

The End Times Are a'changin'

(2018)

for guitar solo
(and optional multimedia)

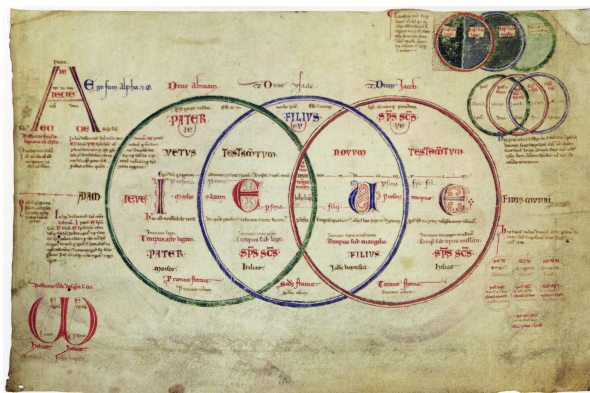
Derek Keller

The End Times Are a'Changin'

Fantasia on a Theme by Dylan

Program and Performance Notes

This piece is inspired by the musicianship and intellectual interests of my colleague and dear friend, Colin McAllister. Over the last year or so, Colin has shared with me illustrations and writings by theologian Joachim di Fiore (1135-1202). Fiore's (in)famous illustrations, collected shortly after his death in the *Liber Figurarum*, are vivid and arresting in their color and detail. I am compelled by his ability to communicate his thinking about the Trinity, its epochs, and ever-impending apocalypse. In one particular illustration, he represents the triune god through three interlocking rings; epochs of the Father, the Son, and The Holy Spirit.



Fiore represents the Father, creator of nature, with a green ring. The blue ring stands for the Son, heaven-sent. The Holy Spirit's love is expressed in a red ring, which, for Fiore, was in the future, having yet to manifest. These rings have provoked and urged me to ponder the way in which we perceive ourselves this moment, in our time. The rings invoke a foreboding curiosity concerning the way in which 'it' will all end. To the question of *when?*, Fiore's illustration seems to paradoxically provide both a definitive answer, and sublimely (heretically, to some) give none at all.

When Colin asked me for a new piece, I was coincidentally revisiting the work of Bob Dylan, following his recent induction to the Nobel Laureate. The lyrics of his "The Times They Are a'Changing" are hauntingly prescient – now, in this era of rising sea levels, world-warming and world-waring, and 'strong man' politics that care not for the human race – as they were forty-plus years ago. Times are indeed "a'changin'". One era flows to the next, with *endless apocalypses*.

With these sentiments in mind, I have composed a piece, a theme and variations, the form of which can take many shapes, or paths. The performer can also present this modular work in three different ways:

- I. Solo, Stand-Alone Work (11-16 minutes): the guitarist is encouraged to play the movements in any order as long as "Theme", "Blues I", and "Blues II" are separated by other movements or improvisational material. The 'Material for Improvisation' is designed to bridge movements, or act as doorways into another movement where musical material is shared or re-contextualized. The piece can be played with breaks between movements or continuously. All 'titled' movements must be performed in their entirety over the course of the performance. The duration of the performance can range between 11 and 16 minutes, depending on the degree to which the performer wishes to integrate the improvisational material. I intend for the guitarist to take advantage of the improvisational aspects of the piece and present it somewhat differently at each performance.

