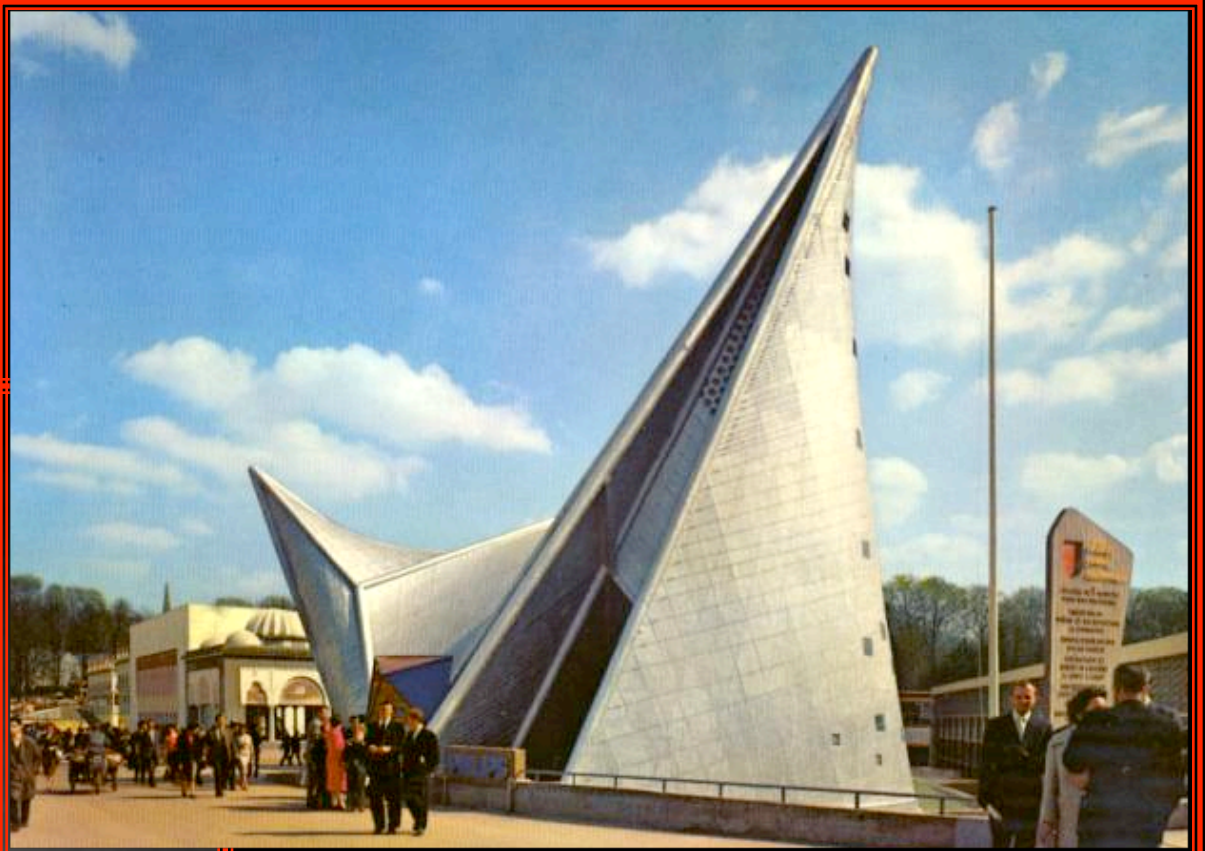
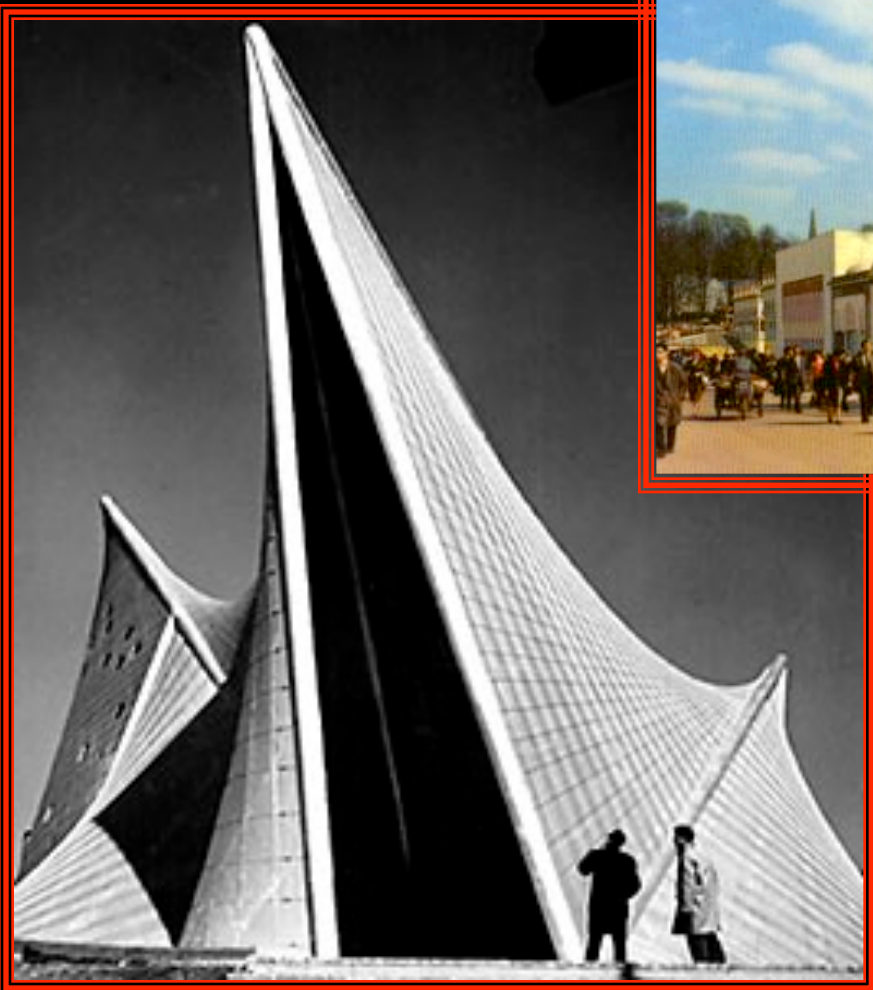
*Poème électronique* (1958)

*musique concrète*

- **Frank Zappa:** “Nasal Retentive Calliope Music”  
(*We’re Only in it for the Money*, 1968)

“studio as instrument”





Le Corbusier: Philips Pavilion; Brussels, Belgium (1958)



**Igor Stravinsky (1882-1971)**





## Igor Stravinsky (1882-1971)

*L'Histoire du Soldat*

[The Soldier's Tale] (1918)

- **Frank Zappa:** "Igor's Boogie"—Phase 1 & 2  
(*Burnt Weenie Sandwich*, 1970)





◀ **Anton Webern** (1882-1945)

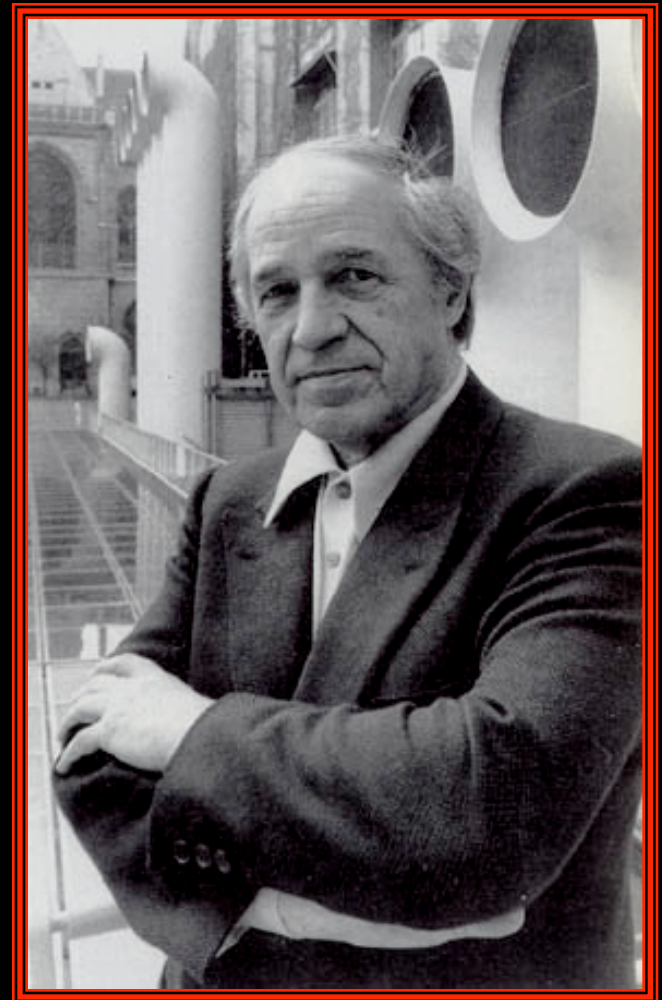
*Sechs Bagatellen, Op. 9* (1913)

free atonality

▶ **Pierre Boulez** (b. 1925)

*Pli selon Pli* (1962)

