

Scrutinizing Frank Zappa's "The Adventures of Greggery Peccary"

by

Josh Oxford

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Graduate Supervisory Committee:

Alex Temple, Chair
Gabriel Bolaños
Jeffery Meyer

ARIZONA STATE UNIVERSITY

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ABSTRACT

Frank Zappa considered “The Adventures of Greggery Peccary” his masterpiece. It contains every aspect of his melodic, harmonic, and rhythmic language. These techniques include: folk-influenced songs, quartal melodies, asymmetric meters, speech-influenced rhythms, octave-displaced chromaticism, “conceptual continuity,” and creative studio techniques. He considers these aspects and weighs them against each other to maintain a sense of balance on both a micro- and macroscopic scale.

The first chapter of this dissertation explores the events that led up to the creation of the composition. A chronology of historical events precedes a synopsis of the piece’s narrative. The second chapter examines a rehearsal tape from March of 1972, which was released posthumously, that contains the song that will eventually become the fourth movement of the piece: “The New Brown Clouds.” That song, as well as others on the recording, contains several examples of Zappa’s musical vocabulary. These excerpts are also included in the two albums that were released and are also heard in Zappa’s magnum opus.

The third and fourth chapters examine the first version of “The Adventures of Greggery Peccary.” The third chapter focuses on musical analysis and identifying key components of Zappa’s compositional style. The fourth chapter talks about the Grand Wazoo’s tour, the Petit Wazoo tour a month later, and the subsequent tour in 1973. Zappa wrote new music for these tours, and those pieces became part of the large revision that is discussed in chapter 5.

The sixth chapter examines the recording process, locations, and the innovative techniques Zappa uses in the studio. Every time he released a recording of the composition, there was always a notable revision— including shortly before his death in 1993. Finally, the Ensemble Modern’s posthumous recording of “The Adventures of Greggery Peccary” is also scrutinized.

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CHAPTER 1

GREGGERY PECCARY–WHY AND WHAT

While most know Frank Zappa's for his composing, guitar playing, and singing, it was his high school interest in the visual arts led him to pursue music— I liked the way music looked on paper.” (Slaven, 2003, p. 17). Consequently, he took a keen interest in complex-looking, atonal contemporary classical music along with rhythm and blues records. In 1959, after attending Chaffey College for one semester, he got married and pursued various occupations, including as a bar musician. After getting divorced and running a recording studio for a few years (Zappa 1989, pp. 39-43), he joined a cover band called The Mothers in 1964, and, soon afterward they were awarded a record contract.

The group, renamed The Mothers of Invention, released seven albums before they disbanded in 1969. Zappa reassembled the group shortly afterwards, with a new roster that featured Mark Volman and Howard Kaylan from The Turtles. Their European tour in the latter half of 1971 focused on a bawdy, vaudeville-influenced set of music that was featured on their last album *Fillmore East: June 1971* and in their newly released movie of that year *200 Motels*. After such a productive

and positive year, however, the December leg of the tour would prove to be one of the worst times in Zappa's entire life.

The first major problem on was caused by an audience member who shot a flare into the Casino de Montreux's rafters in the middle of Don Preston's Minimoog solo during the song "King Kong." The building burned to the ground and all of the band's equipment was destroyed. (The event was later commemorated in the iconic Deep Purple song "Smoke on the Water.") Zappa considered ending the tour, but after he called off a week of shows to allow the band to rehearse with borrowed equipment, they were ready to perform four scheduled shows at the Rainbow Theatre in London.

At the end of the first performance, when Zappa went to announce the second encore, a deranged fan, who had been hiding off-stage, rushed up and pushed him into the fifteen-foot-deep concrete orchestra pit:

"The band thought I was dead...my head was over on my shoulder, and my neck was bent like it was broken. I had a gash in my chin, a hole in the back of my head, a broken rib and a fractured leg. One arm was paralyzed." (Zappa, 1989, p. 114)

After spending weeks in a London hospital, Zappa spent the next year recovering in a wheelchair from injuries that would impact him for the rest of his life. He was not deterred by this dramatic setback, though. During the time he was incapacitated, he was able to make three records (*Just Another Band From LA*, *Waka/Jawaka*, and *The Grand Wazoo*) and write two major pieces—one of which was “a twisted sort of musical fairy tale called *The Adventures of Greggery Peccary*” (Zappa, 1989, pp. 115-16, italics in original).

The four-movement opus was originally a ballet scored for a 20-piece electric chamber ensemble, a narrator (see the libretto in Appendix A), and a six-voice female choir. The instrumentation is similar to a traditional big band: three trumpets, three trombones, and five woodwind players on a variety of instruments, plus a standard four-piece rhythm section (guitar, bass, drums, and keyboards) supplemented by an extra guitarist (Zappa himself) and two auxiliary percussionists. In addition, the piece also requires a bassoon and electric cello. One of Zappa’s favorite pieces, Stravinsky’s *L’Histoire du Soldat* (Lesson, 1995, 101), was likely the inspiration for the use of a narrator to tell the story.

In the first movement, “Greggery’s Apartment,” the narrator explains that Greggery Peccary is a small pig. The

name Greggery Peccary refers both to the actor Gregory Peck and to Pope Gregory—inventor of the modern Western calendar. As a copywriter for “Big Swifty and Associates—Trendmongers”, Greggery comes up with new trends such as “the twist” and “flower power.” After concluding his morning routine, which includes drinking a cup of hot “yoga tea” and reading from a popular rock and roll magazine, Greggery drives to his job, passes through the pool of stenographers (the six female singers) to his office, and sits at his desk to concoct another new trend.

The title of the next movement is “Greggery Invents the Calendar.” Here he invents the exact calendar Pope Gregory devised. As Zappa described the pig’s invention in an interview: “This makes it possible for people to collect rent and everybody to find out how old they are. At first it’s okay; they can have birthday parties at the office. But kids don’t like it when they find out how old they’re getting” (Campbell, 1975). The people who don’t want to know their age (“hunchmen”) attack Greggery in the third movement, angrily chasing him up the “Short Forest” trail (a reference to a previous song title) into a cave on the side of a mountain. Having lost the pig, the hunchmen and women pull over to have a Love-in. When they “expire from exhaustion,” Greggery thinks the coast is clear and exits the

cave. He is then frightened by a loud laugh coming from the depths of the cave. The opening is actually the mouth of “Billy the Mountain” (the subject of a rock opera Zappa had written in the previous year), and when Billy laughs, he hacks up giant boulders that form a series of new brown clouds.

The fourth movement, “The New Brown Clouds,” begins with Greggery asking in amazement, “Who is making these new brown clouds?” He then makes a phone call to the greatest living “philostopher” [sic], Quentin Robert DeNameland (a character in a future Zappa musical called *Thing Fish*), in order to find out the answer. DeNameland invites Greggery to attend a group assembly, at the peccary’s expense, where he claims that he will reveal the answer to Greggery’s question. After enduring the presentation, Greggery is still left without the answer to his question and with significantly less money. The punchline to the story is that Greggery’s experience getting ripped off by a “philostopher” (or guru) is actually a new trend.

The “really intelligent text” (Zappa, Hollywood Bowl, September 9, 1972) contains many examples of, as Zappa calls it, Project/Object (also known as conceptual continuity):

“In the case of the Project/Object [conceptual continuity], you may find a little poodle over here, a little blow job over there,

etc., etc. I am not obsessed by *poodles* or *blow jobs*, however, these words (and others of equal insignificance), along with pictorial images and melodic themes, recur throughout the albums, interviews, films, videos...for no other reason than to unify the collection.” (Zappa, 1989, p. 140)

There are certain concepts and ideas which recur consistently throughout Zappa’s entire career. One example in the text (see Appendix A) is the name “Billy the Mountain.” He was the main character in a rock opera of the same name that the 1971 Mothers performed and released on their album *Just Another Band From L.A.* Another is “Big Swifty,” which refers to the song of the same title on *Waka/Jawaka*. Both albums came out in 1972, while Zappa was incapacitated and in the process of composing “The Adventures of Greggery Peccary.”

CHAPTER 2

THE MUSICAL TECHNIQUES IN JOE'S DAMAGE

The posthumously released album *Joe's Damage* is a rehearsal tape from around March of 1972 a month before the recording sessions for *Waka/Jawaka* and *The Grand Wazoo*. During this rehearsal, the band plays a new song called "The New Brown Clouds," which would become the fourth and final movement of "The Adventures of Greggery Peccary". The song contains many elements that are typical of Zappa's style, such as folk-influenced tunes, quartal melodies and harmonies, and asymmetrical time signatures. The three consecutive sections that are discussed from "The New Brown Clouds" also demonstrate Zappa's sense of balancing material:

In my compositions, I employ a system of weights, balances, measured tensions and release—in some ways similar...to a *Calder mobile...A large mass of any material will 'balance' a smaller, denser mass of any material, according to the length of the gizmo it's dangling on, and the 'balance point' chosen to facilitate the danglement.* (Zappa, 1989, p. 162-3, italics in original)

Example 1: *Mobile*, Alexander Calder, c. 1932

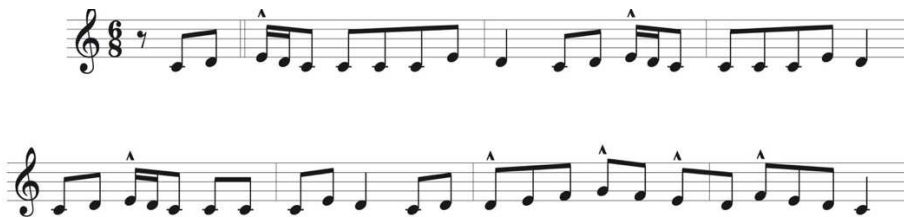


Each object in the mobile represents a different aspect of the composition. The density of the subject matter (complexity of rhythms and intervals), its amount, and its shape (meter) all weigh against each other and have to balance each other proportionally.

The opening melody of “The New Brown Clouds” exemplifies one of Zappa’s typical approaches to pitch:

Example 2: *Joe’s Damage* “The New Brown Clouds” theme

(0:07)



The diatonic and folk-like tune shows the influence of the types of traditional melodies used in the music of one of his favorite

composers, Igor Stravinsky. Some themes used in *The Rite of Spring*, the second record Zappa ever purchased (Zappa, 1989, 34), demonstrate those sorts of tunes:

Example 3: Igor Stravinsky *Rite of Spring* diatonic melody (m.

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The melodies are generally diatonic, mostly stepwise, and repetitive. Because of their lack of complexity, they are not very dense and don't carry a huge load in the musical mobile.