- II. Solo with Audio-Visual Accompaniment (12.5 minutes): The guitarist may choose to present a video intended for accompaniment. The content of the video draws from the illustrations of Fiore. This video can be projected or sent via email or text to audience members who wish to participate with the performer in advance of the concert. All of the afore mentioned performance conditions apply, except that the music and video should begin and end within 5-10 seconds of each other.
- III. Solo with Interactive Multimedia (11-16 minutes): The guitarist, a computer musician, and willing participants of the audience can all take part in an immersive, interactive experience. Each have a role: the computer musician or the guitarist (or both) can guide a performance of the work; the audience provides the spatialized audio that sounds as accompaniment to the guitarist, and audio-visual experience to the audience. At moments throughout a performance, these roles may seem blurred, which is my intention. See below for the ways in which the guitarist and or computer musician can guide a performance:
- a. Guitarist as guide: In a predetermined or improvised way, the guitarist will shape the form of the composition and the computer musician will improvise an accompaniment for the audience to execute.
- To compose or generate this accompaniment, the computer musician will need a messaging application (such as Slack), to communicate with the audience-participants' mobile devices, and a way to project images and videos (with accompanying audio). These images and videos are available for download [HERE](#). Their content is inspired primarily by the illustrations of Fiore. Whichever messaging application the computer musician uses, they must be able to send messages to individual participants or groups. This fosters the ability to move sound around the performance space.
- The computer musician will draw and distribute image files (jpegs) and video files to willing audience participants via the messaging app. Audience members will receive these images, videos, and messages, the latter of which will direct them to watch the videos on their mobile devices (with the volume all the way up and ringers off!), and at times, stand and speak short phrases.
- The computer musician may also choose to act as a 'VJ' or video-jockey, projecting videos in an improvised way, or present the fixed length video as described in Scenario II. All image and video files must be distributed to the audience and played back before the end of a performance. The performance must be no longer than 15 minutes.
- b. Computer musician as guide: Using the system described above, the computer musician will draw and distribute image files (jpegs) and video files to both the guitarist and willing audience participants. To the guitarist, the computer musician will send images that have concise notation for the guitarist to determine what to play at any moment. To prevent lulls in musical activity, the guitarist should make use of the 'Material for Improvisation'. To audience members, the computer musician will draw and distribute image and video files (which have audio accompaniment as well). Just as described above, the audience members will receive messages that direct them to watch videos on their mobile devices (with the volume all the way up and ringers off!), and at times, stand and speak short phrases.
- c. Guitarist *and* Computer Musician as guides: If the material of the composition is well understood, there is indeed the possibility that a performance can be guided and improvised by both the guitarist and computer musician.

The End Times Are a'Changin'

Fantasia on a Theme by Dylan

Performance Techniques and Notation



Scordatura: E, A, C#, G, B, D

Place *capo* at fret I on bottom three strings.

The tuning will then result as: F, B \flat , D, G, B, D

Sounding Pitches
(transposed *8va* to match octave of standard guitar notation)

Due to two pairs of strings being tuned 'justly', the upper four strings will be lower in pitch than equal temperament.

Guitar

Staff is transposed as if there were no *scordatura*, and the guitar remained in standard tuning.

Remember that a capo is holding the bottom three strings. However, at moments that you are playing an open string, it will appear as if no change in tuning has occurred or the *capo* was not present. Thus, a written E on ⑥ will sound F in the 'sounding pitch' staff.

Sndng.

tap harmonics with *i* or *m* of right hand where indicated: XII \diamond *l.v.*

This staff s provided for right-hand techniques

Gtr.

LH: h.o. p.o. h.o. p.o. h.o. = hammer-on & pull-off with the left hand only.

Sndng.

XIII VIII

LH: IV h.o. w/ 1 VI = with left hand hand only, h.o. w/ 3 hammer-on with finger number indicated.

Gtr.

Sndng.

Change in clef (or δ^{va}) will occur to show real pitch of harmonic.

Due to two strings being tuned 'justly', all microtonal accidentals on the uppermost staff show approximate real pitch.

Microtonal accidentals on lower non-*scoradtura* staff indicates the location of the harmonic node in relation to the fret, not the actual pitch (approximate real pitch is located (on the upper most staff). Full accidental with an arrow down indicates the harmonic node is just a little left of the fret. A quarter-tone accidental, such as \flat or \sharp , indicates the near-middle point between frets.

= just left of fret IV. = quarter-flat of fret IV, or nearly half-way between frets III & IV.

Gtr.

① ② ③ ④ ⑤ ⑥

p

Since there is a capo at the first fret, there will be well-sounding harmonics at frets that are not common. For example, the resulting harmonic at the 5th fret (V), on the 6th string (open F) is the 5th partial, or sounding A (albeit a bit flat).