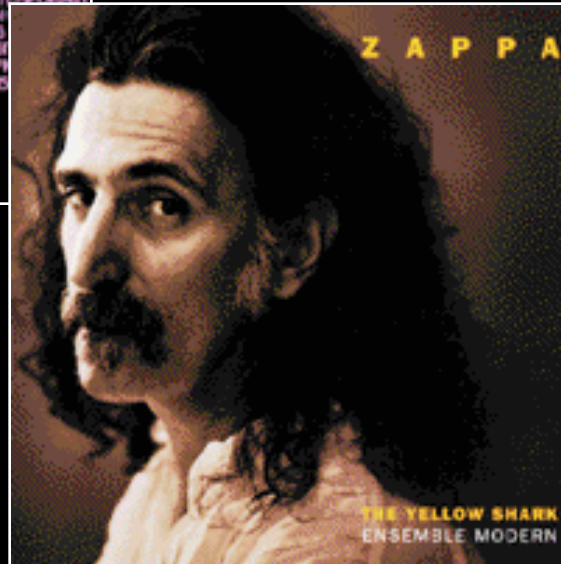
Integral serialism







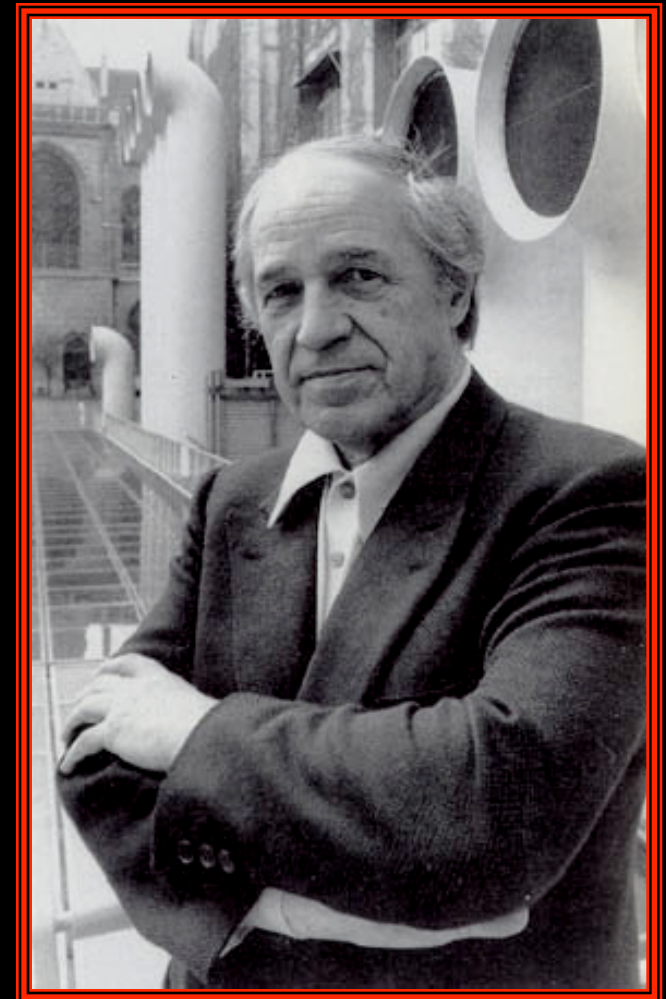
- **Frank Zappa:** “The Girl in the Magnesium Dress”  
(*The Perfect Stranger*, 1984; *The Yellow Shark*, 1993)



## ► **Pierre Boulez** (b. 1925)

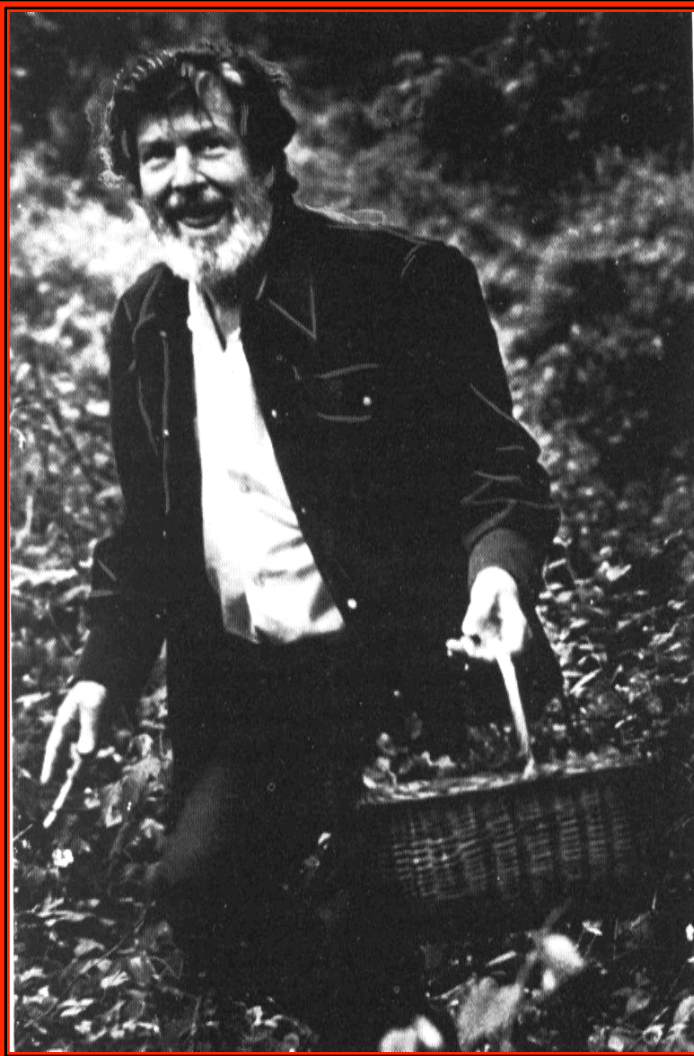
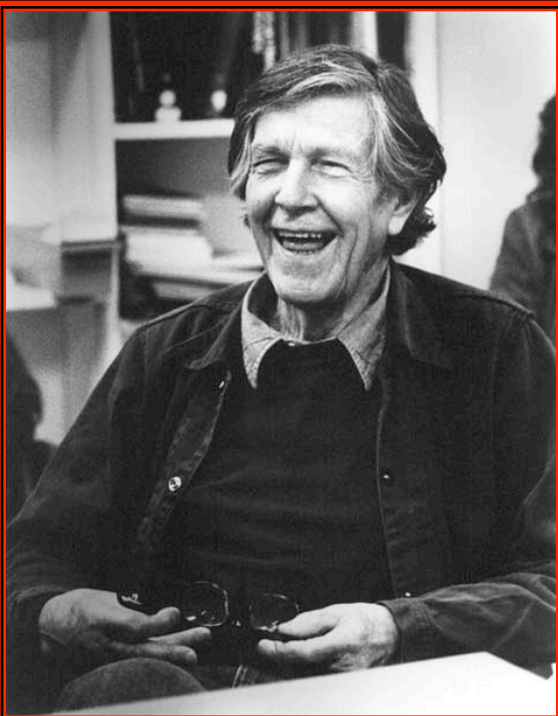
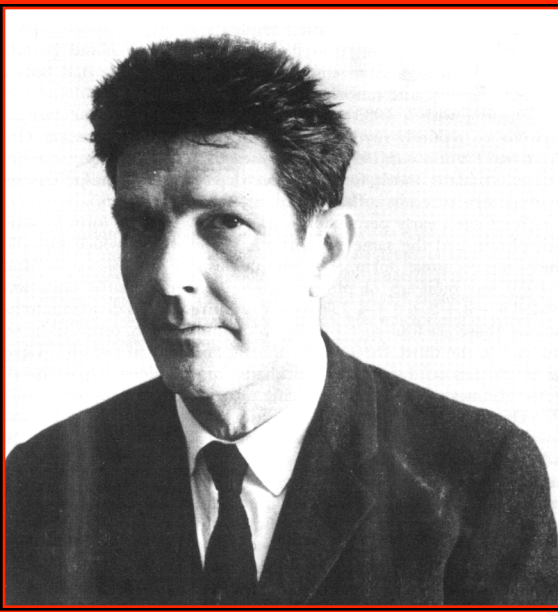
*Pli selon Pli* (1962)

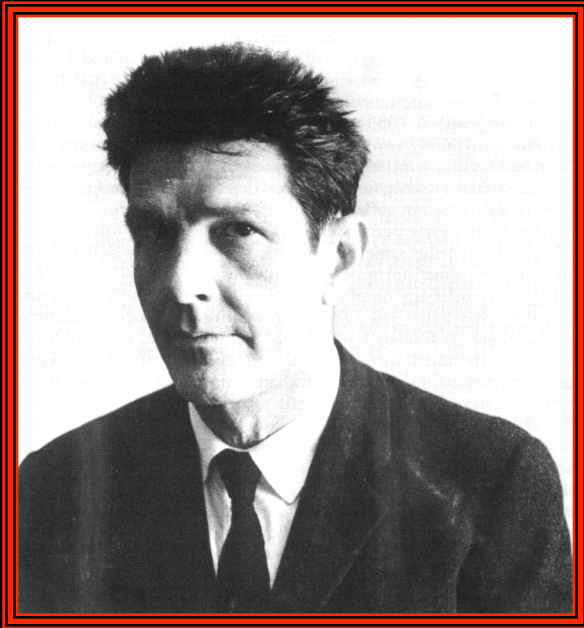
Integral serialism





**John Cage (1912-1992)**





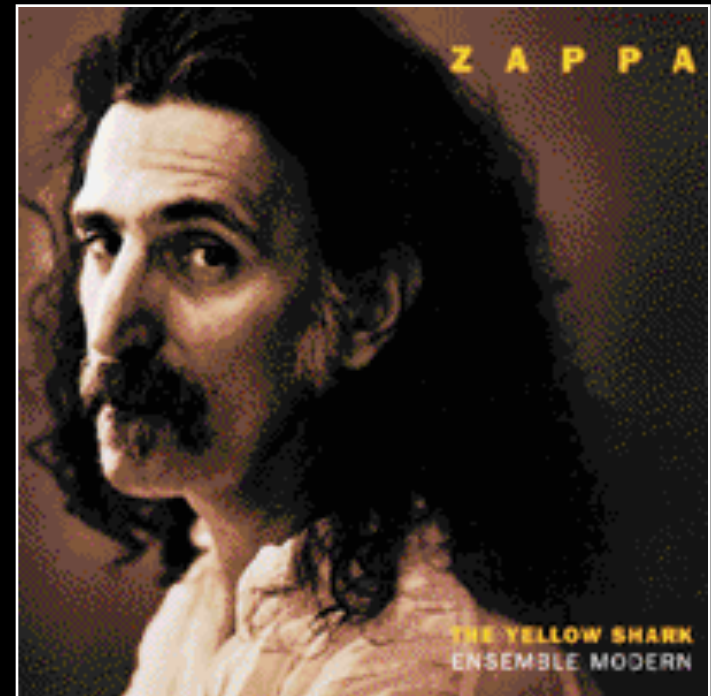
## John Cage (1912-1992)

*Living Room Music* (1940) [link](#)

indeterminacy

- **Frank Zappa:** “Welcome to the United States”  
(*The Yellow Shark*, 1993)

AAAFNRRAA



# Dadaism



▲ Marcel Duchamp: *Fountain* (1917)

► Marcel Duchamp: *LHOOQ* (1919)