The rhythm of "The New Brown Clouds" also bears the stamp of Stravinsky. The rhythmic accents shown in Example 2 reveal that the melody is in 5/4, but the drum and bass accompaniment is in 6/8. The polyrhythm increases the weight (complexity) in the section. Accenting the rhythm in a manner contrary to the beat also points to the influence of Zappa's favorite piece by Stravinsky, *L'Histoire du Soldat* (Lesson, 1995, 101). At the beginning of The Royal March, for instance, where

the accompaniment is a strict 4/4 beat underneath a melody that begins with a measure of 5/8:

Example 4: Igor Stravinsky's "Royal March" from *L'Histoire du Soldat*

The image displays two systems of musical notation for piano accompaniment. The first system consists of two measures. The first measure is in 5/8 time, and the second is in 2/4 time. The second system consists of four measures. The first and second measures are in 2/4 time, the third is in 5/8 time, and the fourth is in 2/4 time. The melody in the right hand is in B-flat major, and the bass line in the left hand consists of eighth notes.

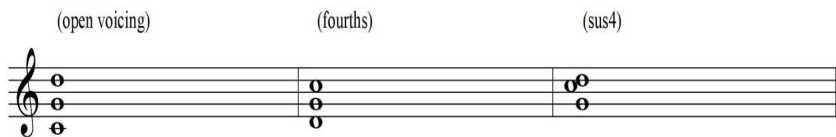
Taking the concept of metric dissonance a step further, Zappa tells the musicians at the rehearsal to “read that as if it was double-time” – that is, to play Example 1 at twice the speed indicated by the rhythm section. The fact that he was still trying out different treatments of the passage shows that hadn’t yet codified the piece; the final version has it played as written.

A measure of quintuplets, reflecting the 5/4 melody, serves as the transition between the main theme and a chordal interlude with a jazz waltz feel. The harmonies in the section have a distinctive, stable, but tonally ambiguous sound. Instead

of triads that contain the first, third, and fifth scale degrees, he moves the third down to the second. The resulting chord is a staple in Zappa's harmonic vocabulary. When Ian Underwood of the Mothers was taking guitar lessons from Zappa, he was taught to play this type of chords before major and minor ones. The reason they were prioritized is that the third scale degree, which defines the tonality as major or minor, is absent, and that allows the sus2 chord to work in either context. If a player doesn't know whether the other musicians are going to play a major or minor chord, a sus2 chord with the same root will always sound good.

Reconfiguring the pitches from a standard closed-position voicing reveals an important aspect of the chord's construction. If the second is moved up an octave, the chord becomes a pair of stacked fifths. If the interval of the fifth is inverted, it creates a similarly distinctive sounding stack of fourths. Similarly, applying that process to the sus2 chord creates a sus4; it's constructed with a fourth under a major second, rather than a major second under a fourth:

Example 5: Different voicings of a Sus2 chord



Fourths have been an interest of Zappa ever since high school:

“Mr. Kavelman, the band instructor at Mission Bay High School, gave me the answer to one of the burning musical questions of my youth. I came to him one day with a copy of “Angel in My Life”—my favorite R&B tune at the time. I couldn’t understand why I loved the record so much... “*Parallel fourths*,” he concluded.” (Zappa, 1989, p. 34-5)

Zappa explores similar quartal constructions melodically in the next module:

Example 6: *Joe’s Damage* “The New Brown Clouds” quartal excerpt (0:46)



The first four beats of the first measure arpeggiate a sus4 chord, and the last three beats are a quartal melody similar to the second chord in example 5. The second measure was removed in the final version of “The New Brown Clouds”.

The next section was also eliminated from “The New Brown Clouds”, instead becoming part of the song “Big Swifty” on *Waka/Jawaka*:

Example 7: *Joe’s Damage* “Big Swifty” excerpt from “The New Brown Clouds” (1:01)



The last five pitches in the first measure are used in the third movement of “The Adventures of Greggory Peccary”, though not in later versions of “The New Brown Clouds.” Meanwhile the five pitches of the excerpt are a quintal sequence that is similar to the openly voiced chord in Example 7.

This excerpt uses three different time signatures: 5/8, 3/4, and 7/8. Asymmetrical time signatures, another influence from Stravinsky, are a hallmark of Zappa’s music. Here the irregular meters are used for the diatonic eight note lines, while the longer note values with large leaps appear in the regular 3/4 meter measures. The dotted half notes, meanwhile, hearken back to the previous section’s quartal/quintal chords.

Looking back at Examples 2, 6, and 7 demonstrates Zappa's approach to balancing his materials. In terms of pitches, the main components are either diatonic scalar lines or quartal/quintal melodies or harmonies. The notes in Example 2 are right next to each other and exclusively in the C major scale. Example 6 is primarily based on quartal and quintal intervals and contain more leaps. In Example 7, he combines both and has diatonic linear passages and then long and disjunct quintal notes at the end. He maintains balance both within the example (with its contrasting materials) and between all three examples.

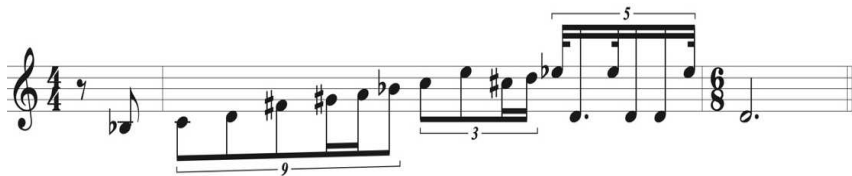
Regarding rhythm, Example 2 is rather active and features a polymetric imposition of 5/4 over 6/8. The next section features four long quartal chords followed by Example 3. The third excerpt reverses that rhythmic proportion, with a rhythmically active section in odd time signatures, and followed by dotted half note quintal arpeggio. Looking at the melodic contours of the three examples, we see the range increasing from within the octave to an octave and a half to almost two.

Following Example 7, the first two modules repeat themselves. Zappa's choice to structure the music in this way shows how the singular middle section is the balance point that the other two sections "dangle" on. Both the first two and the last two sections contain contrasting materials, but the middle

section combines the two and creates the stable balance point. This contrast creates the necessary evenness to keep the musical mobile afloat.

Another example of such a counterbalancing act appears in the “The Frog Song” on *Joe’s Damage*. The track would eventually manifest as “It Just Might Be a One-Shot Deal” on *Waka/Jawaka*, but it also contains a passage that appears in the final version of “The New Brown Clouds.” The song is a laid-back and diatonic country tune, but, contrasting dramatically with its easy-going nature, it also includes this jarring figure:

Example 8: *Joe’s Damage* “The Frog Song” (6:06)



This rhythm, as Zappa explains during the rehearsal, is based on a person saying “But you should be digging it while it’s happening.” Zappa adds those lyrics back in on the final version released on *Waka/Jawaka*, but it’s instrumental for the rehearsal and when it’s used in “The New Brown Clouds.” This is not the only time that Zappa has used the rhythm of people speaking as the basis for his rhythmic vocabulary:

"...The rhythms I have are derived from speech patterns...they should have the same sort of flow that a conversation would have, but when you notate that in terms of rhythmic values, sometimes it looks extremely terrifying on paper." (Denselow, 1983)

Regarding the pitches, the passage contains a whole tone scale with some chromatic passing tones and then a quintuplet containing a minor ninth. One can cite first album that Zappa purchased, *The Complete Works of Edgar Varèse* (Zappa, 1989, pp 31-2), as the inspiration for the wide leap; it can be heard clearly in the opening oboe solo of Varèse's *Octandre*. One could also look at it not as simply a minor ninth but, as an octave-displaced semitone. That seems more plausible, as that technique would later become an important feature in "The Adventures of Greggery Peccary." In terms of balancing material, the short and jagged excerpt contrasts dramatically with the laid-back atmosphere that permeates the rest of the song.

One of the albums that year was *The Grand Wazoo*. It also contained hints of "The New Brown Clouds" in its music. One example is as a background figure played underneath an

improvised section in “For Calvin (And His Next Two Hitch-Hikers).” Zappa has various musicians play the rhythmically active and diatonic antecedent of the melody to “The New Brown Clouds” (Example 1) while Bill Byers takes a chromatic and rhythmically languorous solo. To add intensity and to respond to the notes played in the trombone solo, the background figure is layered in at various transpositions. It eventually accelerates into a brief and wild improvisation while the trombone solo continues.

One other song on that album that contains a quote from “The New Brown Clouds” is “Blessed Relief.” On *Joe’s Damage*, Zappa plays the main melody of “Blessed Relief” followed by the “Big Swifty” excerpt, and then “The New Brown Clouds.” On *The Grand Wazoo*, however, he begins the song with a short flourish and a space for an improvised solo over a Bb7(#11) chord before the song’s melody enters. That moment isn’t included in the 1972 rehearsal tape, but it shows up in a different spot in “The New Brown Clouds”—Greggery’s “mysterious phone call” to Quentin Robert De Nameland. The use of a dominant chord with a raised fourth scale degree implies the Lydian mode; that scale occurs regularly in Zappa’s music, and its use is more fully explored in Brett Clement’s 2009

PhD dissertation *A Study of the Instrumental Music of Frank Zappa* (Chapter 4).

The albums were recorded in April and May at Paramount Studios in Los Angeles; *Waka/Jawaka* was released in July and *The Grand Wazoo* was released in November. After the enormous success of *Waka/Jawaka*, a short tour consisting of eight shows was booked. The set list included Zappa's self-proclaimed masterpiece "The Adventures of Greggery Peccary." The first version of the piece, played on that brief September tour, displays and builds upon compositional tropes that we've already seen in the excerpts from "The New Brown Clouds."

CHAPTER 3

COMPOSITIONAL TROPES IN JOE'S DAMAGE FOUND IN "THE ADVENTURES OF GREGGERY PECCARY"

Joe's Damage provided an excellent survey of the various techniques seen and heard in "The Adventures of Greggery Peccary." Of all the points identified in the last chapter, octave displacement is the most frequently found in the piece. In addition, Zappa's method of balancing different components can be seen on both a microscopic and macroscopic level.

His preference for balance is immediately evident in the "Greggery Peccary" theme:

Example 9: *Wazoo* "The Adventures of Greggery Peccary
mvt. 1" (0:02)



The image shows a musical score for the 'Greggery Peccary' theme. It is written in 4/4 time on a single staff. The melody consists of several phrases, each marked with a triplet bracket. The lyrics are: "Oh, her comes Gre-ger-ry Lit-tle Gre-ger-ry Pec-car-ry The noc - tur-nal gre-gar-i-ous wild swine." The notes are mostly eighth and quarter notes, with some chromatic passing tones. The key signature has one sharp (F#).

The relatively conjunct (linear) and diatonic (albeit with chromatic passing tones) antecedent phrase is answered by a contrasting consequent phrase that leaps between two ascending whole tone scales. One can already see how Zappa creates balance in a large-scale sense; the whole tone scale

heard here corresponds with the whole tone scale that is heard a few measures later (see Example 11), and then not again until the gesture in Example 8, which is heard in the fourth movement. The next statement of the whole tone scale is heard shortly after a series of held chords are supposed to underscore the original narration.

