

CLARINET IN THE WORK OF FRANK ZAPPA

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Abstract: The proposed article deals with various aspects of the manifestation of the clarinet timbre in the works of the American composer Frank Zappa. Zappa's creativity is multifaceted, it is related to both academic and non-academic spheres of music making. Therefore, each of its "sides" needs to be studied separately. Zappa's compositional style was formed under the influence of several important factors: composition techniques of the 20th century, especially in the work of such composers as Igor Stravinsky and Edgar Varese (the relation to the role of percussion instruments and percussion should be emphasized); the music direction Doo-Wop, which was at the peak of popularity in the 1950s in the USA; the blues and guitar skills of Johnny "Guitar" Watson; mastery of jazz performers on wind instruments, in particular, saxophone, clarinet, trumpet. In this article, we limit ourselves to the study of the semantics of the clarinet in Zappa's compositions. A lot of literature, both biographical and analytical, is dedicated to Zappa's personality. Among musicologists, there are enough panoramic studies of Zappa's albums, including orchestral works, but there is not a single study where attention is focused on the semantic load of the clarinet. The article states that the composer used the timbre of the clarinet not only in an orchestral semantic role (the mature period of the composer's creativity), but also in the early period of creativity of the late 60s and early 70s of the 20th century, in which the rock concept is a defining component.

Keywords: clarinet; clarinet performance; Progressive rock; semantic role; interaction of academic and non-academic musical spheres.

1 Introduction

The activity of Frank Zappa (1940-1993) has a wide spectrum and covers various fields. Music and public figure, composer and politician, electric guitar player and vocalist, sound engineer and lyricist, conductor and actor — he entered the history of musical culture as a unique personality with an individual, unique style both in terms of composition and performance, and in terms of general outlook. There are 119 albums in Frank Zappa's creative output, 62 of which were released during the composer's lifetime, and 57 after his death. This testifies to the extraordinary and unprecedented efficiency and composer's creativity in the history of rock music. A special place in the creative concept of F. Zappa is occupied by the interaction of timbres of various musical instruments: acoustic, electric, and electronic. Combining timbres of instruments of different nature in unusual combinations is one of the stylistic features of the composer, which was noted by many researchers. Among musicological works, many are devoted to the analysis of Zappa's compositions, including orchestral ones, in different periods of his work. But the role of wind instruments in the compositions is highlighted in a small amount, and the semantic role of the clarinet has remained out of research attention. Therefore, within the framework of this article, we want to focus attention on the semantics of the clarinet in the works of Frank Zappa. Therefore, the object of the article is Zappa's interpretation of the timbre and technical features of the clarinet in his own works. The purpose of the article is to investigate the semantic role of the clarinet in the works of F. Zappa.

2 Material and Method

Regarding the definition of style, Frank Zappa's music poses a difficult task for musicologists - researchers of his work. According to Kelly Lowe (in the book "The Words and Music of Frank Zappa"), Zappa's music is difficult to define. Stylistically, Zappa's work absorbed a large number of musical directions; this composer is equally capable of writing both the simplest blues shuffle and complex multimodal pieces. But one of his distinctive stylistic features is the complexity and unpredictability of the development of musical material combined with a deep, diverse, and expanded lexical "vocabulary" of expressive means and a complete refusal to repeat himself musically, while liberally borrowing his own previous works (and thus creating an interesting basis for intertextual work and reflective processes). Since Zappa was not the author of hits (indeed, he had only a few compositions that "fit" into the radio format), his music is designed to a greater

extent for an elite audience and requires the listener to actively immerse and pay attention to the presented works. As Ben Wall points, "He was a composer in a popular setting and represents the evolution of the popular music artist, through his work he says, 'why can't pop be clever?' and 'why can't classical be accessible?'" [21, p. 82].

3 Results

Zappa created almost any kind of music imaginable: country, pop, punk, funk, reggae, blues, rap, techno, swing, doo-wop and surf. Of course, there is a significant component of jazz, academic art of Western Europe and progressive rock in Zappa's music. In order to complicate the material of the compositions, Zappa often combined these different genres of music within one work. K. Lowe is of the opinion that Zappa should be considered a composer of orchestral music, which happens to be created with a rock group [13].