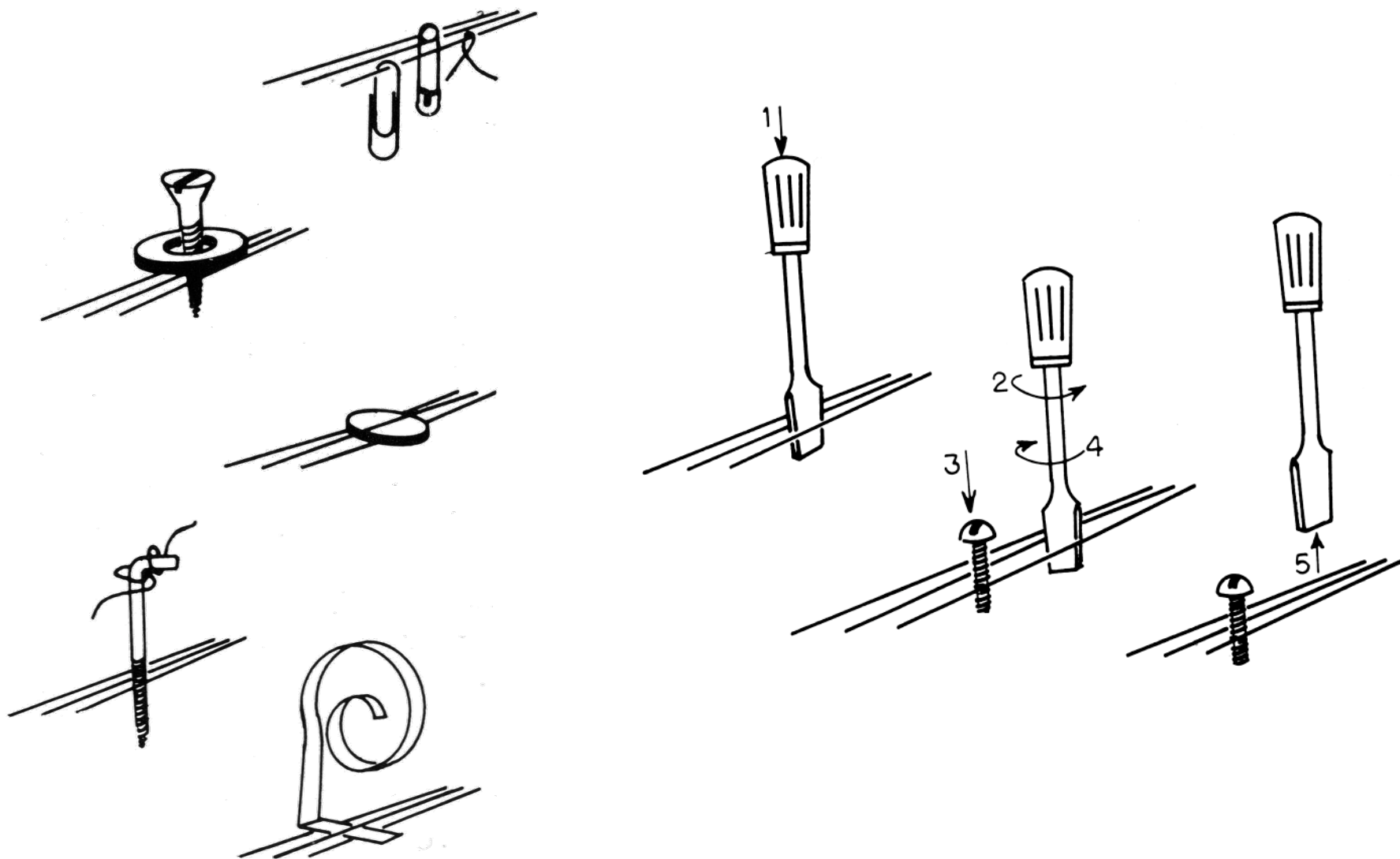
French Transliteration:

"LHOOQ" = *Elle a chaud au cul.*  
("She has a hot ass.")



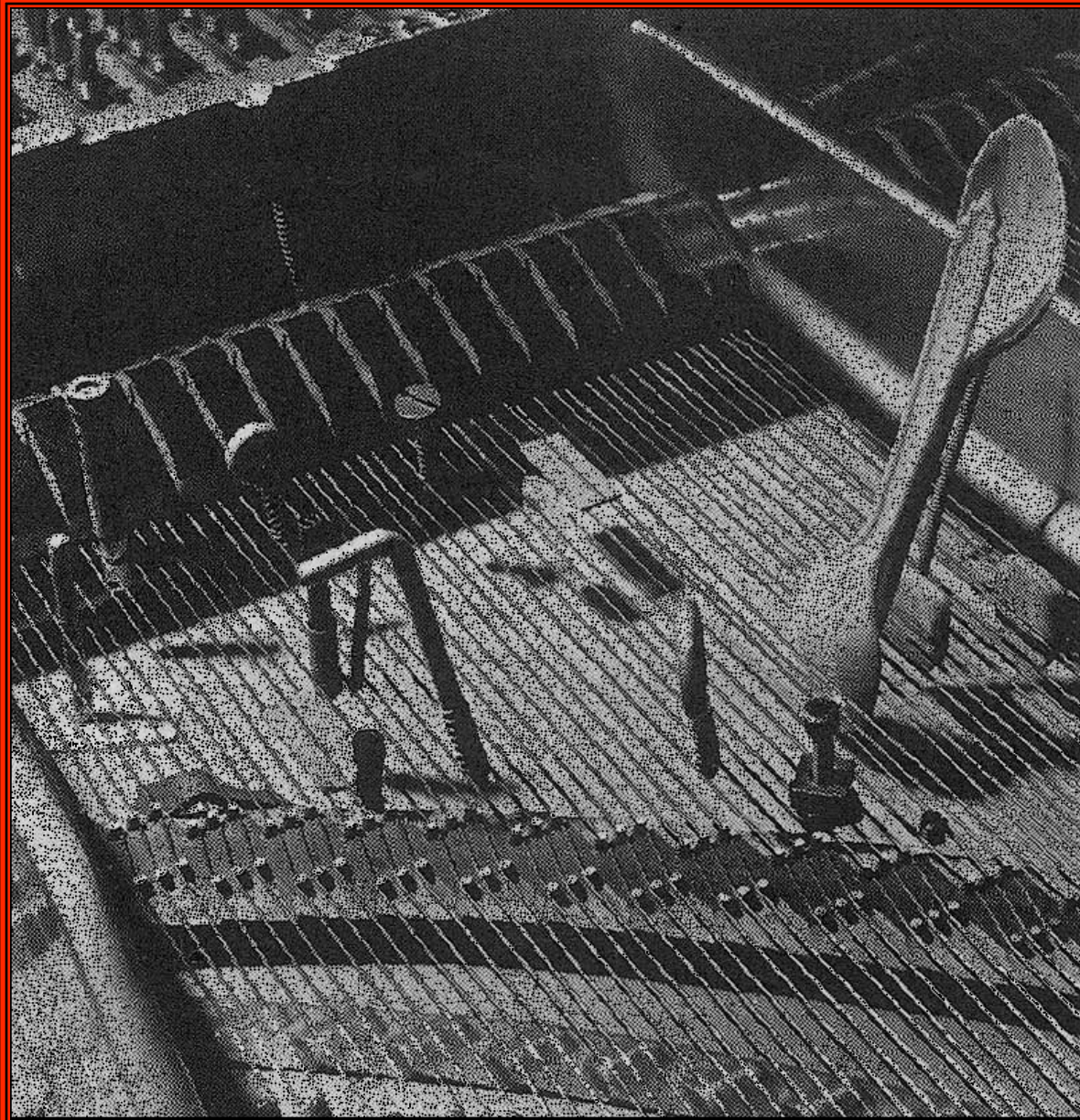


## Prepared Piano Diagrams



From Richard Bunger, *The Well-Prepared Piano* (1981)





Detail of a piano “prepared” by John Cage (1940).

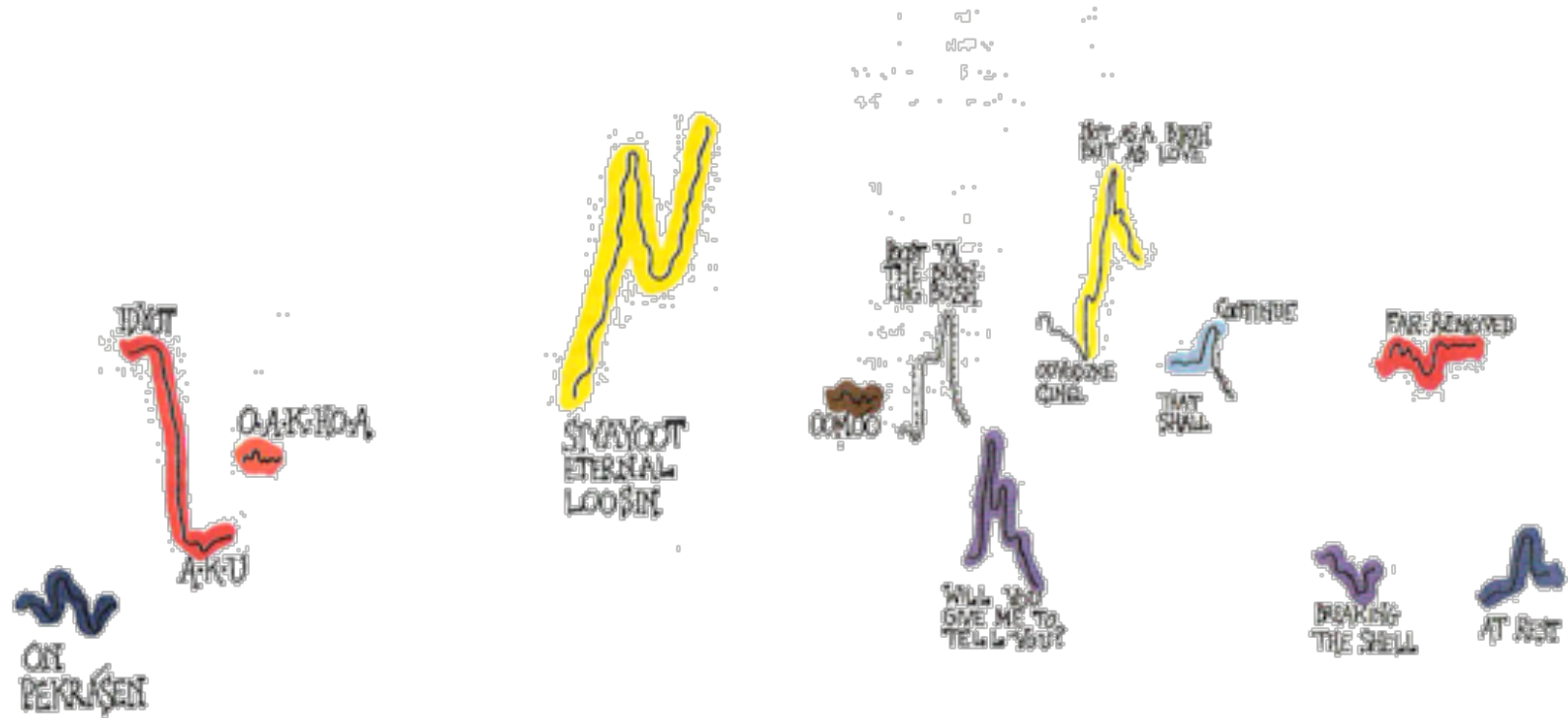
|                  |                    |                     |                      |                  |                 |                    |                     |
|------------------|--------------------|---------------------|----------------------|------------------|-----------------|--------------------|---------------------|
| 8<br><br>pi      | 7<br><br>ze        | 6<br><br>sung       | 5<br><br>hui         | 4<br><br>mang    | 3<br><br>kun    | 2<br><br>khwán     | 1<br><br>kien       |
| 16<br><br>yü     | 15<br><br>kien     | 14<br><br>ta yü     | 13<br><br>tung z'an  | 12<br><br>pi     | 11<br><br>tai   | 10<br><br>li       | 9<br><br>hsiao k'ao |
| 24<br><br>fü     | 23<br><br>po       | 22<br><br>pi        | 21<br><br>shih ho    | 20<br><br>kwán   | 19<br><br>lin   | 18<br><br>k'ü      | 17<br><br>sui       |
| 32<br><br>h'ang  | 31<br><br>hsien    | 30<br><br>li        | 29<br><br>khan       | 28<br><br>ta kwo | 27<br><br>i     | 26<br><br>ta k'ao  | 25<br><br>wu wang   |
| 40<br><br>kieh   | 39<br><br>kien     | 38<br><br>khwei     | 37<br><br>hsiao z'an | 36<br><br>ming i | 35<br><br>jin   | 34<br><br>ta kwang | 33<br><br>thun      |
| 48<br><br>jing   | 47<br><br>khwán    | 46<br><br>sh'ang    | 45<br><br>j'ui       | 44<br><br>k'au   | 43<br><br>kwái  | 42<br><br>yi       | 41<br><br>sun       |
| 56<br><br>lü     | 55<br><br>fang     | 54<br><br>kwei mei  | 53<br><br>kien       | 52<br><br>kan    | 51<br><br>hsiao | 50<br><br>ting     | 49<br><br>ko        |
| 64<br><br>wei ji | 63<br><br>hsiao ji | 62<br><br>hsiao kwo | 61<br><br>tung fu    | 60<br><br>kieh   | 59<br><br>hwán  | 58<br><br>tui      | 57<br><br>sun       |