These chords demonstrate another trope in Zappa's oeuvre, which we alluded to in the previous chapter—octave displaced stepwise motion:

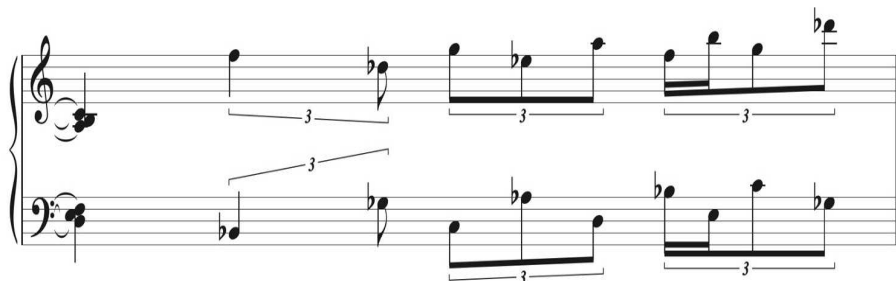
Example 10: *Wazoo* "The Adventures of Greggery Peccary mvt. 1" (:17)



Rather than ascending a whole step between the first two chords, Zappa inverts the interval and leaps down a minor seventh. He may have derived that technique from studying the dissonant intervals heard on the Varèse record. He uses it in the next measure as well:

Example 11: *Wazoo* “The Adventures of Greggery Peccary mvt.

1” (0:32)



It would have been easier to just ascend chromatically (F-Gb-G-Ab-A-Bb-B-C-Db), but Zappa instead moves every other note down an octave, creating descending major sevenths and ascending minor ninths between the two voices. Similarly, instead of simply moving up a minor third and down a half step in the other line, he adds an octave to each interval to make a major tenth and a minor ninth. The newly created compound lines are two different transpositions of the second half of the Greggery Peccary theme— down a half-step and up a tritone. In a manner similar to how Example 1 is played, Zappa writes it to be played twice as fast as when heard previously.

The next measure features yet another previously mentioned idiosyncrasy: speech rhythms. The word in the narrator’s text, “Catalina,” corresponds with both the rhythm and the melodic contour of the following phrase:

Example 12: *Wazoo* “The Adventures of Greggery

Peccary mvt. 1” (0:34)

The image shows a musical score for the phrase "Catalina" in 2/4 time. It consists of two measures of music on a single staff. The first measure contains four notes: C4 (quarter), D4 (quarter), E♭4 (quarter), and F4 (quarter). The second measure contains four notes: G4 (quarter), A4 (quarter), B♭4 (quarter), and C5 (quarter). The lyrics "Ca - ta - li - na" are written below the notes, with hyphens indicating syllable placement. The first phrase is "Ca - ta - li - na" and the second phrase is "Ca - ta - li - na".

Listening to the original version without the narrator would have made it difficult to conceive of that relation, but it can be heard with lyrics on the revised official studio recording on *Studio Tan* (discussed in Chapter 6). Looking at the intervals, one can see that both leaps are whole steps (C to D and E♭ to D♭); they are octave-displaced to create intervals of a minor seventh and major ninth. This displacement matches how a speaker would inflect the word “Catalina,” with the first syllable at a higher pitch than the second.

A similar phrase, which was later cut from the *Studio Tan* version, is heard several measures later. Zappa further develops the “Catalina” rhythm by adding a note to make it a quintuplet—a musical representation of the text in which more information is added to the peccary’s description and the consumption of his caffeinated “hot yoga tea.”. Although the original narration was never performed, one can correlate it,

based on the rhythm and its repetition in the printed text, with the words “Little Greggerly”:

Example 13: *Wazoo* “The Adventures of Greggerly
Peccary mvt. 1” (1:01)



The musical notation for Example 13 is in 3/4 time and features a single melodic line on a treble clef staff. It consists of three measures, each containing a five-note melodic phrase marked with a bracket and the number '5'. The notes in each measure are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), and A4 (quarter). The lyrics 'Lit - tle Greg - ger - ry' are written below the notes, with hyphens indicating syllable placement. The first measure is 'Lit - tle', the second is 'Greg - ger - ry', and the third is 'Lit - tle Greg - ger - ry'.

Again, what would normally be a stepwise motion (Db to D) is displaced by an octave. The jump in register creates a natural agogic accent on the beginning of the word “Little.” The influence of Varèse’s *Octandre* can again be heard—not only in the wide leaps but also in the dissonant brass writing.

The Greggerly Peccary theme returns again, but this time it is truncated and transposed up a step, and instead of climbing up to the ninth scale degree, it goes to the flat seventh instead:

Example 14: *Wazoo* “The Adventures of Greggerly
Peccary mvt. 1” (1:31)

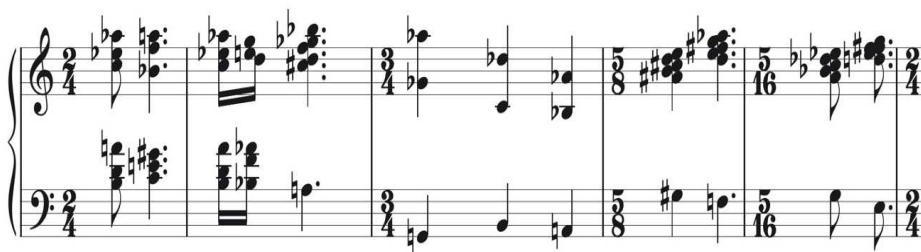


The musical notation for Example 14 is in 4/4 time and features a single melodic line on a treble clef staff. It begins with a sharp sign (#) on the first line. The first three notes are quarter notes: F#4, G4, and A4. The fourth note is a quarter note B4, followed by a triplet of quarter notes: C5, B4, and A4. The final note is a half note G4. The number '3' is written above the triplet and below the final note.

By not landing on the tonic as he did previously, Zappa creates a sense of forward motion that leads to the brass fanfare that follows. Even though the narration is absent, one can conclude that Greggery's statement "MAKE WAY! MAKE WAY!" correlates with the fanfare and trombone glissandos that precede the improvised synthesizer and trombone solos that end the movement.

The second movement, where Greggery invents the calendar, begins, as Zappa informed the audience at the premiere, with the six female singers singing the words "Sunday, Monday, Tuesday through Monday, Monday." Looking at the keyboard part, one can imagine the six voices singing the six note chords:

Example 15: *Wazoo* "The Adventures of Greggery Peccary mvt. 2" Electric Piano part



Here once again we can see how he considers balance in his music. The first two measures (with triads and regularly-voiced chords) and the last two measures (with cluster chords and single bass notes) hang on either side of to the three spaciouly voiced minor second cluster chords in the middle measure. Even within the first measure the diagonal symmetry is apparent: the right hand triad in the first chord moves to a slightly different triad in the left hand for the second chord. He does the same with the chord in the left hand containing a minor seventh and a minor third; he moves it to the right hand and also moves the third from the bottom of the chord to the top. The second measure begins with the same chord as the first, but instead ends with a single bass note and a dense five-note chord, like the fourth and fifth measures. The fulcrum point of the musical mobile is the three widely voiced minor second clusters in the third measure; it allows the evenly spaced chords to balance against the dense and lopsided ones. The dissonant interval choices also create an ominous mood that reflects the subject matter of the piece—time and its impact.

The harsh sounding leaps in the simultaneously occurring trombone melody in the third measure both reflect the foreboding feeling and once again exemplify Zappa's typical technique of displacing chromatic pitches by an octave:

Example 16: *Wazoo* “The Adventures of Greggery

Peccary mvt. 2” (:04)



This moving line balances against the static chords that are seen in Example 15. The pitch construction is very similar to those chords; it consists mainly of half steps. Looking further at the trombone part reveals yet another example:

Example 17: *Wazoo* “The Adventures of Greggery

Peccary mvt. 2” (0:49)



In the first measure the last two notes are a major seventh apart; in the second measure, the figure ends with a step down. By ending the first measure with a major seventh, Zappa generates forward motion that propels the music into the next measure. He ends with a step, instead of a seventh, to settle down the energy and balance out the momentum that the first measure creates.

The excerpt also points to another common maneuver in Zappa’s music that hasn’t been discussed—*isomelism*. As more thoroughly explained by Brett Clement in his 2009 dissertation (Chapter 2, p. 29), *isomelism* occurs when a series of pitches is repeated, but with changing rhythmic values. The technique can be seen in the following trombone excerpt from elsewhere in the movement:

Example 18: *Wazoo* “The Adventures of Greggery Peccary mvt. 2” (0:16)



The rhythm is a written-out deceleration utilizing progressively longer rhythmic values. The elongation corresponds with the subject matter of inventing a device that allows for quantizing time.

While the melodies in the first two movements can be characterized by their wide leaps, the third movement’s melodies are significantly less disjunct:

Example 19: *Wazoo* “The Adventures of Greggery Peccary mvt.

3” (0:11)



This snippet of the trombone melody shows what a lot of Zappa’s melodies would look like if he chose not to displace the octaves . By comparing the above example with one with his characteristic interval shifts, one can see how Zappa may have derived his disjunct material from scalar origins:

Example 20: Trombone melody without and with octave displacement



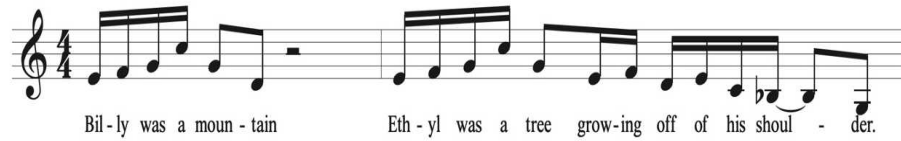
Even though the melodies don’t contain the wide leaps heard throughout the piece, there are many chromatic scales and dissonant intervals. These aurally jarring choices express the aggression of the hunchmen and hunchwomen, and are a great example of text-painting. The chaos that is often associated with anger also corresponds with the reintroduction of improvised solos. Since Zappa was exploring the concept of

organization in the second movement, spontaneous utterances were out of place. It's fitting, therefore, that the third movement ends with an improvised electric piano cadenza that uses spacey delay and clangorous ring-modulation effects to emulate the sounds that would be heard inside of the cave in which Greggery was hiding.

The third movement also reintroduces Zappa's notion of conceptual continuity (Project/Object). As mentioned with regards to Example 3, a small chunk of the melody to the song "Big Swifty" from *Waka/Jawaka* can be heard during the recapitulation of the main melody. To further cement the connection, "Big Swifty" is also the name of the company for which Greggery works.