Material for Improvisation: Blues Licks

This material is designed to bridge movements, or act as doorways into movements that share this material. Below are variations on 'blues licks' A & B. These licks can be isolated and 'grooved', or strung together to make more or less complicated grooves. The performer is encouraged to create or improvise further variations.

A

3 0 0 3 0 0 0 3 0 0 2 0 0

③ ① ③ ② ④ ③ ④ ③ ②

3 0 0 3 0 0 0 2 0 3 0 0

③ ① ③ ② ④ ③ ②

3 0 0 3 0 0 0 3 0 0 3 0 0

③ ① ③ ② ④ ③ ④ ③

Musical notation for the first system. The melody is written on a treble clef staff. The bass line is written on a second staff with guitar-style notation, including fingerings (circled numbers 1-4), a triplet of eighth notes (3 0 0), and various rests (0).

B

Musical notation for the second system, labeled "B". The melody is written on a treble clef staff. The bass line is written on a second staff with guitar-style notation, including fingerings (circled numbers 3-6), a triplet of eighth notes (3 0 0), and various rests (0).

Musical notation for the third system. The melody is written on a treble clef staff. The bass line is written on a second staff with guitar-style notation, including fingerings (circled numbers 3-6), a triplet of eighth notes (3 0 0), and various rests (0).

Musical notation for the fourth system. The melody is written on a treble clef staff. The bass line is written on a second staff with guitar-style notation, including fingerings (circled numbers 3-6), a triplet of eighth notes (3 0 0), and various rests (0).

Material for Improvisation: Harmonics

This material is designed to bridge movement or act as doorways into movements that share this material. These strings of harmonics can be played as written, combined into short re-peating patters, and played forward or backwards

The image displays three systems of musical notation for string harmonics, each consisting of a treble and bass staff. The first system shows a sequence of chords labeled IV, IV, V, IV, V, IV, IV. The second system shows chords labeled IV, V, IV, VII, VII, V, VII, IV, VI. The third system shows chords labeled VII, XII, XII, XIII, VI, VIII, VIII, VI, VIII. Fingerings are indicated by circled numbers 1-5, and some notes have slurs or accents.

11

VIII XIII
5:4 0
0 0 2 0
6 5 4 3 6 4 3 2 1 5 4

13

p i m a p m
VIII XIII
5:4 0
1 6 5 4 3 6

15

1 4 0 2 0 0 3 0 2
9:8
6 5 4 3 2 1

17

VIII XIII XII
6 5 4 3
5:4

19

VIII XII a
p i m a
6:4 **f** 5:4
i i

21

VI VII
5:4
bV V
p **ff**

finger will be at slight angle to touch the strings at the optimal nodal points across harmonic bar.

Blues I

♩. = 82 *Groove, with as much string sustain as possible*

(↗ = bend 1/4 tone)

mf

3 0 0 0 2 0 0 3 0

4

mp *f*

6

& l.v. simile...

8

mf *p*

11

© Derek Keller 2018

13

mp *f*

15

mp *f*

17

l.v. simile...

20

ff *p* *p* *l.v.*

24

dolce *ord.* *pont.* *mf* *f* *mp*

28

ff *l.v.* *l.v.* *l.v.*

32

rasgueado: *fff* *8va* *VII* *VII*

36

rallentando...

39

double finger trill/tremolo with left hand only... *p*

43

ppp

w/ right hand: IV VI ♭V IV VI

Frittering and Whittling

♩ = 102

This staff is provided for right-hand-plucked harmonics.

double finger trill/tremelo with left hand only.

hammer-on/pull-offs; left hand only; as fast and smooth as possible...

f possible...

Repeated figures in left hand do not to metrically match the melody in the right hand. The plucked melody should drift in time over the the 'whittling' repeated figures.

① *ppp* ————— *f* possible... ① ② ③

XII ③ VIII ④

6

VI ④ V ⑤ IV ⑥

11

VI ⑥ VIII ④ XII ③

15

2.