I Ching Hexagrams, ordered as they appear in the Yi, arranged by King Wan.

## Yin - Yang



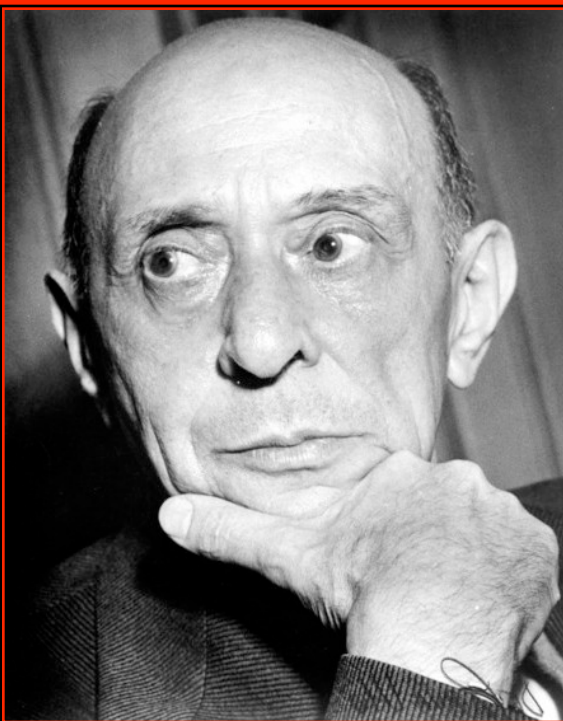
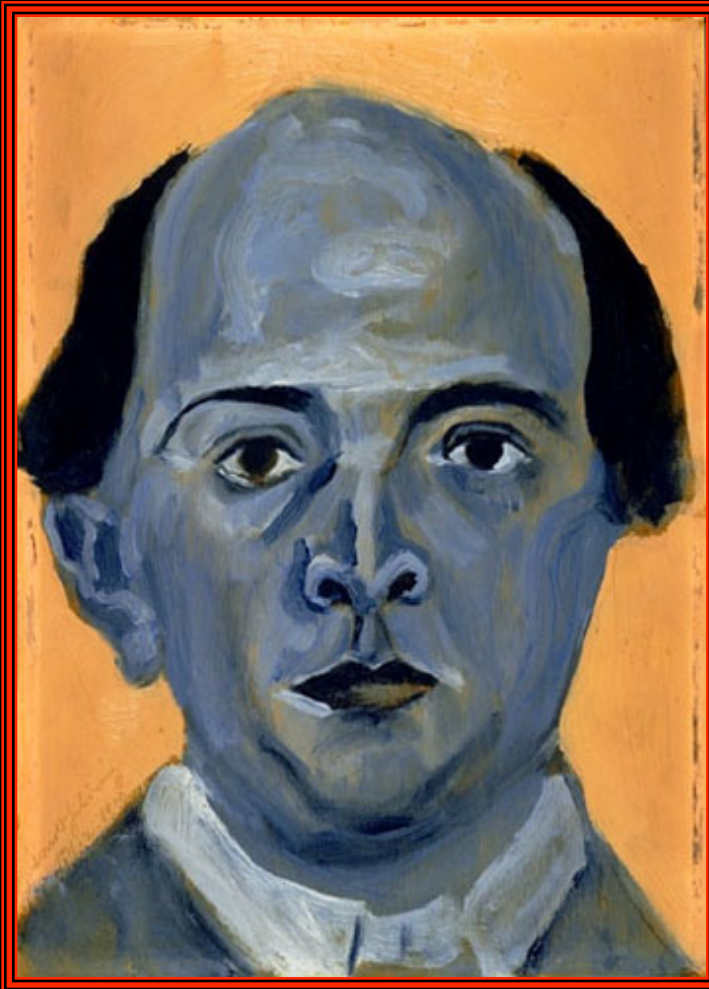
# John Cage: *Aria* (1958)







**Arnold Schönberg** (1874-1951)







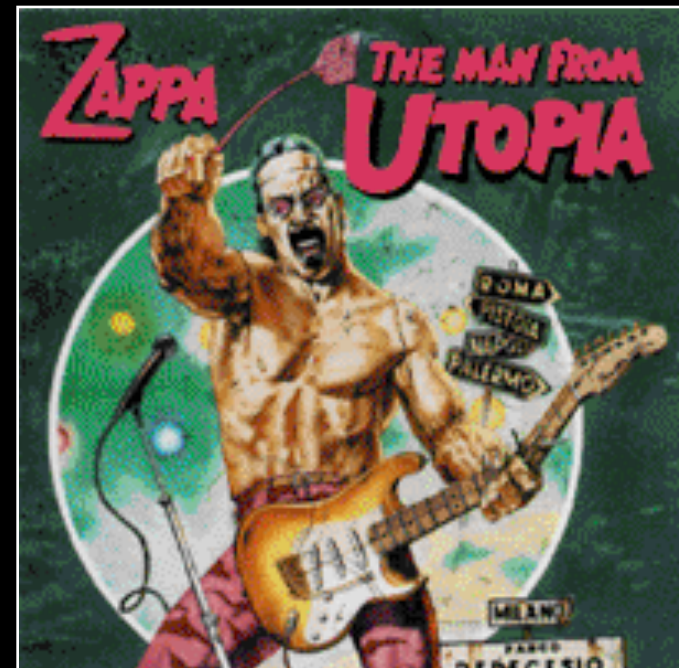
## Arnold Schönberg (1874-1951)

*Pierrot Lunaire* (1912)

*sprechstimme* (“sung speech”)

- Frank Zappa: “The Radio is Broken”  
(*The Man from Utopia*, 1983)

“meltdown”



The cosmos at large  
It's so very big  
It's so far away  
The comets...the craters...the vapors  
The solar wind  
The residual echoes...the residual echoes  
The residual echoes from the giant explosion  
Where they said it began

The germs from space!  
The negative-virus knit-wear  
The blobulent suit  
That's right! THE BLOBULENT SUIT  
It's made of rubber, it's very ugly  
It's got an air hose...  
(The guy that has it all has a SPACE WRENCH!)

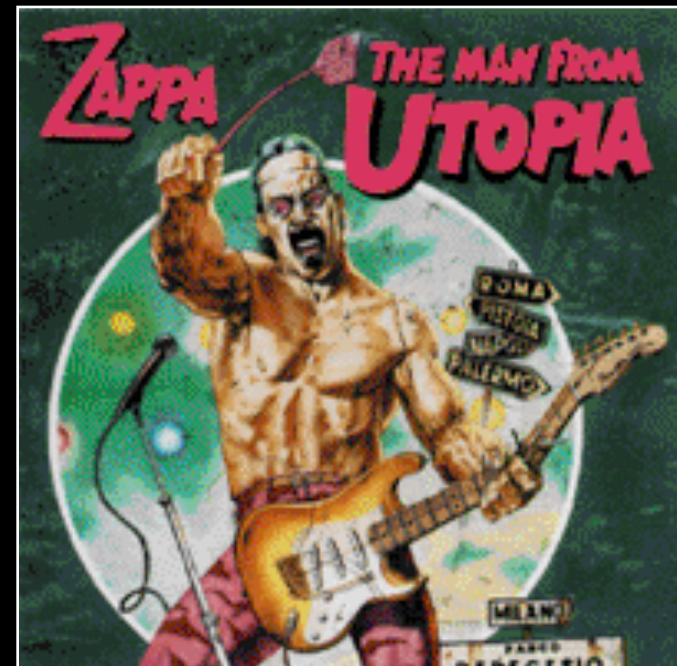
The things that were supposed to be green  
In the black and white movies  
They get you in the neck when you're not looking  
They get you, they get you, they get you, get you, get you

- **Frank Zappa: "The Radio is Broken"**  
(*The Man from Utopia*, 1983)

"meltdown"

The radio is broken -- it don't work no more  
The radio is broken -- it don't work no more  
The lovely Lisa Kranston:  
(Her father invented the secret fuel (that's right!))  
For the rocket)  
So she gets to go with a clipboard!  
She writes it down when the meters go around  
And falls in love in a space warp  
Space warp  
Space warp

The giant knobs  
The porthole where you see the earth for the first time



The corrugated fiberglass interior walls  
The partially reclining G-force lawn furniture  
The brown hole  
The pointed brasseries  
The atomic war  
The tiny little dresses on the space girls  
A love-starved race begging to reproduce  
With earthmen  
They need to reproduce (with John Agar)  
They need to reproduce (with Morris Ankrum)  
They need to reproduce (with Richard Basehart)  
They need to reproduce (with Jackie Coogan)  
They need to reproduce (with Sonny Tufts)  
The botchino...the botchino...the botchino