The fourth movement is also rife with conceptual continuity. It introduces the title character from Zappa's rock opera "Billy the Mountain." An avid Zappa fan would have just heard the recently released album *Just Another Band from L.A.* and recognized the "Billy the Mountain" theme, despite it being played in rhythmic augmentation:

Example 21: *Wazoo* "The Adventures of Greggery Peccary mvt. 4" without augmentation (0:08)



The rhythm and melody closely resemble how a person would say those words. The last three notes in the first measure also form a quartal pattern like those heard throughout his music. “The New Brown Clouds” main music (the bass line and melody) can be heard on *Joe’s Damage*, but here they are played at a leisurely pace; the atonal and frantic atmosphere of the previous movements is absent.

The following chords (written as chord symbols) are heard on *Joe’s Damage*, but now there is a melody added on top. The scales he uses for the modal and folk-like tune, though consonant, are not based on the roots of chords. The construction of the song is reminiscent not only of Stravinsky, but also of Heitor Villa-Lobos. As Mothers of Invention percussionist Art Tripp described to me (Tripp, Art. ‘Dissertation’. Email, 2022.) Zappa had listened to and appreciated some music by Villa-Lobos a few years prior at the Lindy Opera House—and it had a profound impact:

Example 22: *Wazoo* "The Adventures of Greggery Peccary mvt.

4" (0:59)

The musical score for Example 22 consists of four staves of bass clef notation in 3/8 time. The first staff is labeled 'A2' and 'F2'. The second staff is labeled 'F#2'. The third staff is labeled 'G2'. The notation includes triplets and various rhythmic patterns.

The melody has a distinct style that sounds like other pieces by Villa-Lobos, such as his *Bachianas Brasileiras*. In this example from the sixth piece in that series, one can see a concentration on the 2nd (9th) scale degree just as we see in Zappa's work:

Example 23: Villa-Lobos *Bachianas Brasileiras* excerpt 1

The musical score for Example 23 consists of a single staff of bass clef notation in 4/4 time. The notation includes a triplet and various rhythmic patterns.

Another excerpt shows a measure of appoggiaturas that are similar to how Zappa used them in his melody:

Example 24: Villa-Lobos *Bachianas Brasileiras* excerpt 2



After the antecedent of the “The New Brown Clouds” melody is played at the end, we encounter several more instances of conceptual continuity. As discussed at the end of the previous chapter, Zappa inserts the introduction to the song “Blessed Relief” from the future album *The Grand Wazoo*. After a short interlude underscoring the entrance of Quentin Robert De Nameland, the jagged figure from Example 8 is introduced to correlate with the text “the eons are closing.” The phrase is the most dissonant and aggressive music heard yet in the movement, and it hearkens back to the invention of the calendar and the ominous feeling created by fully understanding linear time. The piece achieves its first climax here, and it serves as a perfect way to cap the section before the recapitulation of the bass line.

Shortly after that return to the main melody, Zappa launches into an extended ending section. The wild coda to the piece, with a dramatic statement of the antecedent of “The New Brown Clouds” melody in dissonant parallel harmony, contains the only aurally identifiable sequence of fourths in the entire piece. A fragment of that passage is previously heard, in augmentation, on the recording of “The New Brown Clouds” on *Joe’s Damage* (Example 7).

On a macroscopic scale, one can see several more examples of his concept of balance. The outer movements are more lighthearted and playful sounding, while the inner movements are dense and atonal. Zappa also balances material by including whole tone scale passages only in the first and fourth movements. The melodic contours in the first two movements are more jagged and disjunct, while the latter two are more scalar and linear. Finally, the piece has a little bit of conceptual continuity in the third movement, and a lot in the fourth, but none in the first two.

While the original version of the piece contains many examples of Zappa’s musical vocabulary that can be observed throughout his output, it’s lacking the quartal harmonies and asymmetrical time signatures that are attributed to his music. He

began correcting that by writing more music for the subsequent
tours.

CHAPTER 4

THE ADDITION OF QUARTAL MUSIC

“The Adventures of Greggery Peccary” was premiered at the end of a concert on September 10, 1972 at the Hollywood Bowl but without the dancers, singers, or narrator. The musicians on the Grand Wazoo tour are listed in Appendix C.

In lieu of the narrator, Zappa gave a lengthy introduction that summarized the story, and he added explanations in between movements. While his interjections helped a bit, they lacked the wit and brilliance of the robust, detailed, and hilarious narrator part. Strangely, Zappa opened the concert with the fourth movement, “The New Brown Clouds,” and closed the concert with the other three movements. He described his rationale in an article he penned for Warner Bros.’ *Circular* magazine:

a] It's not bad as an opener. [b] You never heard “The Adventures of Greggery Peccary” before, so you wouldn't be bothered if this wasn't at the end of it (and I'm not fussy about it).

[c] There's a crumpled version of the theme from “Billy the Mountain” in the beginning which might provide some form of conceptual link to our last concert here (if you go for stuff like

that). [d] This is the first "tune" the Wazoo learned, so, from a nostalgic point of view, it might as well be the first thing you hear us play.

(Zappa, 1972, p. 5)

While it does work at the beginning of the concert for the reasons he described, it was strange to end the concert with an ambient, ring-modulated, and delay-laden electric piano cadenza. The extraction of the fourth movement from the rest of the piece creates a structural imbalance that disturbs the proportional arch form described in the previous chapter. Because the second and third movements are so harmonically and melodically dense, the lighter first and fourth movements are necessary bookends to maintain equilibrium.

After the premiere, there were three performances in Europe (Berlin, London, and The Hague), two in New York City, and a final show in Boston. The European performances were quite similar to the premiere, but, after the first show of the tour in Berlin, "The New Brown Clouds" was moved back to the end of the piece. Z also changed the name of the greatest living "philostopher" to Quentin "Albert" De Nameland when the piece was played in London, in reference to the famous Royal Albert Hall, where the Mothers had played previously.

There is no aural documentation of the piece on any bootleg recordings of the two shows in New York. “The New Brown Clouds” was performed by itself at the first of the two shows, as it had been done previously, but was abandoned for the second. Zappa refers to a New York City performance of “The Adventures of Greggery Peccary” at a lecture at Syracuse University in 1975 (Zappa. Lecture. April 23, 1975); however, his introduction of the piece at the next show (“we haven’t gone over that in a while”) suggests that they actually hadn’t performed there.

Regardless, the final show of the tour, on September 24th at the Boston Music Hall, was recorded and released posthumously as the album *Wazoo*. “The Adventures of Greggery Peccary” was performed, and, in addition to the improvisations within the piece, it also includes some in between the movements. They may have been added to allow Zappa to experiment with different ways of modifying the piece and inspire his future revision.

After the Grand Wazoo tour ended, Zappa immediately went back on the road for the rest of the year with a smaller subset of the same musicians, the Petit Wazoo (see Appendix C) Just after the tour began, Zappa’s article for *Circular* was published. It was originally supposed to come out before the

Grand Wazoo tour, and contains “the original text design, complete up to the point where I quit working on it” (see Appendix A). It’s apparent that the piece wasn’t finished before the tour, and, aside from the text, still more music had to be added.

Amongst the new music written for the Petit Wazoo tour was a medley of three tunes called “Farther Oblivion” (as released posthumously on *Imaginary Diseases*). The first part of the song would eventually be added to the end of the first movement of “Greggery Peccary.” As Zappa described it at a live show, it “sounds like background music for a Doris Day movie” (Zappa, East Coast Tour, 27 April 1973, Princeton). The relaxed and jazzy waltz fits in well with the other tunes in the band’s repertoire and the music heard on the two most recently released albums. However, it is stylistically very different from the piece it would eventually join, aside from the Villa-Lobos section and “Blessed Relief” quote in the fourth movement.

The dissonant, jagged, and chromatic melodies and harmonies that are prevalent throughout the first three movements of “Greggery Peccary” are notably absent in “Farther Oblivion.” Instead, he uses 11 and sus7 chords, typical of the jazz milieu of the time. While these harmonies are less harsh and pointed, though, they do contain Zappa’s signature


quartal harmonies. He further extrapolates on those types of chords in a new piece written for the next tour in 1973.

At the final show on the Grand Wazoo tour, Zappa added a Baroque-style stretto improvisation to the end of the first movement. The improvisation introduced a theme that was gradually transformed by each new instrumental entrance:

Example 25: *Wazoo* “The Adventures of Greggery


Peccary Mvt. 1” (2:38)

(bassoon)




etc.

(marimba entrance)



etc.

(vibraphone entrance)



etc.

Detailed description: The image shows three staves of musical notation in 4/4 time. The first staff is for bassoon, starting with a measure of rest followed by eighth notes G2, A2, B2, C3, D3, E3, F3, and G3. The second staff is for marimba, starting with a triplet of eighth notes G4, A4, B4, followed by eighth notes C5, B4, A4, G4, F4, E4, D4, and C4. The third staff is for vibraphone, starting with eighth notes G4, A4, B4, C5, followed by eighth notes D5, E5, F5, and G5. Each staff ends with an arrow and the word 'etc.'.

The last entrance eventually materialized into a new piece of music that was written and played on tour the next year:

Example 26: *Studio Tan* “Join the March and Eat my Starch”

sheet music (5:27)

“Join the March and Eat My Starch” was written first as bridge between the “Don’t Eat Yellow Snow Suite” and “Farther Oblivion”; later it served only as the introduction to “Farther Oblivion,” but eventually it was removed from the repertoire

entirely. The main theme is derived, as previously shown in Example 25, from the Baroque-style improvisation at the end of the first movement of “Greggery Peccary” at the show in Boston. The 7/8 time signature is typical of Zappa’s rhythmic vocabulary, and the piece contains many quartal and quintal melodic passages.

The piece’s opening theme is followed by arpeggiations of quartal and quintal chords. The main theme is played again a fourth higher, as in a blues, and is followed by contrasting chromatic material similar to that found in the third movement of “Greggery Peccary.” The main theme is presented again twice in the home key, at different octave transpositions, with a quartal pattern at the end of each statement. The section where the dominant chord would be in a blues consists instead of chromatic material reminiscent of bebop, but it is transposed up a whole step each measure, instead of down as it would be in a blues. The piece climaxes with a series of repeated measures containing some wide leaps, before returning to the main theme and launching into “Farther Oblivion.” It should be noted that m.13 also contains a dual-voice whole tone passage similar to the one heard at the conclusion of the “Greggery Peccary” theme.

With most of the new music composed, Zappa was almost set to start recording the piece over the next year. The amount of capital required for the copious studio time it would take to record such a massive piece was still lacking— but it was soon to be acquired.

CHAPTER 5

THE REVISION

In 1973, Zappa inadvertently had a hit record. A disc jockey edited his lengthy “Don’t Eat the Yellow Snow” suite down to a short and radio-friendly cut. The resulting song received significant airplay and resulted in Zappa earning a great deal of money. He decided to pour that money into recording “The Adventures of Greggery Peccary.” Before he could begin recording, however, he had to put the finishing touches on the piece.