♭V

② ③

Detailed description: This system contains measures 15 through 18. The first staff (treble clef) has a melodic line starting with a second ending bracket labeled '2.'. The second staff (treble clef) shows a bass line with a ♭V chord symbol and fingering ⑤. The third staff (treble clef) features a guitar-style accompaniment with two patterns labeled ② and ③, separated by a repeat sign.

19

XII VI

♭V

① ②

Detailed description: This system contains measures 19 through 23. The first staff (treble clef) has a melodic line with a slur. The second staff (treble clef) shows a bass line with chord symbols XII, VI, and ♭V, and fingerings ③, ⑤, and ⑤. The third staff (treble clef) features a guitar-style accompaniment with two patterns labeled ① and ②, separated by a repeat sign.

24

IV VI VIII XII

① ②

ppp

Detailed description: This system contains measures 24 through 27. The first staff (treble clef) has a melodic line with a slur. The second staff (treble clef) shows a bass line with chord symbols IV, VI, VIII, and XII, and fingerings ⑥, ⑤, ④, and ③. The third staff (treble clef) features a guitar-style accompaniment with two patterns labeled ① and ②, separated by a repeat sign. A dynamic marking *ppp* is present at the end of the system.

The End Times Are a'Changin'

Derek Keller

♩ = 126

Fantasia on a Theme by Dylan

Folky, yet mysteriously expressive, flowing, with rubato Theme
ease into tempo, vamp...

poco rallentando

Musical notation for measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes guitar fret numbers: 4, 3, 4, 3, 2, 3, 4, 3. Performance markings include *pp sl.*, *cresc.*, and *poco a poco*.

6 *a tempo*

Musical notation for measures 6-9. Measure 9 includes guitar fret numbers: 3, 4, 1, 0, 0, 6, 5, 4, 3, 2, 5.

10

Musical notation for measures 10-13. Measure 10 includes guitar fret numbers: 4, 3, 2, 5, 3, 2. Measure 11 includes guitar fret numbers: 3, 4, 1, 0, 0, 6, 5, 4, 3, 2, 5. Measure 12 includes guitar fret numbers: 4, 3, 2, 5, 2, 3. Measure 13 includes guitar fret numbers: 3, 2, 1, 0, 5, 4, 3, 2, 0.

14

Musical notation for measures 14-18. Measure 14 includes guitar fret numbers: 3, 2, 2, 0, 5, 4, 3, 4, 4. Measure 15 includes guitar fret numbers: 1, 1, 1, 3, 1, 6, 5, 4. Measure 16 includes guitar fret numbers: 1, 2, 0, 0, 6, 5, 4. Measure 17 includes guitar fret numbers: 0, 3, 0, 0, 0, 6, 5, 4. Measure 18 includes guitar fret numbers: 0, 4.

19

Musical notation for measures 19-22. Measure 22 includes guitar fret numbers: 3, 4, 1, 0, 0, 6, 5, 4, 3, 2, 5.

23

④
④ ③ ② ⑤ ③ ②
3 4 1 0 0 5
⑥ ⑤ ④ ③ ② ⑤
④ ③ ② ⑤ ② ③
① 0 ① 0
⑤ ④ ③ ② 0

27

1 ②
③ III
2 2 4
① ③
3 2 ③ 2 0
⑤ ④ ③ ④ ④
1 1 1 3 1
⑤ ④ ② ① ②
0 0 2 4
0

31

XIII XII
VIII
④ ①
3 2 1
④ ③ ②
0 2 ③ ②
④ ③ ②
2 0
0 1 0 0

35

② 0
③ ③ ②
VIII
① ③ ②
0 1 0
1 4 0 4 0
⑤ ④ ③ ④ ③
0 2 4 2 0 0
③ ④ ⑤ ④ ③ ④
1 4 2 3 0 2
⑥ ⑤ ④ ③ ② ④
2 4 0
⑥ ⑤

39

③ 2
0
① ③
1 4 0
⑥ ⑤
0 1 3 4
⑤ ④
3
⑥

43

1. 2. 7

(\curvearrowright) = bend 1/4 tone

1 3 0 0 0 0

③ 0

47

③ 0 2

4 0 3

① ③ ②

③ 2

⑥ ⑤ ④

③ ④ ⑤

51

③ ②

③ ②

VIII

③ 2

⑥ ⑤

① ③ ②

③ 2

⑥ ⑤

0 1 3 4

56

4 3 0

⑤ ④

dim. *poco a poco*

61

IV V IV

④ ③ ⑤

p *rit.*

God Smacked

♩=72

This staff is provided for right-hand-tapped harmonics. While rests appear, let strings vibrate