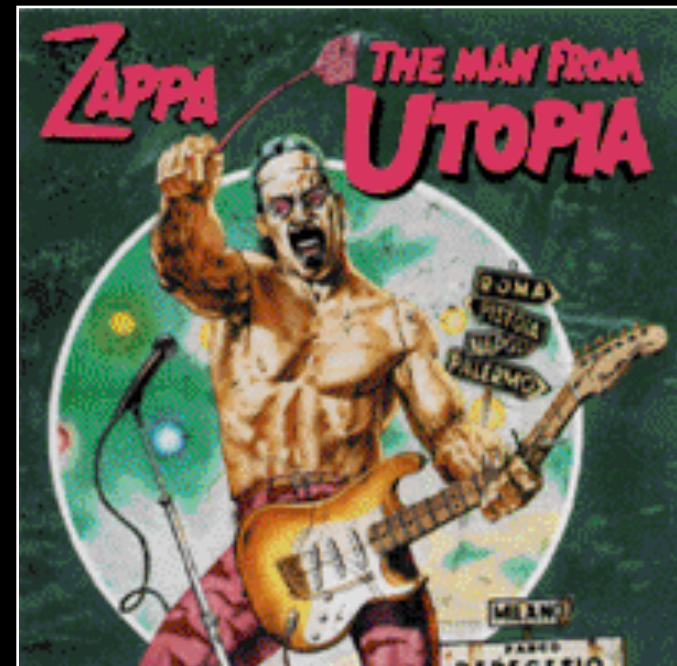
The gigantic spider  
The co-pilot always plays the harmonica  
The navigator always gets killed by a bad space person  
Uh-oh -- the radio is broken  
It don't work anymore

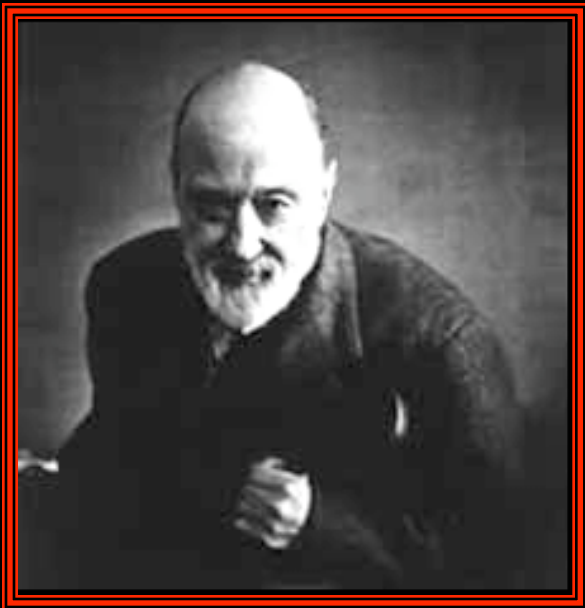
The radio is broken  
It don't work anymore

- **Frank Zappa: "The Radio is Broken"**  
(*The Man from Utopia*, 1983)

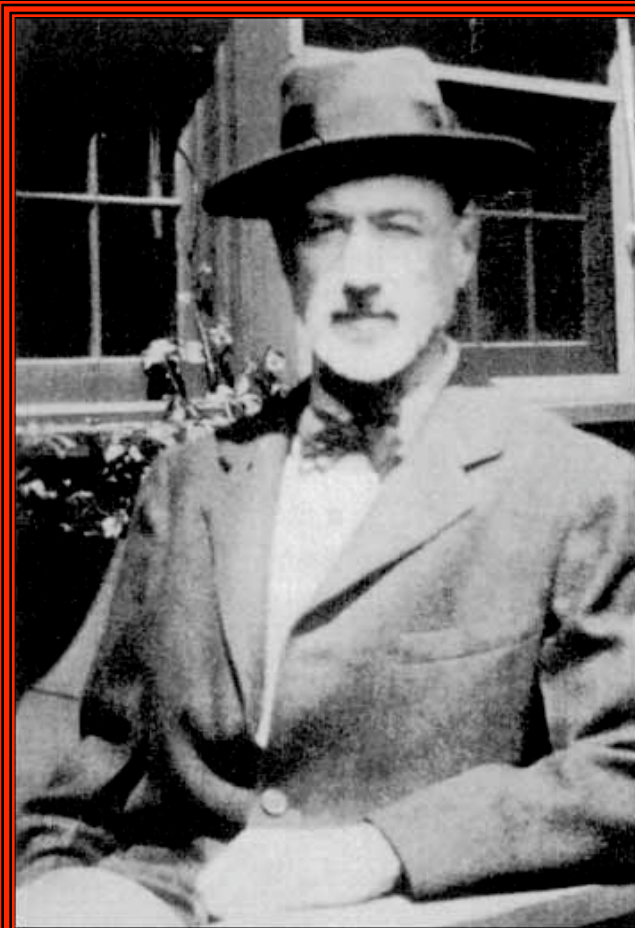
"meltdown"

The radio is broken  
It don't work anymore  
We'll never get back to the Earth no more  
Uh-oh!  
We have to fall in love on Uranus!  
The radio is...  
That's right -- uh-oh  
The radio is broken  
The meteor storm  
You spilled your coke  
You're stepping on the popcorn  
JOHN AGAR!  
Uh-oh...  
(Dwarf Nebula

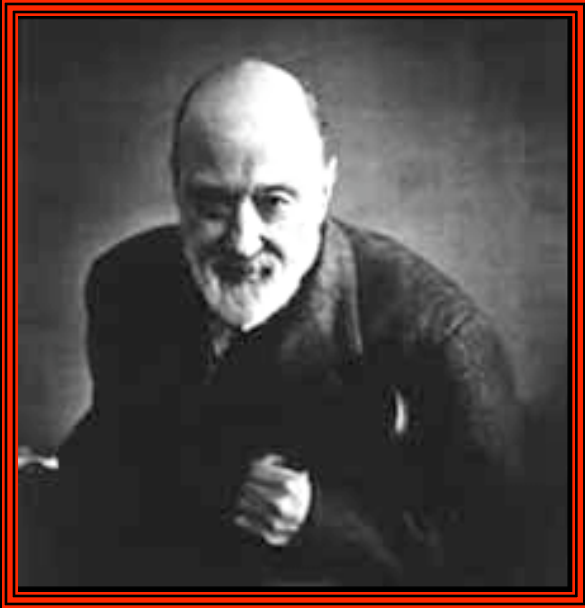




**Charles Ives** (1874-1954)







## Charles Ives (1874-1954)

- String Quartet No. 2 (1913)
- *Charlie Rutlage* (c. 1921)

- Frank Zappa: "Truck Driver Divorce"  
(*Them or Us*, 1984)



Truck driver divorce!  
It's very sad  
(Steel guitars  
Usually weep all over it)

The bold & intelligent  
MASTERS OF THE ROAD  
With their Secret Language,  
And the GIANT  
OVER-SIZED  
MECHANICAL  
TRANS-CONTINENTAL  
HOBBY-HORSE!

Truck driver divorce!  
It's very sad!  
Oh the wife!  
Oh the kids!  
Oh the waitress!  
Oh the drive all night!

- **Frank Zappa: "Truck Driver Divorce"**  
(*Them or Us*, 1984)

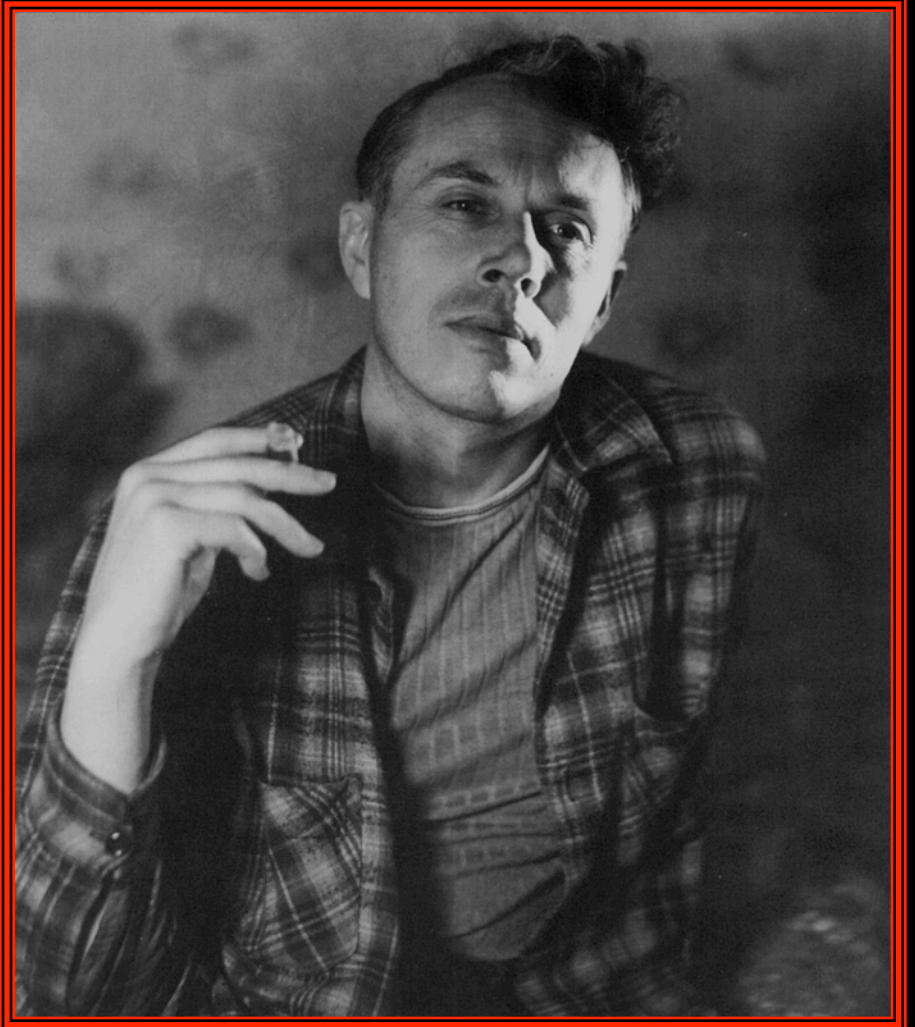
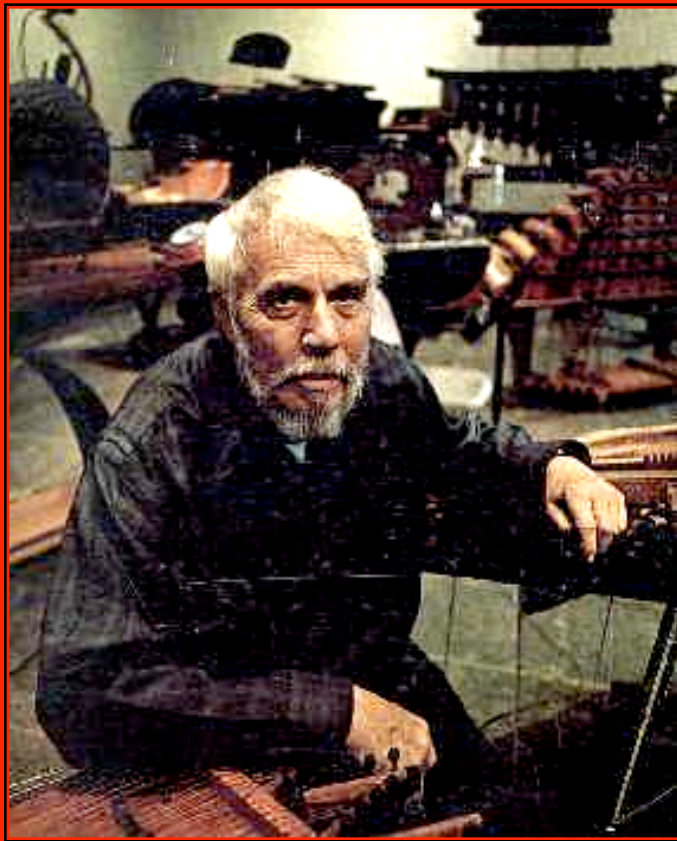
Sometimes when you get home  
Some ugly lookin' son-of-a-bitch  
Is trying to pooch yer  
HOME-TOWN SWEETHEART!