Zappa transformed the first movement the most in his overhaul of the work. At the very beginning, instead of a solo snare drum roll, he added a Gsus2 chord, giving the beginning a sense of mystery and forward motion. Aside from that important addition to the beginning, the music up to the “Catalina” motive is generally the same. After that, however, except for the brief recapitulation of the “Greggery Peccary” theme and the fanfare that follows it, Zappa eliminates all the music he had written and the text describing Greggery’s morning routine. Instead, after a brief newly composed transition, he inserts an old piece of music, “Some Ballet Music,” which had briefly been performed by the original Mothers of Invention in 1969. The only recording

of it appears on an official bootleg from The Ark in Boston that was released many years later. Most of the “ballet music” in the Mothers’ repertoire was either improvised or based on quotes from Stravinsky’s ballets such as *The Rite of Spring* or *The Firebird*; this time, however, a completely written out piece of music is heard preceding the usual improvised antics. The piece was originally performed on flute, but in “Greggery Peccary” it was moved to vibraphone and marimba:

Example 27: "Some Ballet Music" sheet music, *Studio*

Tan (:50)

5

11

18

24

28

31

34

39

The third measure of the passage uses the same type of dual-voice melodic writing that is heard at the end of the “Greggery Peccary” theme and in “Join the March.” This particular instance uses two lines moving in opposite directions and is characteristic of the “wedging” technique heard in the music of Alban Berg. While not a fan of Berg’s music, Zappa was familiar with him thanks to high school music teacher Mr. Kavelman (Zappa, 1989, pp. 34-35).

The other scalar and intervallic elements in this added section help to balance similar moments both within the first movement and in the last movement. Examples 7 and 11, for instance, both contain the whole tone scale, but with various embellishments and configurations. The phrase heard in measure 40 of the above transcription is simply that symmetrical scale unfettered by chromatic passing tones or multi-voice treatment.

Mm. 27-30 demonstrate the type of repeated transpositions heard in “Join the March”; this time, however, these repetitions move downward by half step instead of upwards by whole step. The measures that follow contain the characteristic stacked fourth arpeggiations heard in “Join the March” and in “The New Brown Clouds.” It’s clear that Zappa was also considering how the new material balanced with the

sections that he had already written. Not only is the Greggery Peccary theme heard as originally written, but after the newly added “Some Ballet Music,” he includes it in the newly composed interlude before “Join the March.” The addition creates three appearances of the theme within the movement rather than two, and makes for an even balance of the themes.

Zappa further creates a symmetrical distribution of melodic material by adding a quotation from “Big Swifty” to underscore the passage where the name is mentioned in the narration. As demonstrated in the fourth movement by the introduction of the “Billy the Mountain” theme, the use of music from a previous album is characteristic of Zappa’s notion of conceptual continuity. Both tunes appear in the third movement when Greggery is attacked by the hunchmen, providing a middle point on which the outer two quotations can balance.

Instead of using improvised solos as the background music behind the interior of “Big Swifty and Associates,” Zappa uses the two pieces he composed on the previous tours— “Join the March” and “Farther Oblivion.” Aside from the addition of harmonies parallel to the melody, “Join the March” is performed as heard on the 1973 tour, but “Farther Oblivion” has lyrics added that are sung by the stenographers. This necessitated a revision to the music:

Example 28: *Imaginary Diseases* (0:55) compared to *Studio Tan*

(7:02)

The image displays two musical staves for piano, comparing an original version with a revised version. Both are in 3/4 time. The original version features a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand. The revised version includes lyrics: "In - volved with a se - ries of co - lor - ful time was - ting trends?". The final measure of the revised version is boxed and shows a change in tempo, with the right hand playing a triplet of eighth notes in 2/4 time and the left hand playing a quarter note in 2/4 time.

Zappa's choice to reduce the speed of the triplet reveals many facets of his composing. The decision to read the last measure in half time is the opposite of his request to have the musicians read Example 2 in double time; simply doubling or halving the speed seems to be a common feature in Zappa's method of varying his musical materials. It also serves a text-oainting function: the idea of wasting time is analogous to slowing down. Greggery's "pondering of fractional divisions" of

time when inventing the calendar requires a person, even one with an “agile mind,” to slow down and pause. Finally, the text setting requires the slowing of the rhythm; one wouldn’t quickly say “time wasting trends” at the same speed as the word “colorful.”

In addition to these changes in the music, there are also a few parts in the fourth scene where Zappa revised the text to highlight some of his interests (see the underlined text in Appendix A). One is the addition of the phrase “Under the influence of a fantastic amount of trendy chemical amusement aid.” Zappa is well-known for his stance against drugs, and the addition of the phrase reflects some incidents that happened on tour after he initially wrote the piece, in which members of his band partook in those activities to the detriment of the music he was presenting (1972-Chronology Sources, Notes & Comments).

Another important revision is the change of the description of the “six-foot pile of transistor radios” used in the Love-in from “communally tuned” to “each one tuned to a different station”. The change is a reference to “big influence” (Kempton, 1968) John Cage’s *Imaginary Landscape No. 4 (March No. 2)*, which calls for 12 radios that are constantly being

retuned. With the revisions now in place, Zappa was ready to codify the music in recorded format.

CHAPTER 6

THE RECORDINGS

In an interview that Zappa gave to Mary Campbell at the end of 1974, he described the recording process for the newly completed piece:

“This recording, Zappa says, is going to use “an orchestra, recorded in the rock ‘n’ roll way. Every note that’s in the score will be there.” Zappa says there probably never has been a perfect symphony recording - one instrument covered the sound of another more than the composer intended or something else went wrong. The rhythm section will be recorded - electric bassist, drummer, two percussionists, keyboard player with four instruments. “Then the guitars will go on. All instrumental parts that might be hard to get perfectly will be done on a synthesizer. You can slow the tape down and get rhythmic and pitch accuracy.”

Then at the end of 21 days for that, he’ll get a copyist to make parts from the rest of the score. “Then we’ll put the string section on two tracks one day, the next day the brass on two tracks, then the woodwinds on two tracks, then the narration and

vocals, then mix it. I expect it to have combinations and tone qualities that haven't been heard ever before.”

(Campbell, 1974, p. 6)

The recording didn't occur exactly as Zappa described, but it was fairly close. It began over the three weeks (December 5-26, 1974) that the group spent tracking at the studio made famous by Elton John—Caribou Ranch in Nederland, Colorado: “You buy the studio for twenty-four hours a day and you go in whenever you want, you know. You just live at the place, stay there for a while and you get your work done.” (Weitzman, 1975, p. 15)

The band included Ruth Komanoff Underwood on percussion, Chester Thompson on drums, and George Duke on keyboards. Along with ARP Odyssey and Minimoog synthesizers, Duke had the opportunity to play on the studio's legendary Steinway piano that was bought from Columbia Records: “It's one of the best pianos in the world...and it used to be used for all the classical recordings. To me, that's what a piano is supposed to sound like.” (Weitzman, 1975, p. 15)

The musicians recorded the second movement, the fourth movement, and possibly the “Farther Oblivion” section of the first movement (as evidenced by the acoustic piano). Even though it was scored for the musicians on the Grand Wazoo tour, Zappa chose to have the whole second movement recorded on synthesizer—presumably using the tape speed manipulation technique he described. The tape could be slowed using a variable speed oscillator, and the synthesizer could then be tuned to match the slowed-down tape’s pitch. Zappa also eliminated all of the previously written music after the calendar is invented and instead used music that was mostly improvised by George Duke.

In addition to the acoustic parts, Duke also had to play the bass parts on synthesizer. Tom Fowler, the regular electric bass player, had recently broken his wrist, so he was unable to record at that time. (1973-75 Chronology Sources, Notes & Comments) Because Duke was playing bass parts on the synthesizer, it led to a very significant musical borrowing of the bass part from Herbie Hancock’s “Chameleon” to highlight the phrase “slowly-aging Very Hip Young People.” It’s serendipitous that the original synthesizer bass part Herbie Hancock played was recorded on an ARP Odyssey, and that its melodic

construction is very similar to Zappa's "Greggery Peccary"

theme:

Example 29: Zappa/Hancock Comparison

Zappa:



Hancock:



Both contain scalar motions followed by a whole step: "Chameleon" has an upward whole step while Zappa's moves downwards. They also contain two parallel subphrases with the second ending a perfect fourth above the first. And indeed, shortly after the "Chameleon" quote, Duke actually plays the "Greggery Peccary" theme to herald the beginning of the Love-in. In between the two, Zappa adds the "Billy the Mountain" theme to correspond with the mention of his name in the updated script. In the original draft, "Billy the Mountain" isn't mentioned until the beginning of the fourth movement. When "The New Brown Clouds" was recorded, some of the bass parts

that Duke played on synthesizer remained and replaced the original electric bass.

When the group returned to LA, the horns and woodwinds were recorded, as Zappa said, “the rock ‘n roll way” at The Record Plant. The standard approach for recording “classical” ensembles was to strategically set up a few microphones to capture the group’s sound. It allowed for the group to balance its dynamics as they would in an acoustic performance, but didn’t allow for any control over the dynamic balance after the recording was made. To avoid that problem, Zappa instead had each instrument miked up close so that there could be precise control of the group’s levels after the fact. This was a relatively new technique for recording “classical” groups; it was pioneered in 1966 by George Martin on The Beatles’ “Eleanor Rigby,” in which a string quartet was recorded in that unprecedented manner. (Emerick, 2007, p. 127)

The recording sessions used a mix of studio musicians and those that played on the Grand Wazoo tour. The first session, on January 3, consisted of only the horn players to record “The New Brown Clouds” (see Appendix C for a list of personnel). On January 6, with the ink still wet from the copyist’s pen, Grand Wazoo cellist Jerry Kessler and a few other session musicians (Pamela Goldsmith on viola, Murray Adler and

Sheldon Sanov on violin, and Edward Meares on bass) were added to record the revised first movement. In addition to the third movement, Zappa recorded the musicians on separate tracks playing different styles. He then mixed them together to recreate the quotation from John Cage *Imaginary Lanscape No.*

4. January 9 saw more overdubs from the rock musicians, and sessions on the 10, 13, and 14 featured overdubs by studio musicians on piano (John Berkman) and percussion (Emil Richards and Alan Estes). Michael Zearott, the conductor of the upcoming Royce Hall concert, was also present at these sessions. (FZ chronology)

Regarding the percussion overdubbing sessions, engineer Michael Braunstein recalled:

“The entire studio was filled with two truckloads of those guys’ percussion stuff. At one point, FZ had them running from instrument to instrument so violently that Estes had to stop and take his shoes off and put tennis shoes on. Then we had to put him in bare feet cuz we could hear his shoes squeaking on the linoleum floor.” (1975-Chronology Sources, Notes & Comments)

During these sessions, Zappa again used a variable speed oscillator to change the speed of the tape playback—but this time he applied it to recording voices. He used that technique on his own voice for the Narrator (sped up slightly)

and Greggery Peccary (sped up drastically). He also used the same tape speed technique for recording George Duke's voice as the stenographers (sped up drastically), the angelic voices (slowed down drastically), and Billy the Mountain (slowed down drastically).