Unlike usual progressive rock bands, Zappa does not use the sonata form, does not write works of a large form, but the system of leitmotifs is present throughout the album [7]. The opinion of John Covach is also interesting: "Zappa also composed a number of pieces for small and large ensembles (or adapted rock band pieces) that are best classified as twentieth century classical music, despite often-goofy titles such as "Mo and Herb's Vacation" [3, p. 318].

One of the important stylistic features of Zappa's compositional writing is intertext. The composer's intertextual references related to the art of playing the clarinet are interesting for this article. It is known that Zappa respected the performance of Eric Dolphy, a representative of avant-garde jazz, a multi-instrumentalist who played alto saxophone, flute, clarinet, and bass clarinet. This is evidenced by the inclusion of the phrase "Out to Lunch" in the text of F. Zappa's composition "Oh, No" which coincides with the title of Eric Dolphy's album.

Another intertextual connection with the art of clarinet performance in Zappa's work can be seen through Bernard Bilk. Bernard Stanley Bilk (1929-2014), known professionally as Acker Bilk, was a British clarinetist and vocalist. He has established himself as a brass player, with a special playing style that involves the use of rich vibrato, dominance of the lower register and long phrasing.

Rock music emerged as a hybrid form of music combining the popular music genres of R&B (black music) and country and western (white music) into a cultural form that developed with a youth culture audience. In the 1960s, gestures towards the avant-garde had a paradoxical effect. On the one hand, it popularized the avant-garde and expanded the formal boundaries of rock beyond three chords, backbeats, and love song lyrics. At the same time, it was part of rock's quest to become a respectable art form, and while highbrow was incorporated into rock 'n' roll, the result was that rock developed cultural capital as a music that could be high itself [7].

Kevin Holm-Hudson [9] in the study "Progressive rock reconsidered" defines the following important components of progressive rock:

1. The compositions have a larger volume than standard rock songs. But they are structured and rarely involve improvisation.
2. A combination of fast technical virtuoso passages and various dynamic nuances, sparse texture alternates with dense.
3. Using a mellotron or a synthesizer to create the sounds of a symphony orchestra, or to attract real timbres of instruments.
4. Long instrumental solos, may include improvisation.
5. Involvement of other musical styles that go beyond rock music.

6. Combination of acoustic, electric, and electronic instruments. Each of them has a certain semantic load, its role in the composer's idea, characterizing certain "characters", which the author's concept provides.
7. Multi-part compositions, leitmotif system, return of main themes.

If to follow this scheme, Zappa's music contains all the signs of the "Progressive Rock" direction, but his work is far from being limited to the above indicators.

On the other hand, David Temperley in the work "The Musical Language of rock" notes the key difference between rock music and academic music of the Western European tradition, which is a fundamental difference in the approach to creating compositions. According to Temperley, an academic work is created by a composer and initially encoded in the form of musical notation; in this form, it is communicated to the performers and then transmitted to the listeners through the performances [18]. A rock composition, on the other hand, is often composed by more than one person (that is, there may be more than one named "songwriter"). When rehearsing a composition, the musicians (which may or may not include the songwriters) can contribute to the composition in important ways: the bassist can lay down the bass line, and the drummer can lay down the drum part. Thus, as Temperley points out, the distinction between composer and performer is blurred (and designations often play no role in this process). The composition is then recorded, during which it is often subjected to significant studio processing. It is usually a particular recording of the work that most listeners hear and that becomes the primary definition of the composition. These differences between rock and academic music relate to another methodological aspect: the use of graphic notation. Most rock musicians do not use sheet music, neither during a stage performance, nor during studio work. If the sheet music still has a place in rock practice, it is necessary in those cases when rock music interacts with academic principles of music making: the involvement of professional musicians of symphony orchestras, or the work itself has a conceptual meaning and does not involve freedom of performance (such as rock operas or rock band projects with symphony orchestras). Zappa's music, despite the traditions of rock music, often involves fixing the musical text, most of his works have scores. "One page of full orchestral score that takes forty-five seconds to play can take sixteen hours to draw" [24, p. 83]. In addition, Zappa practiced a one-person approach to composition, as happens in academic music. So, it can be concluded that Zappa's work contains features of both rock music and academic music, while it cannot be completely attributed to any of these spheres. This is another argument regarding the uniqueness of the composer's personality.