Oh, go ride the bull!  
Oh, go ride the bull!  
Make it go up 'n down  
'N when you fall off,  
You can eat the mattress!

TRUCK DRIVER DIVORCE!  
IT'S VERY SAD!  
Bust yer ass  
To deliver some string beans,  
Deliver some string beans,  
Deliver a whole bunch of string beans,  
To  
UTAH!



**Harry Partch (1901-1974)**



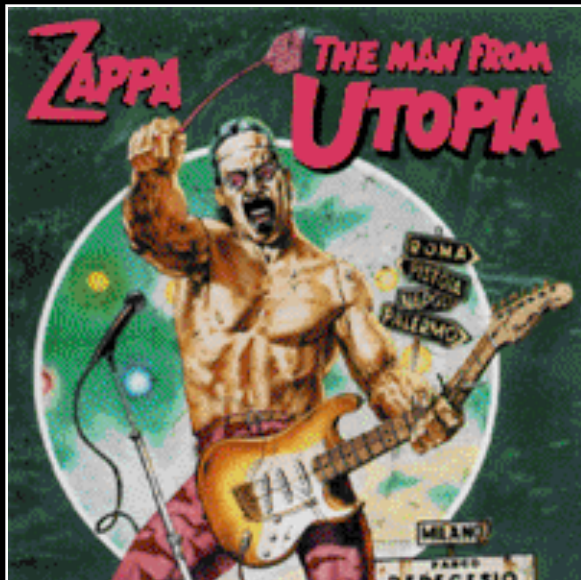
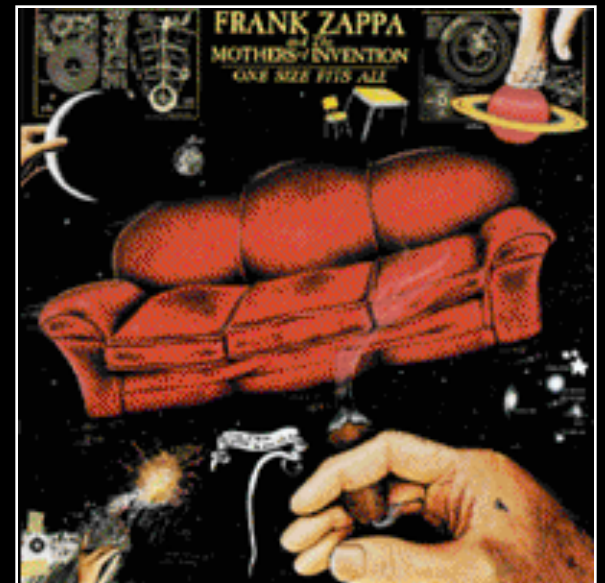




## Harry Partch (1901-1974)

- *The Letter* (1943)
- *Barstow* (1943)

- Frank Zappa: "Evelyn, A Modified Dog"  
(*One Size Fits All*, 1975)



- Frank Zappa: "The Dangerous Kitchen"  
(*The Man from Utopia*, 1983)



Evelyn, a modified dog  
Viewed the quivering fringe of a special doily  
Draped across the piano, with some surprise

In the darkened room  
Where the chairs dismayed  
And the horrible curtains  
Muffled the rain  
She could hardly believe her eyes

A curious breeze  
of garlic breath

Which sounded like a snore  
Somewhere near the Steinway (or even from within)  
Had caused the doily fringe to waft & tremble in the gloom

Evelyn, a dog, having undergone  
Further modification  
Pondered the significance of short-person behavior  
In pedal-depressed panchromatic resonance  
And other highly ambient domains...

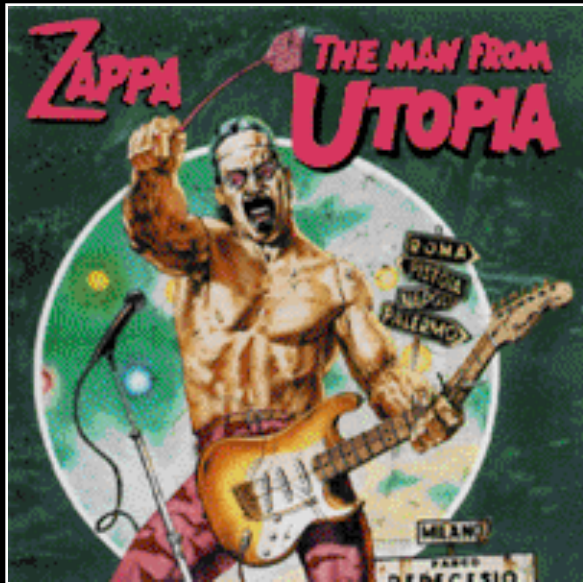
Arf she said

- **Frank Zappa: "Evelyn, A Modified Dog"**  
(*One Size Fits All*, 1975)



The dangerous kitchen  
If it ain't one thing it's another  
In the middle of the night when you get home  
The bread things are all dry 'n' scratchy  
The meat thing  
Where the cats ate through the paper  
The can things with the sharp little edges  
That can cut your fingers when you're not  
looking  
The soft little things on the floor that you  
step on  
They can all be DANGEROUS

Sometimes  
The milk can hurt you



(If you put it on your cereal  
Before you smell the plastic  
container)

And the stuff in the strainer  
Has a mind of its own  
So be very careful  
In the dangerous kitchen  
When the night time has fallen,  
And the roaches are crawlin'  
In the kitchen of danger  
You can feel like a stranger

The bananas are black  
They got flies in the back  
And also the chicken  
In the dish with the foil  
Where the cream is all clabbered  
And the salad is frightful  
Your return in the evening  
Can be less than delightful

You must walk very careful  
You must not lean against it

It can get on your clothing  
It can follow you in  
As you walk to the bedroom  
And you take all your clothes off  
While you're sleeping  
It crawls off  
It gets in your bed  
It could get on your face then  
It could eat your complexion  
You could die from the danger  
Of the dangerous kitchen

Who the fuck wants to clean it?

It's disgusting and dirty  
The sponge on the drainer  
Is stinky and squirty  
If you squeeze it when you wipe up  
What you get on your hands then  
Could un-balance your glands and  
Make you blind or whatever  
In the dangerous kitchen  
At my house tonight