At some point during the next few months, Zappa had the opportunity to play what they had recorded for a radio broadcast. This "alternate version" featured a drastically different mix (with the acoustic instruments much more present), the eventually cut speech by Quentin Robert De Nameland about time (underlined in Appendix A), and a completely different ending which must have been recorded at Caribou, since it uses the synthesizer in the place of the acoustic instruments. One more day to record with the acoustic musicians was necessary to finish the piece.

To prepare for the final recording sessions, Zappa had the electric ensemble (the Abnuceals Emuukha Electric Symphony Orchestra) play a show at UCLA's Royce Hall on September 18, 1975—just over three years after the first concert of the Grand Wazoo tour. The performance included "The Adventures of Greggery Peccary," but starting from the "Farther Oblivion" section of the first movement. The rhythmic revision discussed in Example 28 is included, but Zappa has the group

play the original music that was cut from the second movement. The next day they recorded the very end of “The New Brown Clouds,” replacing the primarily synthesizer-driven ending that was originally recorded in Colorado.

The circumstances regarding the release of the recording were controversial. Zappa was unhappy with his record company, Warner Bros., and wanted to complete his contract with them. He presented a four-album boxed set called *Läther*, which included an entire side devoted to “The Adventures of Greggery Peccary,” but the record company refused to release it; they wanted four distinct records to fulfill the contract. Warner Bros. chose to release the albums individually without Zappa’s approval; one record was entitled *Studio Tan*, and included “The Adventures of Greggery Peccary.” Zappa responded by suing Warner Brothers and playing *Läther* on the radio. He instructed the KROQ listeners that the album would not be released and to record it from the radio on cassette tape. (KROQ, December 1977)

The *Läther* recording and the *Studio Tan* releases were slightly different (see Appendix B), and both had material subtracted. In the case of *Studio Tan*, there was a fade added to the ending, while *Läther* saw the cutting of the brief “Greggery Peccary” theme recap. The faded ending involved some

musique concrète and someone (probably bassist Patrick O'Hearn) saying the word "Leather." The recapitulation of the theme was probably cut to create a symmetrical balance of three iterations instead of four; the music is heard previously at the very beginning of the piece, during the added interlude before "Join the March," and played by George Duke on the synthesizer just before the Love-in at the end of the second movement.

In 1991, two years before Zappa's death, *Studio Tan* was rereleased on CD. For the new Barking Pumpkin CD version, Zappa reinstated the recapitulation that he had cut, but further chopped up the tape, creating a rendition that was exclusive to the CD rerelease and not heard on any other version. He eliminated some of the orchestral music from the beginning of the interlude before the narration describing a trendmonger, and edited the Love-in music at the end of the third movement. The cut in the third movement eliminated the brief second statement of the Herbie Hancock quote and highlighted a previously unheard violin solo instead. Zappa was apparently balancing the material within the context of his entire recorded output. Since the piece was originally recorded and released, he had released more orchestral music (*Zappa: The London Symphony Orchestra, Vols. 1-2* and *Boulez Conducts Zappa: The Perfect*

Stranger) and needed to make sure the rerelease had a bit more of an orchestral sound.

After Zappa's death in 1993, the piece was revived for the 2003 Ensemble Modern record *Greggery Peccary & Other Persuasions*. The sections that weren't written out were orchestrated by Ali Askin, who had been Zappa's assistant for his earlier project with the ensemble, *The Yellow Shark*. Interestingly, instead of using the music that was played by George Duke for the first half of the second movement and transcribed by Steve Vai, Askin chose to reinstate the cut music that Zappa had written for the Grand Wazoo tour. Similarly, he included the Villa-Lobos-influenced melody in the fourth movement, which had been removed from the mix in the final released versions.

The volume mix for the record had noticeably had less mallet percussion than Zappa would have included. The voices were also unaffected by the studio tricks that Zappa had used on the original version. Instead, the group decided to use a singer with a very flamboyant affect to perform the part of Greggery Peccary. Impressively, while some words were cut, the pitches were all sung without any electronic aid to achieve the wide vocal range required.

CONCLUSION

Frank Zappa released 62 albums of recorded music in his lifetime— but the only track that he claimed as his “masterpiece” was the 20-minute tour-de-force “The Adventures of Greggery Peccary.” It began as a single song, then expanded into a four-movement chamber piece, and then, after some revisions, an epic studio work. The piece encompasses nearly every facet of Zappa’s musical style, utilizes many of his trademark compositional devices, and demonstrates his concept of balancing material, both within the piece and in the context of his entire catalogue.

The original song, “The New Brown Clouds,” features traditional-sounding melodies, odd-meter excursions, and quartal/quintal melodies and harmonies. These aspects are all carefully balanced both within and between the individual sections of the piece and its entirety. The expansion into a multi-movement ensemble work added vocabulary and techniques characteristic of Zappa’s concert music and his concept of Project/Object. On the other hand, it lacked Zappa’s signature quartal melodies, harmonies, and asymmetric time signatures. New music was written for the subsequent tour that contained those crucial elements. They were eventually incorporated into the massive overhaul that the piece underwent. The revision

mainly involved adding the newly composed music and the insertion of an old Mothers of Invention piece.

“The Adventures of Greggery Peccary” was then recorded over the next several months and at three different venues. The version that materialized in the studio was recorded using innovative techniques that would allow Zappa greater control over the balance of the instruments and unique timbres. When the recording process was finished, he continued to adjust the piece for different releases and rereleases. The changes reflect Zappa’s consideration of balance not just within the piece, but in the entirety of his creative output. As he continued to add to his catalogue, he acknowledged the impact of each addition in relation to all the other music he had written. It would be fascinating to see how he would have continued to revise the piece had he lived longer

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APPENDIX A

THE ORIGINAL "GREGGERY PECCARY" SCRIPT (LEFT) WITH THE FINAL
REVISED LYRICS (RIGHT)

<p>Scene One: GREGGERY'S APARTMENT</p> <p>Greggery Peccary wakes up and climbs out of bed while the trendy posters on his wall sing to him ...</p> <p>Trendy Posters: (singing) <i>Oh, here comes Greggery! Little Greggery Peccary! The nocturnal gregarious Wild swine ... [The narrator, in stiff 1890s garb, walks into the scene, assumes a formal pose and proclaims ...]</i></p> <p>Narrator: <i>A peccary Is a little pig With a white collar That usually hangs around Between Texas and Paraguay Sometimes ranging as far west as Catalina</i></p> <p>Greggery doesn't notice the narrator. He is busy adjusting his costume in front of a large mirror and daubing a seductive cologne on his neck.</p> <p>Narrator: <i>This particular peccary, however Is a prime specimen Of that delightful endangered species Which distinguishes itself By markings which resemble a WIDE TIE Directly beneath the White collar</i></p>	<p>Scene One: GREGGERY'S APARTMENT</p> <p>Greggery Peccary wakes up and climbs out of bed while the trendy posters on his wall sing to him ...</p> <p>Narrator: "The adventures of Greggery Peccary!"</p> <p>Trendy Posters: (singing) Oh, here comes Greggery, Little Greggery Peccary The nocturnal gregarious Wild swine...</p> <p>[The narrator, in stiff 1890s garb, walks into the scene, assumes a formal pose and proclaims ...]</p> <p>Narrator: A peccary Is a little pig With a white collar That usually hangs around Between Texas and Paraguay Sometimes ranging as far west as Catalina</p> <p>[Trendy Posters]: "Catalina, catalina, catalina!"</p> <p>Narrator: This particular peccary Is part of that bold (bold), New (new) breed (breeding) That distinguishes itself By markings which resemble a Wide tie Directly below the White collar</p>
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<p><i>Each morning Greggery prepares himself A carefully coordinated ensemble ... Takes a discerning peep At a famous Rock and Roll Newspaper ... And fortifies himself With a cup of hot Yoga Tea After which he dashes out to his Fashionable red car With the daisy stickers on it And makes his way Through the morning traffic To his enviable position In the Creative Department of BIG SWIFTY AND ASSOCIATES ... Trend-Mongers</i></p> <p>Music: GREGGERY THROUGH THE MORNING TRAFFIC</p>	<p>[Greggery]: If it's white enough everyone will know That the tie I'm wearing Is a symbol Of how nimble mv mind will know Ooh-ooh! Look out!</p> <p>[Narrator]: Here he comes again!</p> <p>[Trendy Posters]: Oh here comes Greggery peccary. Yes it's cravv, cravy, veah...</p> <p>[Narrator]: Every morning, Greggery drives His little red Volkswagen to the ugly Part of town where they keep the government buildings.</p> <p>Greggery's Car] "Voodn, voodn!"</p> <p>[Greggery]: "Boy it's so hard to find a place to park around here!"</p> <p>[Narrator]: Greggery peccary takes the elevator up to the eighty-third floor of a grim, gray, evil-looking building With a sign on the front reading: 'Big Swifty and Associates--Trend- mongers'. And what, might you ask, is a trend- monger? Well, a trend-monger is a person Who dreams up a trend (like 'the twist' --- or 'flower power'), And spreads it throughout the land, Using all the frightening little skills That science has made available!</p>
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<p>Scene Two: THE STENO POOL AT BIG SWIFTY'S Greggery arrives at work and strolls through the Steno Pool, flaunting his snazzy wardrobe. The girls all agree that he has marvelous taste for being such a compact little swine, so, of course, they sing to him</p> <p>Six Stenos: (singing) <i>Oh, here comes</i> Greggery Peccary [random giggles] <i>Here comes</i> <i>Little Greggery</i> <i>Little Greggery</i> <i>Little Greggery Peccary</i> <i>Is going to have</i> <i>A series Of adventures ...</i></p> <p>Narrator: <i>Yes, from the moment they laid eyes on him,</i> <i>All the girls in the BIG SWIFTY Steno Pool</i> <i>KNEW ... Here was a Nocturnal Gregarious</i> <i>Wild swine</i> <i>ON HIS WAY up!</i> <i>A peccary of Destiny ...</i> <i>Adventure ...</i> <i>And ROMANCE</i></p> <p>Six Stenos: (squealing) GREGGERY PECCARY!</p>	<p>Scene Two: THE STENO POOL AT BIG SWIFTY'S</p> <p>[Narrator]: And so it was, one fateful morning, Greggery peccary made his way through the steno pool...</p> <p>[Greggery]: “Hi Mildred! Hello Gladys! Wanda!”</p> <p>Narrator: Yes, from the moment they laid eyes on him, All the girls in the BIG SWIFTY Steno pool KNEW . . . Here was a Nocturnal, Gregarious Wild swine ON HIS WAY up! A peccary of Destiny... Adventure... And ROMANCE!</p> <p>[Greggery]: “Is there any mail for me?”</p> <p>Six Stenos: (singing) <i>Swifty's!</i> <i>This is Big Swifty's!</i> <i>At Big Swifty's we all know-ow-ow</i> <i>You'll go</i> <i>For any gimmick or gizmo!</i> <i>Wouldn't you rather be involved in a series of colorful time-wasting trends?</i></p>
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<p>Greggery: (hoof raised in calming gesture) <i>Tut-tut, girls!</i> <i>There's enough for each and every one of you!</i> <i>BUT...</i> <i>Before I might allow myself</i> <i>To become emotionally embroiled</i> <i>Near this water cooler</i> MAKE WAY! MAKE WAY!</p> <p><i>As I must plummet boldly forward</i> <i>To my ULTRA-AVANT</i> <i>Laminated</i> <i>Simulated</i> <i>Replica-mahogany desk</i> <i>With the strategically-placed</i> <i>Imported, very hip water pipe</i> <i>And the latest edition of the</i> WHOLE EARTH CATALOG <i>And activate my agile mind</i> <i>Thereby unleashing a spectacular</i> NEW TREND <i>To rejuvenate our limping economy</i> <i>And provide</i> <i>For bored, miserable people</i> <i>everywhere</i> <i>Some great new</i> THING <i>To identify with!</i></p> <p>Six Stenos: [grateful applause]</p>	<p><i>Air hockey . . .</i> <i>Is your wife snoring by the sink?</i> <i>La-la-la-la-la-la-la-la, youp youp youp</i> <i>youp</i> <i>Ain't your life boring, don'tcha think?</i> <i>Youp youp youp youp youp youp</i> <i>youp</i> <i>Life is so much better</i> <i>When there's some little something</i> <i>To do!</i></p> <p>[Narrator]: <i>Does it matter that this waste of time</i> <i>Is what makes a life for you?</i></p> <p>[Greggery]: I must plummet boldly forward To my ULTRA-AVANT Laminated, Simulated Replica-mahogany desk, With the strategically-placed, Imported, very hip water pipe, And the latest edition of the WHOLE EARTH CATALOG, And rack my agile mind For a spectacular New trend, Thereby rejuvenating our limping economy, And providing For bored & miserable people everywhere Some great new 'thing' To identify with!</p> <p>Six Stenos (singing): We have got the little answers To the things That might' be bothering you! We have got your little toys! (we're busy makin' 'em!) Busy makin' 'em, We're busy makin' 'em,</p>
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<p>Narrator: <i>And, so saying Greggery Peccary turned And strode splendidly Into his office And proceeded With a vigor and determination Known only to piglets Of a similarly diminutive proportion To single-handedly invent ... THE CALENDAR!</i></p>	<p>Busy makin' 'em Just for you! Yoo-hoo-hoo! “Very efficient Miss Snodgrass!”</p> <p>[Narrator]: And with that. Greggery turned And strode nonchalantly Into his dinky little office With the desk and the catalog And the very hip water pipe. And proceeded, With a vigor and determination Known only to piglets Of a similarly diminutive proportion, To single-handedly invent... The calendar!</p> <p>With his eyes rolled heaven-ward, and his shiny little hoofs on the desk, Greggery ponders the question of Eternity (and fractional divisions thereof), as mysterious angelic voices sing to him from a great distance, providing the essential framework for his thrilling new Trend ...</p>
<p>Scene Three: GREGGERY INVENTS THE CALENDAR</p> <p>Angelic Voices: (singing) <i>Sunday Saturday Tuesday through Monday, Monday</i></p> <p>Narrator: <i>And thus the calendar In all of its colorful disguises Was presented to The bored and miserable people</i></p>	<p>Scene Three: GREGGERY INVENTS THE CALENDAR</p> <p>Angelic Voices: (singing) <i>Sunday</i></p> <p>[Greggery]: Sunday? Wow! Sunday, Saturday Tuesday through Monday, Monday. . . Sunday Saturday</p> <p>Narrator: And thus the calendar, In all of it's colorful disguises Was presented to</p>