Zappa had a special relation to the instruments of the symphony orchestra. He was always interested in experimentation and extrapolated his interest in chemistry to musical language elements [24, p. 188]. The composer used timbres of instruments in unusual combinations with other instruments and extramusical sounds. Also, Zappa often resorted to outrageousness and experiments with sound reproduction on instruments, particularly wind instruments. A well-known story is how he suggested to an oboist (Catherine Miliken) that she dip the bell of the instrument into a cup of coffee and extract a sound to find out exactly what the sound would be like in such an environment [20, p. 463].

But, as B. Daniels points out, Zappa's favorite academic orchestral instrument was the clarinet, precisely because of its timbre characteristics [4]. The clarinet has significant tonal differences in different registers. There are three main¹ sound registers: from E of the minor octave to C of the fourth — chalumeau, clarion, and altissimo [12].

The lowest register has a dark, "deep" sound, the middle shows the characteristic timbre of the instrument, and the upper, altissimo, is bright and piercing. According to B. Daniels [4], the altissimo register was the sound of the clarinet that made the instrument a desirable member of brass bands in the 19th century because it could maintain a balance of sound alongside trumpets and trombones.

The clarinet, from the very beginning of its invention (the instrument was developed by the German master Y. K. Denner in 1692), was positioned as an instrument of professional academic musical art. It has no prototypes in the folklore field of music-making, although there are many instruments similar in sound production in various countries of Europe and the East, while the timbre properties of the clarinet have no equivalent among other woodwind instruments. The evolution of the clarinet spanned more than 200 years, from its inception to the 1930s [12, p. 26], and during that time the instrument improved in design and acquired the status of an equal member of the symphony orchestra. At the same time, the clarinet attracted increasingly more interest from composers. Many pieces of concert form were written for the clarinet, thanks to which the instrument established itself on stage also as a solo instrument [17]. At the same time, the instrument was actively used in military brass bands. Due to its timbre and technical features, the clarinet played an important role in military brass music. Its parts were distinguished by virtuosity and the dominance of the upper register, which ensured the brightness and dynamics of the sound and attracted the listener's attention. It is interesting that namely the music of brass bands influenced the emergence and development of jazz music, because the first jazz performers on brass instruments came from military brass bands. The clarinet became one of the leaders of jazz music making in the early 20th century and culminated in the swing era with artists such as Sidney Bechet and Benny Goodman. Walter Everett states: "The clarinet is front and center in Dixieland arrangements such as Louis Armstrong's "Hello, Dolly!" and the Village Stompers' "Washington Square." It has a few lead roles, as in Mr. Acker Bilk's tremolo-heavy "Strangers on the Shore" (which probes its introspective lowest notes at 0:09 and elsewhere) and Chris Barber's "Petite Fleur." The clarinet leads both the Mothers of Invention's "Dwarf Nebula Processional March & Dwarf Nebula" and the "March for No Reason" in King Crimson's "Epitaph." The latter also features bass clarinet, which is often paired with its more common cousin; both are heard together in Jaye P. Morgan's "If You Don't Want My Love," Tennessee Ernie Ford's "Sixteen Tons" (in octaves), the Beach Boys' "I Just Wasn't Made for These Times" (in dissonant parallel fourths, with the Electro-Theremin doubling an octave above the bass clarinet), the Beatles' "When I'm Sixty-Four," and Spirit's "Ice." Frank Zappa scores the highly unusual contrabass clarinet along with piano, trumpet, and string quartet in an atonal peek inside the corrupted mind of City Hall Fred in the Mothers' "Brown Shoes Don't Make It" [5, p. 95-96]. Thus, there are few examples of the involvement of the clarinet in rock compositions. It should be noted that these are mostly compositions of such a direction in rock music as progressive rock, where the sound of the clarinet is used to create a decorative effect. The clarinet also participates in the Third Stream musical direction, which is characterized by the interaction of expressive means of academic professional music and jazz [19].

In Kevin Courrier's description of Zappa's 1993 release *Yellow Shark*, which appears in the book "The Dangerous Kitchen: The Subversive World of Frank Zappa", the author includes a comparison of Zappa's music with composers-modernists. Among them, there are Nancarrow, Webern, and Varese. However, mentioning the aforementioned composers, Courrier contextualizes such music by Zappa as a stylistic departure from the general concept of the composer's discography.