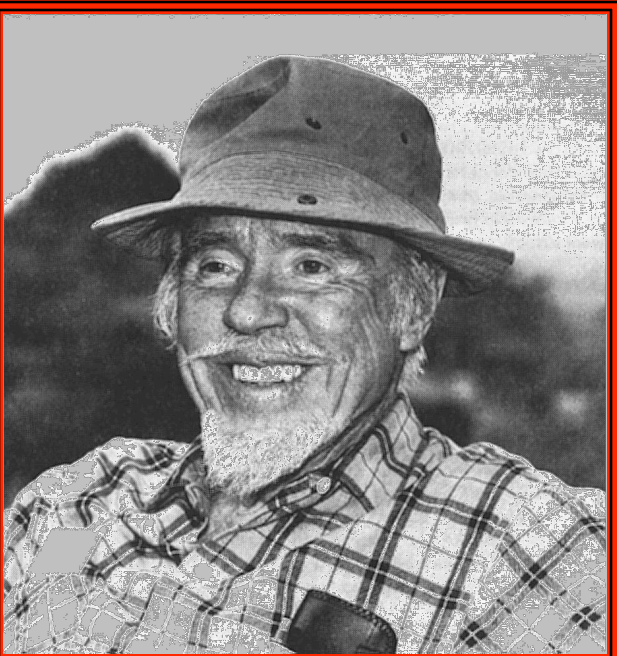
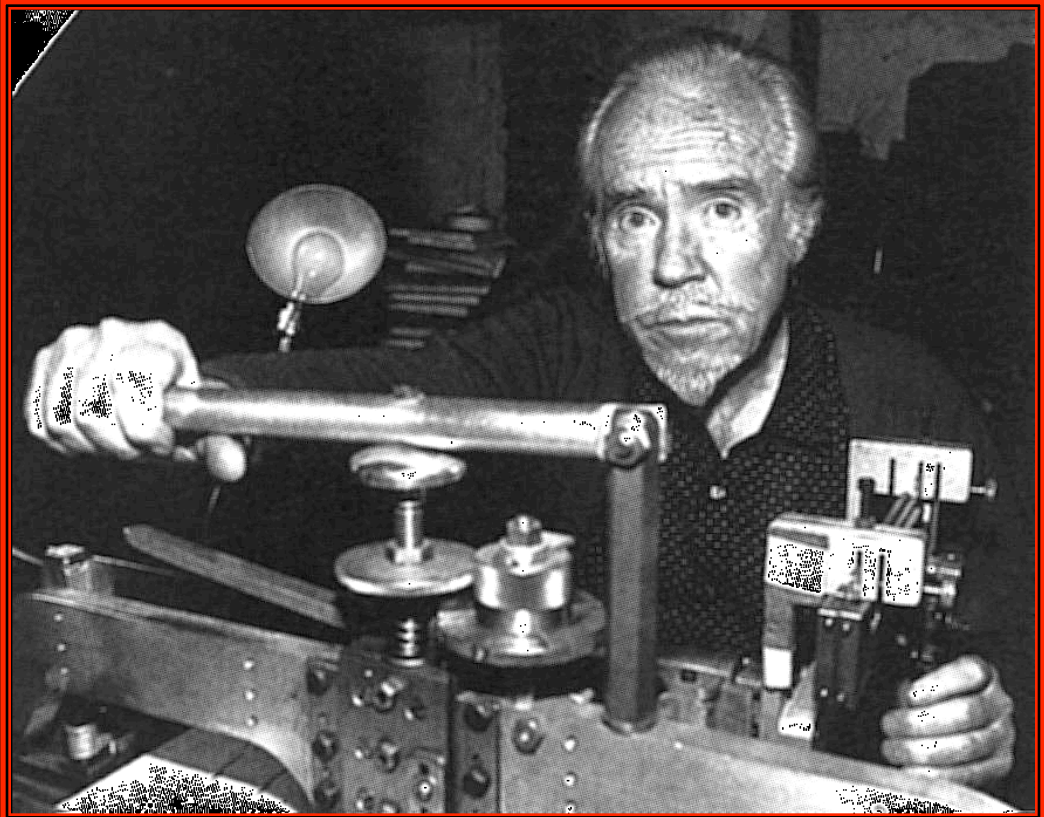
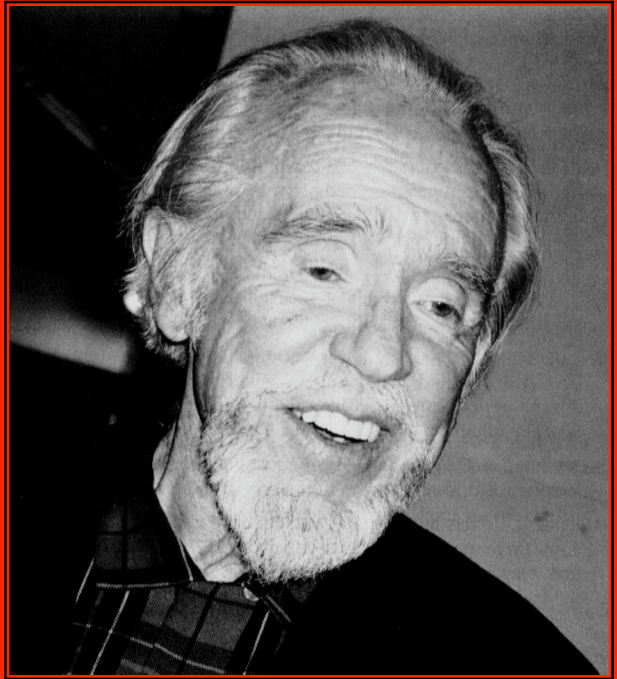
• **Frank Zappa: "The Dangerous Kitchen"**  
(The Man from Utopia, 1983)



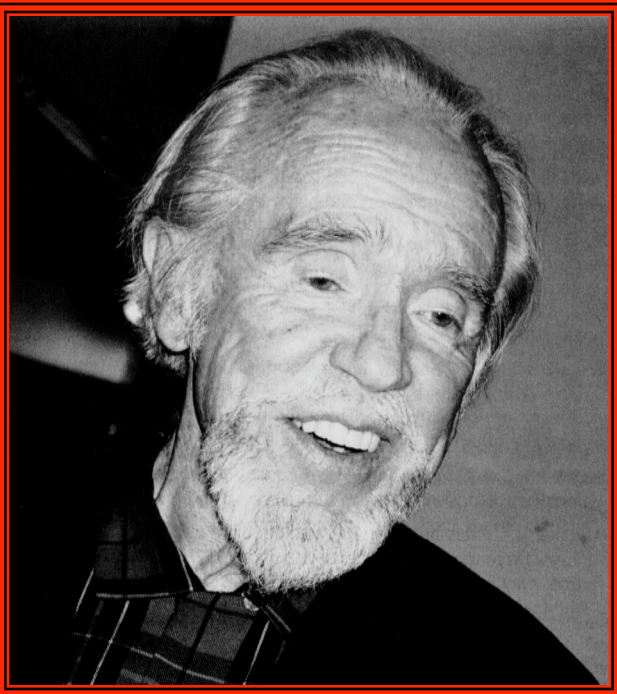
Instruments designed by Harry Partch



**Conlon Nancarrow (1912-1997)**

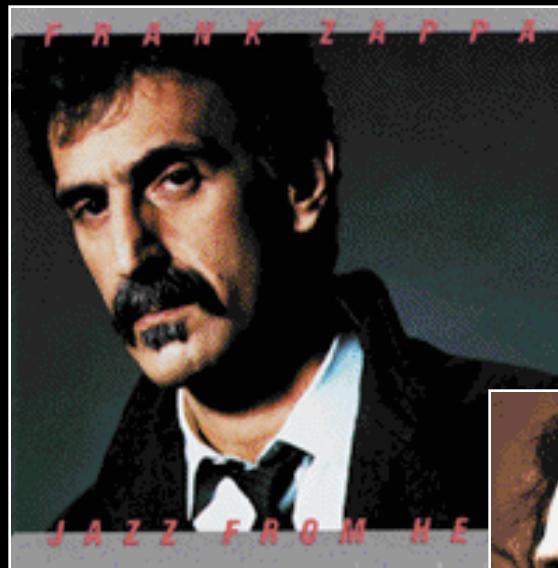




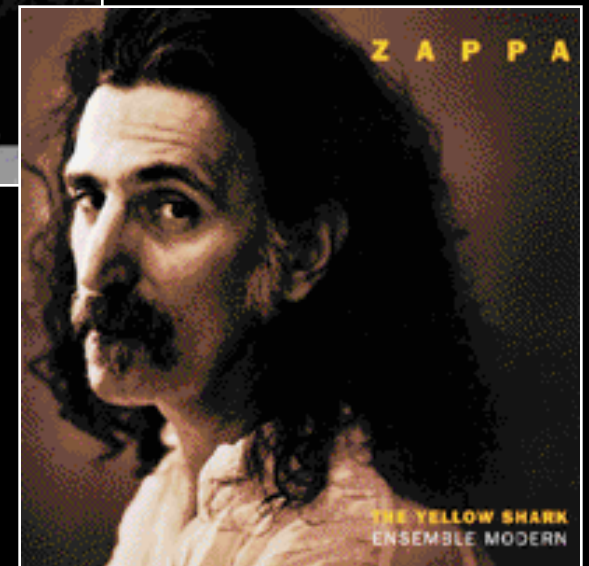


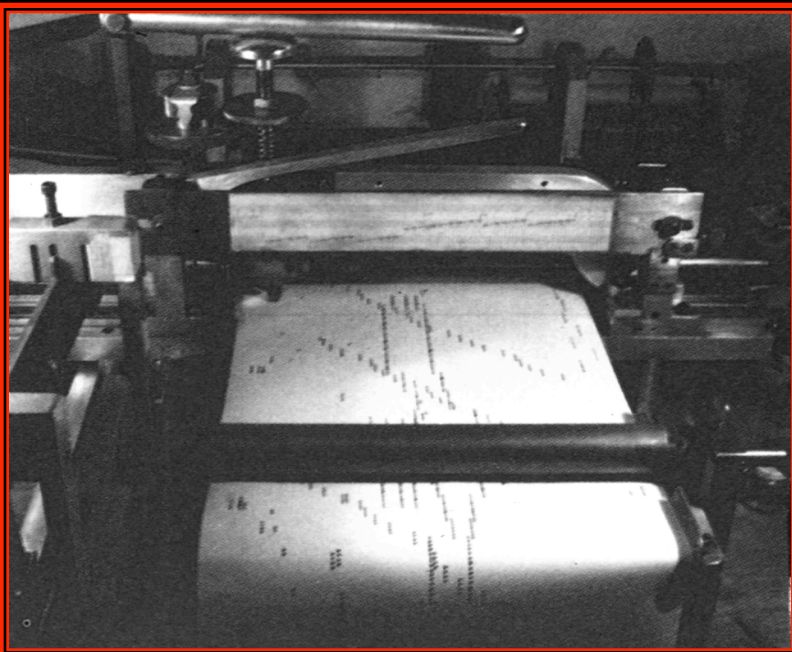
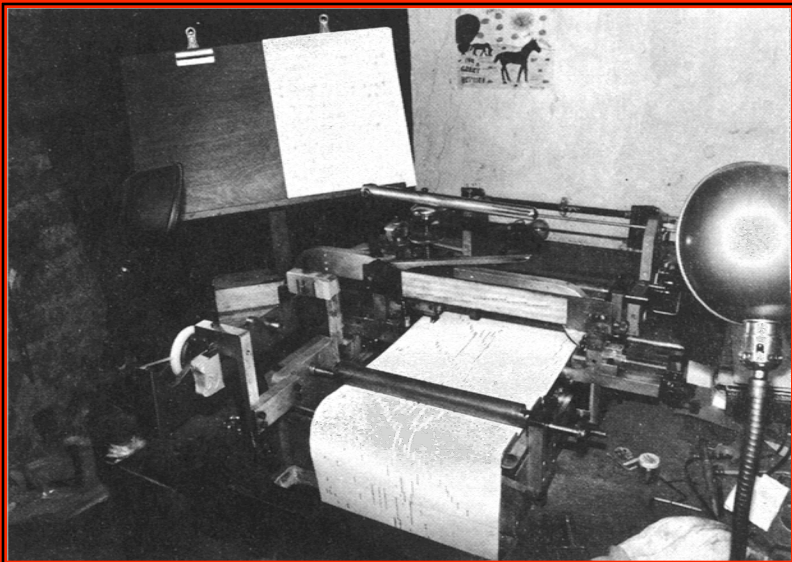
## Conlon Nancarrow (1912-1997)

- *Study for Player Piano No. 1* (early 1940s)  
original player piano version and transcription