<p><i>Everywhere ... Greggery issued a memo on it Whereupon the entire contents of the Steno Pool Identified with it strenuously And worshipped it And took their little pills by it And paid their rent by it And went back and forth from work by it And before long, they were even having Birthday parties in the office by it ... Because NOW, AT LAST Little Greggery's exciting new invention Had made it possible For everyone To find out HOW OLD THEY WERE!</i></p> <p>[fanfare]</p> <p><i>Unfortunately, however There were some people Who simply did not wish to know ... And that's why On his way home from the office one night Greggery was attacked By a RAGE OF HUNCHMEN ...through the Short Forest!</i></p>	<p>The bored & miserable people Everywhere! Greggery issued a memo on it. Whereupon the entire contents of the steno pool Identified with it strenuously, And worshipped it as a way of life, And took their little pills by it. And went back and forth from work by it. And paid their rent by it, And before long they were even having Birthday parties in the office by it... Because now. at last, Greggery Peccary's exciting new invention Had made it possible For everyone To find out HOW OLD THEY WERE!</p> <p>[Greggery]: What hath God wrought?</p> <p>Unfortunately, There were some people Who simply did not wish to know... And that's why, On his way home from the office one night, Greggery was attacked By a rage of Hunchmen!</p>
<p>Scene Four: GREGGERY IS ATTACKED</p> <p>Making his way through the evening traffic, Greggery notices that the other vehicles which crowd and bump his little red car are all inhabited by slowly-aging Very Hip Young People. They cast sinister</p>	<p>Scene Four: GREGGERY IS ATTACKED</p> <p>Making his way through the evening traffic, Greggery notices that the other vehicles which crowd and bump his little red car are all inhabited by slowly-aging Very Hip Young People. They appear to be casting sinister</p>

<p>glances in his direction through their glinting acid burn out eyeballs. Then they give strong evidence of hostile aggression by trying to make him bump into something!</p> <p>To elude them, Greggery takes the Short Forest exit off the expressway. They zoom after him in an ominous array of cars, trucks, motorcycles, and garishly painted buses.</p> <p>Greggery turns off onto a bumpy trail and roars crazily up the side of a famous and conveniently placed mountain, into a strange cave on the edge of a cliff, not far from a little twisted tree with eyes on it.</p> <p>Meanwhile, the enraged Hunchmen (and Hunchwomen) rumble through the Short Forest until, realizing the little swine has escaped, they decide to park their steaming vehicles in circular pseudo-wagon train encampment, and have a Love-in. They mechanically perform an assortment of stereotyped Lewd Acts, and, alternately, meditate deeply and rip each other off for small items of personal property, after which they dance with depraved abandon to a six foot pile of <u>communally-tuned transistor radios</u>.</p>	<p>glances toward him through their glinting acid burn out eyeballs, trying to run him off the road, or make him bump into something, giving strong evidence of hostile aggression!</p> <p>To elude them, Greggery takes the Short Forest exit off the expressway. They zoom after him in all manner of cars, trucks, garishly painted buses, and Motorcycles.</p> <p>Greggery takes a bumpy trail off the main short forest road, which leads him up the side of a famous and conveniently placed mountain, and into a strange cave on the edge of a cliff, not far from a little twisted tree with eyes on it.</p> <p>Meanwhile, the enraged Hunchmen (and Hunchwomen) rumble through the Short Forest until, realizing the little swine has escaped, they decide to park their steaming vehicles in a circular pseudo-wagon train formation, and have a Love-in. <u><i>Under the influence of a fantastic amount of trendy chemical amusement aid</i></u>, they proceed to perform lewd acts, rip each other off for small personal possessions, and dance with depraved abandon in the vicinity of a six-foot pile of <u>transistor radios—each one tuned to a different station</u>.</p> <p>[Greggery]: What?</p>
<p>Scene Five: THE NEW BROWN CLOUDS</p> <p>Narrator: <i>The Hunch-folk finally expire from</i></p>	<p>Scene Five: THE NEW BROWN CLOUDS</p> <p>Narrator: The hunchmen finally expire from</p>

<p><i>exhaustion</i> <i>And Greggery</i> <i>Who has viewed the proceedings</i> <i>From a safe distance,</i> <i>Breathes a sigh of relief ...</i></p> <p>Greggery: (hoof to forehead in gesture of relief) <i>Geez! That was a close one!</i></p> <p>Narrator: <i>... Only to be terrified once again by a roar of immense laughter!</i></p> <p>Billy the Mountain: (heartily) <i>HO! HO! HO!</i></p> <p>Narrator: <i>It seems to be grumbling up</i> <i>From the very depths of the cave</i> <i>In which he has hidden his car!</i> <i>Greggery doesn't realize</i> <i>He has concealed himself</i> <i>Inside the very mouth of</i> <i>BILLY THE MOUNTAIN</i> <i>And, as you all must know by now</i> <i>Whenever BILLY laughs</i> <i>Rocks and boulders tend to get</i> <i>HOCKED-UP</i> <i>And the air for miles around</i> <i>Is filled with tons of dust</i> <i>Forming a series of huge</i> <i>BROWN CLOUDS!</i></p> <p>Billy the Mountain (emphatically) <i>HO! HO!</i></p> <p>Narrator: <i>Greggery drives out of</i> <i>the mysterious cave Into the Short</i> <i>Forest night</i> <i>Pondering the cosmic significance</i> <i>Of his dangerous experience and</i> <i>the ominous dust storm ...</i></p>	<p>exhaustion, And Greggery, Who has viewed the proceedings From a safe distance, Breathes a sigh of relief. . .</p> <p>[Greggery]: Phew!</p> <p>[Narrator]: Only to be terrified once again By a roar of immense laughter. . .</p> <p>[Billy the Mountain]: HO! HO! HO!</p> <p>[Narrator]: Which seems to be rumbling up From the very depths of the cave In which he has hidden his car! Greggery doesn't realize He has concealed himself Inside the very mouth of BILLY THE MOUNTAIN!</p> <p>[Billy the Mountain]: HO! HO! HO!</p> <p>[Narrator]: And, as you all know, Whenever BILLY laughs, Rocks and boulders HOCK-UP, And the air for miles around Is filled with tons of dust, Forming a series of huge Brown clouds!</p>
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<p>Greggery: (singing to himself) <i>Who is making Those New Brown Clouds? Who is making Those clouds these days? Who is making Those New Brown Clouds? Better ask a philostopher'n see what he says!</i></p> <p>Narrator: <i>Greggery stops at a gas station and makes a mysterious phone call ...</i></p> <p>Greggery: (covering the receiver with handkerchief to muffle) <i>This the old loft With the paint peelin' off it By the Chinese Police Where the dogs roll by? This where they keep The philostophers now With the rugs'n the dust Where the books go to die? How many yez got? Say yez got quite a few? Just sittin' around there With nothin' to do? Well, I just called yez up Cause I wanted t'see A philostopher be of assistance to me!</i></p>	<p>[Greggery]: Who is making Those New Brown Clouds? Who is making Those clouds these days? Who is making Those New Brown Clouds? Better ask a philostopher 'n see what he says!</p> <p>[Narrator]: Greggery stops at a gas station and makes a mysterious phone call...</p> <p>[Greggery]: Is this the old loft With the paint peelin' off it By the Chinese police Where the dogs roll by? Is this where they keep The philostophers now, With the rugs'n the dust, Where the books go to die? How many yez got? Say yez got quite a few, Just sittin' around there With nothin' to do? Well I just called yez up 'cause I wanted t'see A philostoper be of assistance to me</p>
<p>Scene Six: THE PHILOSTOPHER SPEAKS</p> <p>Narrator: <i>Greggery receives information that The Greatest Philostopher Known to Mankind Is currently in possession of the very information Sought by the swine And, moreover, this information</i></p>	<p>Scene Six: THE PHILOSTOPHER SPEAKS</p> <p>[Narrator]: Greggery receives information that 'The Greatest Livin' Philostopher Known to Mankind' Is currently in possession of the very information In question, And, furthermore, this information</p>