Many clarinetists worked with Zappa during almost thirty years of musical activity. Among them: Ian Underwood (albums *Uncle Meat* (1969), *Burnt Weeney Sandwich* (1970), *200 Motels* (1971), *Over-Nite Sensation* (1973), *Orchestral Favorites*

¹ Some researchers of organology and performance on the clarinet believe that there are four registers, but in this article we rely on the works of Colin Lawson and Albert Rice, where a three-register scheme of the clarinet range is used.

(1979)), John Leon Guarnera (played in the orchestral works of Zappa, albums *Lumpy Gravy*, *Absolutely Free*, *Uncle Meat*), Mike Altschul (Waka/Jawaka, bass clarinet), Ronnie Cuber (Zappa in New York, 1976, live album), David Ocker (Sheik Yerbouti album, 1979, *Wild Love* – composition, album *You Are What You Is*), Paul Meyer (Boulez Conducts Zappa: *The Perfect Stranger*), Roland Diry, Wolfgang Stryi (bass-clarinet, album *Yellow Shark*, 1993).

Separately, Zappa's album *Lumpy Gravy* should be considered from the point of view of the involvement of the clarinet timbre. *Lumpy Gravy* is an instrumental album featuring mostly acoustic instruments. In addition, this album uses a leitmotif system: the musical material contains the theme from the composition "Oh No", which is organically woven into almost every composition of the album [4]. So, let us briefly outline the album *Lumpy Gravy* by compositions (we will use the recording of the album from 1967).

1. Sink Trap. The composition contains the leitmotif indicated above, but is more interesting in the demonstration of virtuoso skill in the parts of woodwind instruments performing virtuosic fast passages.
2. Gum Joy is also built on the material of the leitmotif "Oh No"
3. Up and down. The introduction is performed by an English horn with a clarinet, and the main leitmotif is also present.
4. Local Butcher is performed in an avant-garde minimalist concept, the dominant component being percussion instruments. The clarinet has separate patterns that emphasize timbre color, there is no virtuosity.
5. Gypsy Airs shows a solo violin, rhythmic patterns in flute and clarinet are added. The group of woodwinds performs the function of accompaniment, emphasizing the rhythmic component of the musical material.
6. Hunchy Punchy — percussion instruments and percussion are brought to the fore again. The composition is distinguished by a bright cello solo.
7. Foamy Soaky. It is the only composition in the album that contains the sound of electric instruments, albeit in a secondary role. A brass band plays the theme with an expressive trumpet solo, then the leitmotif "Oh No" returns, accompanied by rhythmic groups — an allusion to Stravinsky's *The Sacred Spring* [6].
8. Let's Eat Out. The composition opens with the introduction of an English horn solo. The parts of other wind instruments are quite independent; the clarinet also has its own small undertone theme.
9. The Teenage Grand Finale also contains an interesting section in the woodwinds, the clarinet is performing short figurations, three or four notes, in various rhythmic combinations, with intervals of sevenths, octaves, and notes.

Thus, in the album *Lumpy Gravy*, the composer uses timbres of instruments of a symphony orchestra: groups of strings, woodwinds and brass instruments. But the clarinet in this material is not given important solo fragments, its parts mostly perform a coloristic decorative function or act as an accompaniment. In combination with the timbres of other orchestral instruments, the timbre of the clarinet acquires special acoustic characteristics. It should also be noted that Zappa does not involve the timbre of the clarinet in compositions with electric and electronic instruments, as if emphasizing that the place of this instrument is the symphonic acoustic sphere of music making.

Another album by Zappa that deserves attention within the framework of our article is *Uncle Meat* (1969). The album is large-scale, so let us briefly dwell only on the compositions in which the clarinet parts are present. The clarinet plays little in Zolar Czaki. But there are interesting rhythmic and melodic patterns in its part. The composition contains only acoustic instruments. The Legend of Golden Arches is a clarinet in the high register, a "thin" timbre is used, without low overtones. The clarinet performs an uneven rhythm, in a complicated 7/8 time.

There is a clarinet solo in the middle of the composition. In the accompaniment, there is a rhythmic pulsation of eighth notes. Cruisin' for Burgers — the clarinet performs sustained "pedal" sounds as a background.

The timbre of the clarinet is combined with oboe, horn and flutes, but is not compatible with brass, saxophones, and bassoon. The range of the clarinet is mainly the middle, first, and second octaves. It does not play with electric instruments, just like in the *Lumpy Gravy* album. In compositions with vocals — rarely, the clarinet is mainly represented in acoustic instrumental compositions.