XII *l.v.*

f

0 1 2 0 3 0 3 0 0 3 0 0

③ ④ ② ③ ④ ⑤ ④

LH: pull hammer off on

rit.

XIII VIII *simile*

LH: IV h.o. w/ 1 VI h.o. w/ 3

pont. IV *ord.* w/ a *dolce*

a tempo

5

XII *l.v.* XIII VIII

ord.

f

LH: VI h.o. w/ 3 IV w/ 1

a tempo

8

XIII

pont. IV

tremolo strum with flesh of index finger

ord.

mp *f* *f*

possible

© Derek Keller 2018

12

XII *l.v.* XIII VIII *pont.*
 IV VI
 h.o.w/1 w/3

15

tremolo strum with
 flesh of index finger

f possible

18 *a tempo*

h.o. p.o. h.o.

20

LH: h.o. w/3

22 *rit.*

25 *a tempo* 3X

28

31 $\text{♩} = 40$

ff if accompanied by multi-media

Falling,...Dying

♩ = 60; drifting, floating, falling,...dying

ff *p* *mf*

finger will be at slight angle to touch the strings at the optimal nodal points across harmonic bar.

13

19

rit. $\bullet = 52$ *rit.*

25

$\bullet = 36$ *rit.*

Two-finger trill/tremelo with left hand

Harmonics with right hand

XIII
④

VIII
⑤

ppp

Blues II

$\text{♩} = 126$ *Folky, yet mysteriously expressive, flowing, with rubato*

The musical score for "Blues II" is presented in two systems, each with a guitar line (top) and a bass line (bottom). The piece is in a key of one sharp (F#) and features a complex, multi-measure rhythmic structure. The tempo is marked as 126 beats per minute, and the performance style is described as "Folky, yet mysteriously expressive, flowing, with rubato".

System 1 (Measures 1-3):

- Measure 1:** 13/16 time signature. Bass line starts with a sliding eighth note (sl.) and a triplet of eighth notes. Fingering: 4, 3, 1.
- Measure 2:** 13/16 time signature. Bass line continues with a triplet of eighth notes and a quarter note. Fingering: 3, 0, 2, 0.
- Measure 3:** 4/4 time signature. Bass line features a quarter note and a half note. Fingering: 3, 0, 0.

System 2 (Measures 4-6):

- Measure 4:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 1, 0, 2, 0, 3, 0, 0.
- Measure 5:** 14/16 time signature. Bass line has a quarter note and a half note. Fingering: 0, 2, 0, 0, 4, 0, 2, 0, 0.
- Measure 6:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 2, 0, 3, 0, 1, 0, 0.

System 3 (Measures 7-9):

- Measure 7:** 13/16 time signature. Bass line has a quarter note and a half note. Fingering: 2, 0, 2, 0, 0, 3, 1, 0, 0.
- Measure 8:** 4/4 time signature. Bass line has a quarter note and a half note. Fingering: 0, 3, 1, 0, 0.
- Measure 9:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 1, 1.

System 4 (Measures 10-12):

- Measure 10:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 0, 1, 0, 2, 0, 0, 3, 2, 2.
- Measure 11:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 4, 0, 0, 4, 0, 0, 4, 0, 0.
- Measure 12:** 16/16 time signature. Bass line has a quarter note and a half note. Fingering: 3, 2.

The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano). The guitar line consists of eighth and quarter notes, often with slurs and accents. The bass line is more complex, featuring triplets, sliding notes, and specific fingerings for each note.