<p><i>could be his</i> <i>(For an astonishingly low introductory fee)</i> <i>If he were to attend one of the special THERAPEUTIC GROUP ASSEMBLIES</i> <i>Now forming ...</i></p> <p>Two severe, middle-aged ladies enter. One is wearing a lorgnette.</p> <p>Lady #1: <i>And now ... here he IS ...</i> <i>The GREATEST PHILOSTOPHER known to MANKIND ...</i></p> <p>Lady #2: <i>QUENTIN ROBERT DE NAMELAND!</i></p> <p>The Greatest Philostopher Known to Mankind enters with a long blue robe on. He also has a tall pointed hat with Saturns, etc. on it.</p> <p>Quentin: <i>Well, folks</i> <i>As you can see for yourself</i> <i>The way this CLOCK over here is BEHAVING</i> <i>TIME IS OF AFFLICTION ...</i></p> <p><i>This may be cause for alarm</i> <i>Among a portion of you, as</i> <i>From a certain experience</i> <i>I tend to proclaim ...</i> THE EONS ARE CLOSING! [concerned mutterings from all in attendance]</p> <p>Quentin: Now what does this mean, precisely To the layman? Simply this: MOMENTARILY, THE NEED FOR THE CONSTRUCTION OF NEW LIGHT WILL NO LONGER EXIST!</p>	<p>could be his, If only Greggerly would attend a 'special THERAPEUTIC GROUP ASSEMBLY' (classes now forming...) And available at a special Low introductory fee. . .</p> <p>And now, here he is, 'The GREATEST LIVIN' PHILOSTOPHER known to MANKIND... QUENTIN ROBERT DE NAMELAND! Take it away!</p> <p>[Quentin]: Folks, As you can see for yourself The way this CLOCK over here is BEHAVING TIME IS OF AFFLICITON...</p> <p>Now this might be cause for alarm Among a portion of you, as, From a certain experience, I tend to proclaim: THE EONS ARE CLOSING!</p>
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<p>Of course, some of you will say: "Who is HE to tell me from this LIGHT?" But, in all seriousness, ladies and gentlemen A quick glance at the erratic behavior Of the large, precision-built TIME-DELINEATING APPARATUS beside me Will show that it is perhaps Only a few moments now! Just look how funny it's Going around there! Personally, I find mechanical behavior of this nature To be Highly SUSPICIOUS! When such a device Doesn't go NORMAL The implications of such a behavior BODES NOT WELL! And, quite naturally, ladies and gentlemen When the mechanism in question Is entrusted with the task of The delineation of TIME ITSELF ... And If such a mechanism goes ON THE BUM... OR THE FRITZ... Well It spells TROUBLE!</p> <p>Lady #1: <i>Make your checks payable to The GREATEST PHILOSTOPHER known to MANKIND ...</i></p> <p>Lady #2: <i>QUENTIN ROBERT DE NAMELAND!</i></p> <p>Both Ladies: (singing) <i>Who is making Those New Brown Clouds</i></p>	<p>[Narrator]: Make your checks payable to QUENTIN ROBERT DE NAMELAND, The GREATEST LIVIN' PHILOSTOPHER known to MANKIND...</p> <p>[Greggery]: Who is making those new brown clouds? Who is making</p>
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<p><i>Who is making Those clouds these days? Who is making Those New Brown Clouds? If you ask a pilostopher He'll see that you pays!</i></p> <p>Quentin: <i>THANK YOU ... AND CALL AGAIN!</i></p> <p>Greggery takes leave of the Therapeutic Assembly, only to discover the mysterious dust storm is still in progress ...</p> <p>Greggery: (miffed) <i>That geek has ripped me off!</i></p> <p>Narrator: (confidentially to Greggery) <i>Perhaps it's a trend ...</i></p>	<p>those clouds these days? Who is making those new brown clouds? If you ask a pilostopher, he'll see that you pay</p>
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APPENDIX B

COMPARISON OF THE FIRST VERSION TO THE REVISIONS

(derived from Román Garcia Albertos table
https://www.donlope.net/fz/songs/Greggery_Peccary.html.)
Wazoo recording gives each movement a separate track

I. Greggery's Apartment

Recording	1972 Wazoo	1975 "Alternate"	1977 Läther	1978 Studio Tan LP	1991 Studio Tan CD
Introduction	0:00-0:37	0:08-0:40	0:00-0:33	0:00-0:33	0:00-0:33
Original Music	0:37-1:30				
Added Interlude		0:40-0:57	0:33-0:51	0:33-0:50	0:33-0:50
"Some Ballet Music"		0:57-2:27	0:51-2:21	0:50-2:22	0:50-2:21
Interlude		2:28-2:34	2:22-2:28	2:22-2:28	2:21-2:28
Recap	1:30-1:36	2:34-2:41		2:28-2:35	2:28-2:35
Interlude Before Interlude	(solos) 1:36-2:17	(composed) 2:41-3:12	(composed) 2:28-2:59	(composed) 2:35-3:07	(composed) 2:35-3:06
Travel Interlude		3:12-4:22	2:59-4:09	3:07-4:18	3:06-4:09
Recap/Ending		4:22-5:31	4:09-5:20	4:18-5:28	4:09-5:18

(notice the cut in the "Travel Interlude" only in the 1991 Studio Tan CD)
 "The Steno Pool at Big Swifty's" wasn't written at the time of the *Wazoo* recording, but is the same for all the other versions

II. Greggery Invents the Calendar

Introduction		9:15-9:19	9:11-9:15	9:17-9:21	9:06-9:10
Movement II	0:00-1:23	9:19-10:23	9:15-10:19	9:21-10:25	9:10-10:15
Narration After		10:23-12:38 (tape drops out for a few seconds)	10:19-12:38	10:25-12:43	10:15-12:32

III. Greggery is Attacked

Introduction	0:00-0:04	12:38-12:43	12:38-12:43	12:43-12:49	12:32-12:37
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			(no drums and bass)	(no drums and bass)	(no drums and bass)
Movement III	0:04-3:33	12:43- 14:23	12:43- 14:25	12:49- 14:30	12:37- 14:18
Piano Solo and other improvisations		14:23- 14:59	14:25- 15:02	14:30- 15:07	14:18- 14:41
“What” Coda		14:59- 15:09	15:02- 15:13	15:07- 15:18	14:41- 14:52

*(sounds like he slowed the tape down slightly as well as mixing out the drums and bass;
notice the cut in the “Piano Solo and other improvisations” only in the 1991 Studio Tan CD)*

IV. The New Brown Clouds

The music is the same for all versions and doesn’t require a comparative table.

The “alternate version” has a longer speech from Quentin Robert De Nameland with a heavily processed voice and a Coda that was recorded before the session at Royce Hall

APPENDIX C

THE MUSICIANS THAT PLAYED AND RECORDED THE PIECE

(Zappa, 1972, p. 4-5); (Garcia, *FZ Chronology*)
(x = participated)

Name	Instrument(s)	Grand Wazoo	Petit Wazoo	1973 tour	1974 Caribou	1975 Record Plant	1975 Royce Hall
Frank Zappa	Guitar and "white stick with cork handle" [conductor]	X	X	X	X	X	X
Tony Duran	Slide guitar	X	X				
Ian Underwood	Keyboards	X		X			X
Dave Parlato	Bass	X	X				X
Jerry Kessler	Electric Cello	X				X	X
Jim Gordon	Electric Drums	X	X				
Mike Altschul	Woodwind doubler	X				X	X
Jay Migliori	Woodwind doubler	X					X
Earle Dumler	Oboe doubler	X	X			X	X
Ray Reed	Woodwind doubler	X				X	X
Charles Owens	Woodwind doubler	X					
Joann Caldwell McNab	Bassoon	X				X	X
Malcolm McNab	Trumpet	X	X			X	X
Sal Marquez	Trumpet	X	X	X			
Tom Malone	Tuba	X	X				
Glenn Ferris	Trombone Euphonium	X	X				
Kenny Shroyer	Trombe and Baritone	X					X

Bruce Fowler	Trombone "of the upper atmosphere"	X	X	X		X	x
Tom Raney	Vibes and Electric Percussion	X					X
Ruth Komanoff Underwood	Marimba and Electric Percussion	X		X	X		
George Duke	Keyboards			X	X	X	
Chester Thompson	Drums			X	X	X	
Don Waldrop	Trombone, Tuba					X	X
Jock Ellis	Trombone					X	X
Dana Hughes	Bass Trombone					X	X
Graham Young	Trumpet					X	
Victor Morosco	Woodwind doubler					X	X
John Rotella	Woodwind doubler					X	
Pamela Goldsmith	Viola					X	X
Murray Adler	Violin					X	
Sheldon Sanov	Violin					X	
Edward Meares	Bass					X	
Jay Daversa	Trumpet					X	
Tom Fowler	Bass			X		X	
Alan Estes	Percussion					X	X
Emil Richards	Percussion					X	X
John Berkman	Piano					X	
Terry Bozzio	Drums					X	X

John Bergamo	Percussion						X
Mike Lang	Keyboards						X
Ralph Grierson	Keyboards						X
Bill Mays	Clavinet						X
Bobby Dubow	Violin						X
John Wittenberg	Violin						X
Gene Goe	Trumpet						X
Roy Poper	Trumpet						X
Dave Shostac	Woodwind Doubler						X
Gary Foster	Woodwind Doubler						X
Michael Zearott	Conductor					X	X

The term “electric,” referring to the cello, drums, and percussion, indicates that those instruments were outfitted with Barcus Berry piezo pickups. These are transducers that respond directly to an instrument’s vibrations. A major advantage of using piezo pickups is to eliminate the sound of ambient noise, such as cymbal crashes, being picked up by microphones.