It is worth focusing attention on the *Burnt Weeny Sandwich* album, in which an important role is given to the wind instruments of the symphony orchestra.

The composition Igor's Boogie (two clarinets and a trumpet) contains an intertextual connection with the work of the composer Igor Stravinsky. Clarinets play either the same melody in intervals, or one plays patterns while the other plays sustained sounds, a "pedal". The trumpet leads a contrapuntal line. In the compositions *Holiday in Berlin*, *Full Blown*, the clarinet leads the main theme in short eighths in the high register, it is almost unrecognizable by timbre (0.48 — 1.10). Next, the clarinet provides sustained sounds (2.50 — until the end of the composition) as a background, and on this background a large-scale electric guitar solo is performed. This is a rare example when the timbre of the clarinet sounds in combination with the timbre of electric instruments.

The Little House I Used to Live In is a multifaceted composition, more than all other compositions of the album, it gravitates towards the musical direction of Third Stream [19]. The clarinet enters after the violin solo and plays with the bassoon and the trumpet (13. 50— 15.00).

The brass section on the Waka/Jawaka and Grand Wazoo albums is very prominently presented. But they focus on the brass band. The composer notes: "The instrumental combinations, the sonority of it is so strange. The way the tunes are voiced out, the violins will either be on the top or bottom of the chord, the clarinet is in the middle, sometimes alternating with the trombone, and the upper edge is usually outlined by a marimba or vibes line. The drums often play the melody along with everybody else. All of this is accompanied by a harmony line or the duplication of the marimba line on a synthesizer. As you can see, there is lots of complicated lines being doubled all over the place — rhythmically and otherwise" [22, p. 34].

The composition "Farther O'Blivion"

The composition "Farther O'Blivion" originates from the transformation of the themes of several previous works — "Steno Pool" and "The Adventures of Greggory Peccary", followed by "Farther O'Blivion" (the main theme from Be-Bop Tango) and finally, instrumental version of Zappa's composition "Cucamonga". Instrumental composition of "Farther O'Blivion" includes clarinet, saxophone, trombone, electric guitar, electric bass guitar, drum kit, keyboard synthesizers, and violin. Intro Be-Bop Tango is performed with woodwinds, trombone, drum set, marimba and keyboards. In this article, we will rely on the analysis of the composition *Farther O'Blivion* by W. Price. The melodic figurations in the first section of the composition and their subsequent variations are performed by the violins, after which the performance passes to the clarinet. The theme is doubled by marimba accompanied by electric bass guitar. In the next two sections, the melodic line is played on violin and clarinet, respectively, and doubled by untempered percussion, including rototoms, bells, and cymbals.

The orchestration of the woodwinds in the second variation of the first movement is another example of Zappa's timbral modulation techniques and unique orchestral doubling procedures [15]. In the first two measures, the flute plays the first four notes of the main theme (F-E-F#-G) and is doubled an octave lower by the tenor saxophone. When the F# and G repeat

after 26 measures, the flute is doubled by the oboe in unison and this continues directly to the fifth in the last beat of the measure. Then the clarinet joins the unison. Oboe, clarinet, and tenor saxophone are used to color the sound and give “weight” to the melodic line.

In the second section, extremely high dissonant sounds on the quarter notes of the trio rhythmic figuration, performed by the clarinet and violin, draw attention. W. Price pays attention that since these instrumental parts are not specified in the score, a thematic and timbral analysis of the orchestral arrangement suggests that the notation in the original score and its recorded performance were merged [15]. Continuing the analysis of the piece's orchestration, starting at measure 37, the melody in the third movement is introduced by the clarinet and doubled by the guitar an octave lower in the first phrase and by the marimba in unison in the second phrase.

Both instruments are used to accentuate the attack of individual notes of the melody. The melody is accompanied by the sustained sound of the woodwind and brass ensemble, while the strings are instructed to play directly on the bridge of the instrument. Towards the end of the second phrase (bar 41), the orchestration changes from the warm timbre of the clarinet, marimba, and guitar to the subtle, reedy sound of the oboe, marimba, and piano. Compared to the second section of the composition, the orchestration of the third section has a more “light” texture and additionally illustrates Zappa's tone modulation technique.