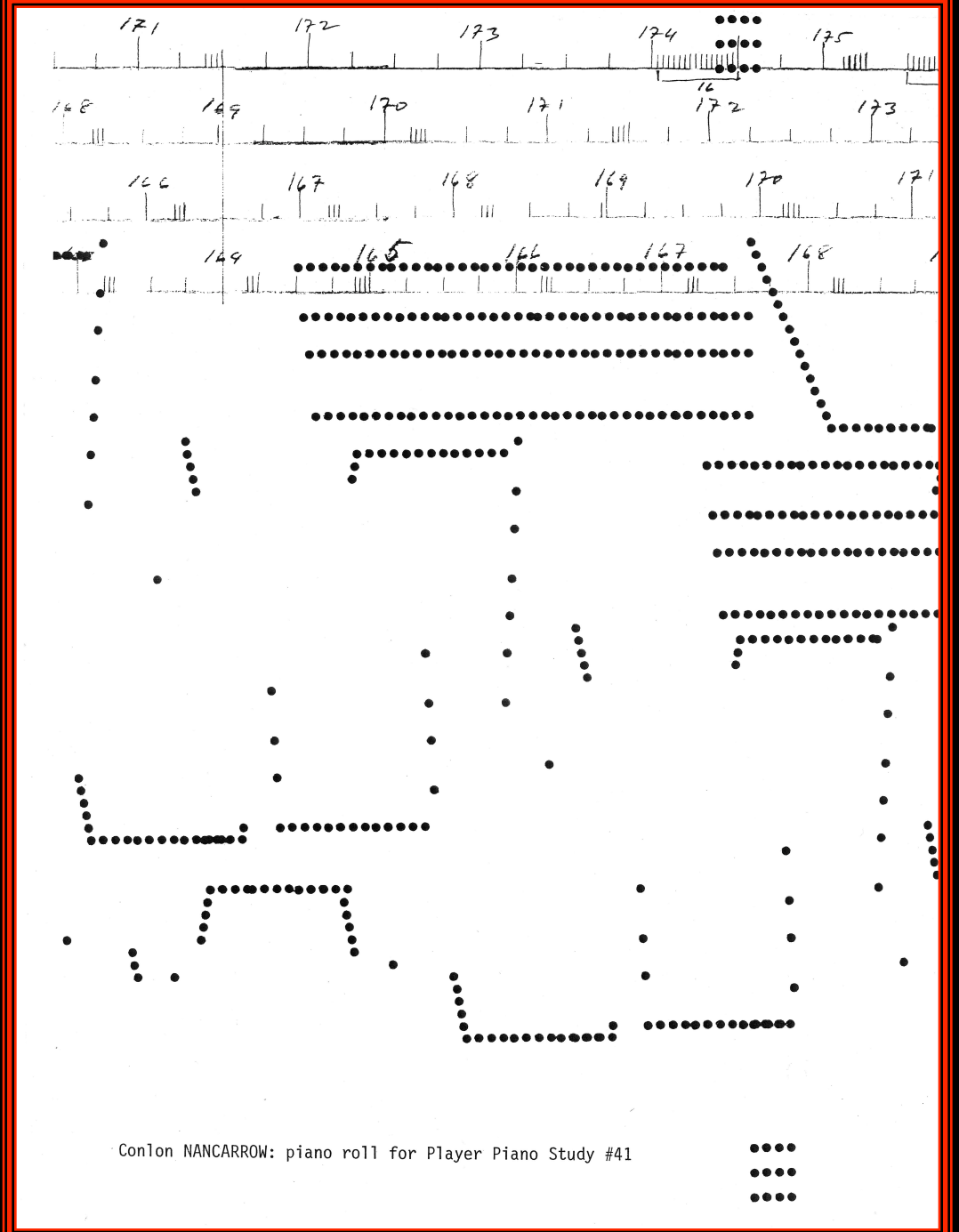


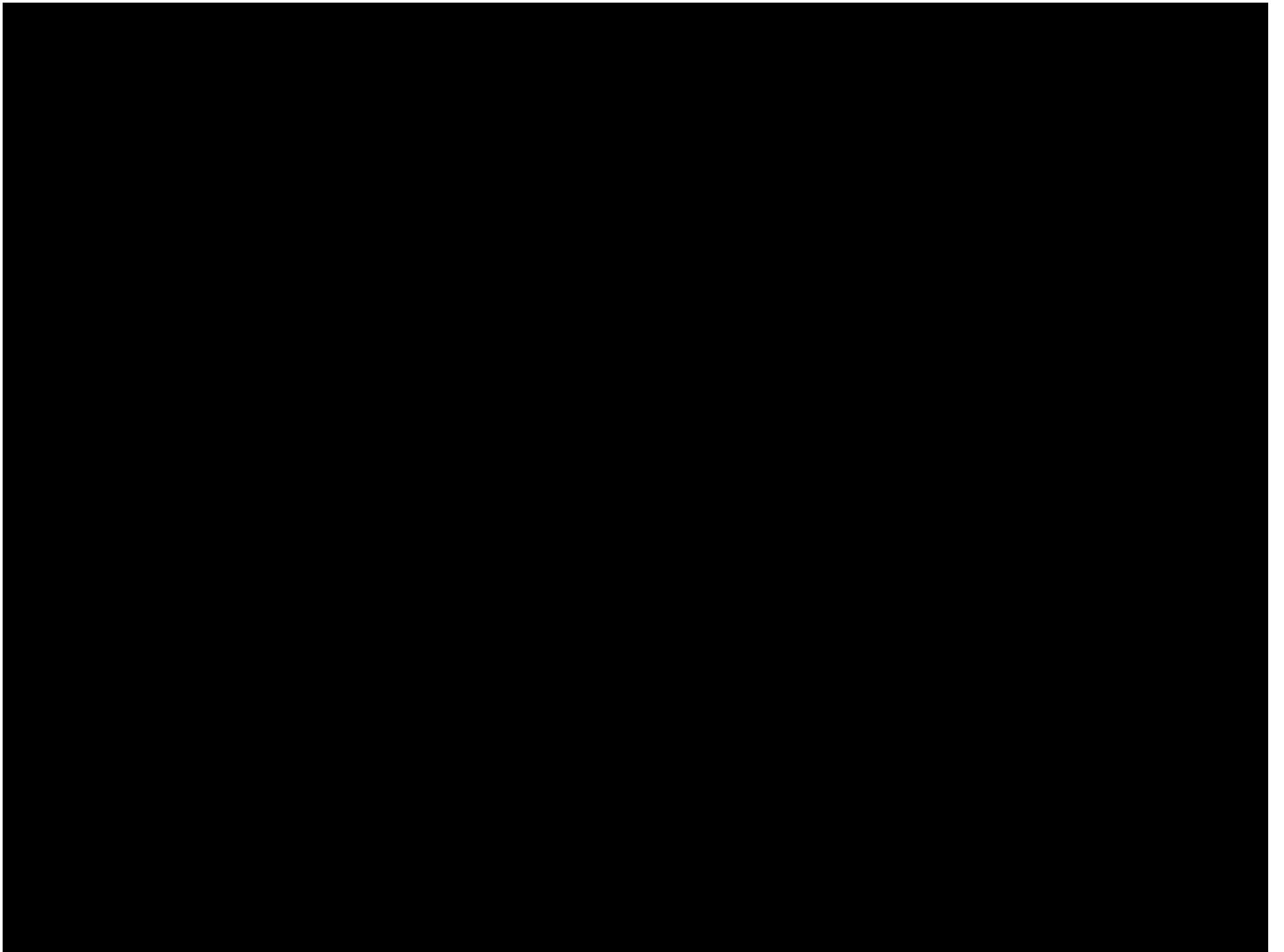
- **Frank Zappa:** “G-Spot Tornado”  
(*Jazz from Hell*, 1986; *The Yellow Shark*, 1993)





Piano roll punching machine (▲) and sample portion of roll (▶).







**The Beatles:** *Sergeant Pepper's Lonely Hearts Club Band*

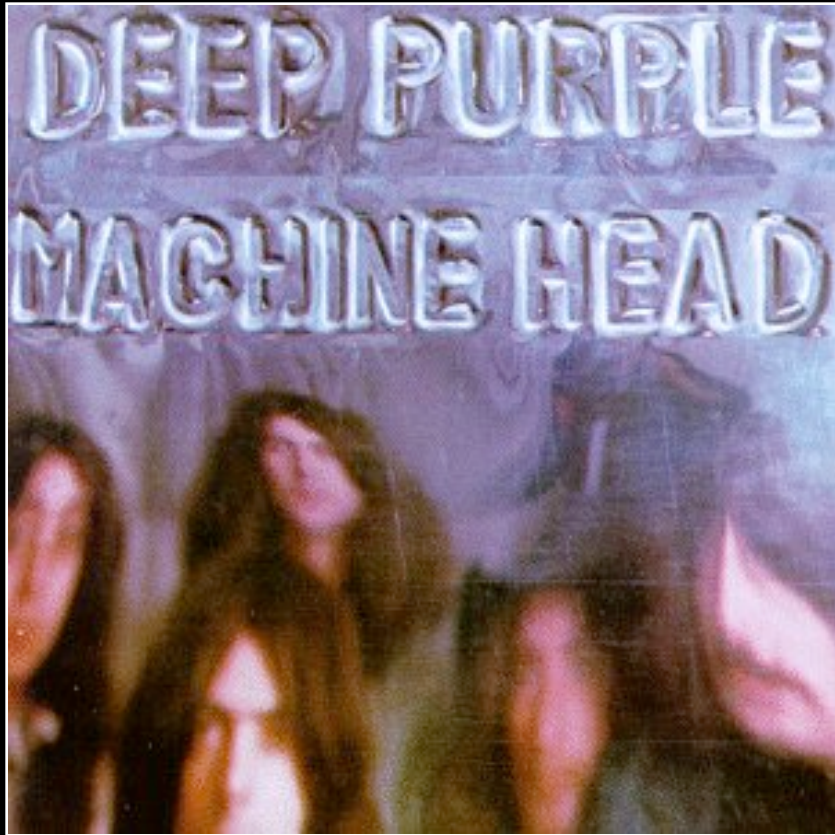




Frank Zappa: *We're Only in it for the Money*



**Deep Purple: "Smoke on the Water"**  
(*Machine Head*, 1972)



We all came out to Montreux  
On the Lake Geneva shoreline  
To make records with a mobile  
We didn't have much time  
Frank Zappa and the Mothers  
Were at the best place around  
But some stupid with a flare gun  
Burned the place to the ground  
Smoke on the water, fire in the sky

They burned down the gambling house  
It died with an awful sound  
Funky & Claude was running in and out  
Pulling kids out the ground  
When it all was over  
We had to find another place  
But Swiss time was running out  
It seemed that we would lose the race  
Smoke on the water, fire in the sky

We ended up at the Grand Hotel  
It was empty cold and bare  
But with the Rolling truck Stones thing just outside  
Making our music there  
With a few red lights and a few old beds  
We make a place to sweat  
No matter what we get out of this  
I know we'll never forget  
Smoke on the water, fire in the sky





**Mothers of Invention:**  
*We're Only in it for the Money* (1968)

**The Beatles:**  
*With the Beatles* (1963)