Composition “The Perfect Stranger”

This composition is a vivid example of Zappa's stylistic compositional writing regarding the interaction of harmony and melody, which consists in the use of free chromatic figurations that have a wide correlative spectrum with auxiliary harmony. Both vertical and horizontal structures in this piece are based on the octatonic scale. Clement Brett (2009) [1] notes that the use of this scale is an important linguistic element in Zappa's works. In the main theme, “The Perfect Stranger” — a fastidious, high-pitched melody created by a glissando violin — outlines a separate intervallic sequence of notes that alternates between regular and irregular rhythms. The deep rich timbre of the bass clarinet combined with the sharp sound of the marimba performing the melody create a kind of textural opposition. According to C. Hanspal, soft and airy collide with harsh and fragile [8]. In “The Perfect Stranger”, the combination of these timbres continues in measures 48-61,² after which the trumpet enters, along with discrete portions of replica flutes and oboes. The dynamic nuance is carefully edited by the composer: fortissimo and forte in the clarinet and marimba parts and pianissimo in the strings from the piano, emphasizing the volume at strategic climaxes. A more dynamic emphasis is obviously given to certain sections of the instruments, and it is quite clear that Zappa laid this potential in his own orchestrations.

The piano and harp provide a brief counterpoint to the clarinets and marimbas in bars 55-61, accentuating the quintal figurations, after which the melody takes on dramatic effect (bar 63) with the introduction of the open trumpets in the high register on the nuance of *f*. The composition also includes interval manipulation, based on the development of interval sequences that bring the melody to a repetitive state. Clarinets and oboes carry out the melody.

But the most important clarinet work of Zappa is “Mo 'n Herb's Vacation”. Before being performed by the London Symphony Orchestra in 1983, the piece underwent a number of transformations, including written and performed revisions of parts and sections, rewriting and title changes. The first version of the work was intended for the clarinetist David Ocker, recalling the tradition in academic music where composers created works for instruments in collaboration with specific

performers. D. Ocker recalls: “Later, I introduced Frank to my abilities as a clarinetist. He used me on a few albums — and wrote a grandly difficult clarinet part into “Mo 'n Herb's Vacation” for me. The high point of my time with Frank was performing that work with the LSO”. (Ocker, <http://fzpmnd.net/mitb/ocker/#others>). So, let us turn to the analysis of the composition *Mo'n Herb's Vacation*, which demonstrates the best traditions of clarinet performance.

1. Movement. The composition is built on the virtuoso technique of the instrument, involving the entire range of the clarinet. A complex rhythm and tempo instability attract attention. The composer uses jazz timbre, vibrato, glissando (both lip and chromatic). In addition, the composition contains a quarter-tone technique, unfixed pitch. The accompaniment is provided by other brass instruments: trumpets with mutes play sustained sounds, bassoons and flutes. An important role is given to percussion instruments. The brass also perform glissandos. A wide range of dynamic nuances is used.

In the “First part”, the rhythmic and melodic figurations of the clarinet are uneven and take place against the background of a relatively static accompaniment. They act as focal points, attracting the listener's attention. With large sudden jumps between registers, the melodic figurations demonstrate the high technical capabilities of the clarinet, as well as its bright timbre gradations in different registers. To perform this part is quite difficult not only because of the technical requirements for the clarinetist, but also because of the complex rhythmic groupings that are constantly changing. The technical problems in this work were clearly described by percussionist Ed Mann, who worked with Zappa in 1977-1988: “Technically, there's a lot of passages where the notes are going very fast, at thirty-second note speed, and there's interval jumps of ninths and elevenths all in a row, all up and down. A lot of things from a marimba point of view are almost impossible because you have to be in two places at once, operating like four hands. The way that I used to learn the piece was to take everything apart very slowly, learn one section at a time and gradually put it together. The feeling of it is two ways. There's kind of a certain legato feeling in a lot of the phrasing, but the pitches and the tonality are all torn apart. There's nothing cohesive. There's none of the strong tonalities that Frank would use in his anthems. It's all very disjointed. You can feel the anger in it... I love Frank, but I don't enjoy hearing that piece. The conflict is just built into the music, the way the phrases go, the tonalities and the rhythms” [8, p. 160].

Let us focus on the clarinet solo in “Movement 1”. An important method in Zappa's compositions is the constant rearrangement of small pitch patterns and the deployment of repeated intervals between sounds. Namely the development of these musical ideas contributes to the continuous flow of melodic figurations in the works [8, p. 161]. If we dwell separately on Zappa's interval manipulations, we should focus attention on the use of large successive interval jumps. The composer prefers the intervals of the seventh, the octave, the noni, the decima, and the intervals exceeding two octaves. Namely these disjunctive interval sequences create a sense of fragmentation and discreteness in the melodic figurations. Sudden register changes are quite common in the clarinet part, and zigzag patterns are often accelerated. There are wide jumps in the octave and above, but sometimes they can exceed two octaves moving in quick succession, which complicates the performance task and requires a high level of virtuosity, flexibility of the lip apparatus, mastery of the performance breathing technique. In order to accurately embody the author's intention in this musical material, it is necessary to overcome a number of technical difficulties: complex rhythms, instantaneous tempo changes, articulation changes, dynamics and large interval jumps between notes. The high level of complexity of this clarinet part lies in the fact that all the complex operations indicated above occur simultaneously.

² The article analyzes the composition *The Perfect Stranger* according to Hanspal Chanan.

Another piece by Zappa that is interesting from the point of view of the clarinet part is *N-Lite: Negative Light*.³

The composition opens with a drum beat on one note, while the clarinet makes its first solo line. The clarinet remains the dominant voice throughout the section, its musical statements echoed by tempered percussion in unison with the clarinet. The clarinet then begins the second unaccompanied section (0:57), with a variation of the opening motif, but within a few seconds the percussion and keyboard patterns appear, functioning as an orchestral accompaniment to the solo clarinet. Soon, pizzicato strings join the accompaniment, resulting in a sound ornament of percussion, keyboard and string parts. The third and final section of the composition begins at 2:02, with the clarinet receding into the background, obscured by the accompaniment. Around 2:12, the clarinet is unmistakably heard.

The composition "Gross Man" has a relatively simple orchestration, similar at times to "A Pig with Wings", although the sound of the solo clarinet is presented in a melodic semantic role, accompanied by tempered percussion, keyboards, and chordophones (Jones, 2018).

Zappa again demonstrates the stylistic features of his own compositional writing in terms of timbres, orchestration, articulation techniques, and dynamics. The instruments of the orchestra perform slow chord changes as the clarinet performs a solo passage, during which there is doubling by percussion and other accompanying instruments for certain durations. There are a few more short passages where the accompaniment doubles the virtuosic clarinet part, at 1:38, 1:44 and for a long time, 2:05 and 2:44. The composition is a meditative cadence, without time signatures or a defined tempo, which can give the listener the impression of complete improvisation. But it is known that the entire material was thought out by the composer and recorded in the sheet music [10].

5 Conclusion

Frank Zappa involved the clarinet in his compositions throughout his creative career. The timbre of the clarinet was present throughout the composer's work, both in the early and later periods. The clarinet is used mostly in instrumental compositions and in works that have an orchestral context. In typical rock compositions, in combination with electronic and electric instruments, the timbre of the clarinet rarely appears. However, in orchestral works, the clarinet is an integral component of the musical material. The clarinet broadcasts the academic sphere of music making in Zappa's mind — when a direct citation of fragments of the works of academic composers is played or an allusion to such fragments occurs. But it can also be in an independent form. The semantic role of the clarinet as a jazz instrument is not used in the works of Zappa — this function is performed by the saxophone. As Alan Wright points out, "he uses brass and woodwind for introducing new themes. Also, this particular combination was used in Zappa's jazz and big-band compositions that he performed with in his various touring bands and rock ensembles" [23, p. 39]. Often, the clarinet is represented by a comic "character" or reflects unnaturalness, playfulness. It is similar to how I. Stravinsky used monotonous clarinet intervals to reflect the sounds of the street accordion in his ballet *Petroushka*. The culmination of the expressive potential of the clarinet was the composition *Mo'n Herb's Vacation*. According to the characteristic features of F. Zappa's stylistic writing, to realize the author's idea, performance on the clarinet requires a high level of technical virtuoso skill. The clarinet parts in Zappa's compositions demonstrate that the clarinet has a wide semantic spectrum and can function not only in academic professional art, but also far beyond it.

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Primary Paper Section: A

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³ During the analysis of this work, we relied on the work of Jeffrey Jones: *Frank Zappa and his Conception of Civilization Phase III* (Jones, 2018).