

The End Times Are a'changin'

(2018)

for guitar solo
(and optional multimedia)

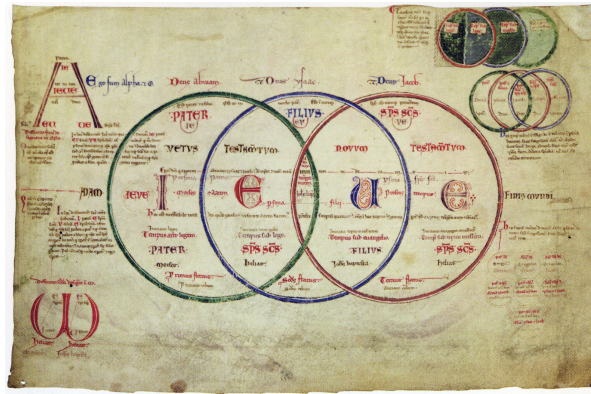
Derek Keller

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 *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

Gtr.

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

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

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

B

Material for Improvisation: Triad Progressions

This material is designed to bridge movements, or act as doorways into movements that share this material. These three progressions can be executed at different tempi, with variable timbres, and played forwards or backwards. The performer may choose to isolate a couple or a few chords and repeat shorter phrases. Triads found at harmonic nodal points can be caused to sound by plucking in an ordinary way, or through striking the strings at nodal points with the right hand.

I.

Sounding Pitch

Guitar

IV w/1

VI w/4

XIII

II.

Sndng.

Gtr.

II

III.

Sndng.

Gtr.

IV

XIII

II

Sndng.

Gtr.

IV

VIII

VI

VIII

XII

VI

VII

V

V

IV

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, V, VII, VII. 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 arrows indicating bowing direction.

Falling,...Dying

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

VI
④

19

rit. ----- ♩ = 52 ----- *rit.* -----

IV VI VIII ³ VIII 4 XIII
⑥ ⑤ ④ ③ ⑤ ④

25

♩ = 36

rit. -----

Two-finger trill/tremelo with left hand
XIII VIII
④ ⑤

Harmonics with right hand

ppp

Progressing

Progressing

♩ = 88-106, *whirling, ebbing, flowing, as sustained as possible, with rubato as necessary, yet always expressively*

The musical score is written for guitar and consists of nine systems, each with a treble and bass staff. The piece is in 4/4 time and features a complex, flowing melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The score includes various musical notations such as accidentals, dynamics (e.g., *f*), and articulation marks. Fingering numbers (1-4) are provided for many notes. The piece is divided into sections labeled with Roman numerals: XIII, XII, XIII, VIII, XIII, VIII, XIII, VII, and XIII, VII. The score also includes time signature changes (3:2, 6:4, 5:4) and a dynamic marking of *f*. The piece concludes with a final chord in the bass staff.

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 9:8

⑥ ⑤ ④ ③ ② ①

17

VIII XIII XII VIII XII

5:4 5:4

⑥ ⑤ ④ ③

19

VIII XII a VIII XII

p i m a p f p

6:4 5:4

21

VI VII bV V

5:4 5:4

p ff

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

The End Times Are a'Changin'

Fantasia on a Theme by Dylan

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Theme

The End Times Are a'Changin'

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♩ = 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 score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with chords and fingerings. The piece begins with a *pp* dynamic and a *sl.* (sostenuto) marking. Fingerings are indicated by circled numbers 0-5. The tempo marking *poco rallentando* is positioned above the treble staff. The dynamic marking *cresc.* is placed below the bass staff, followed by *poco a poco*.

Musical notation for measures 6-9. The score continues with two staves. Measure 6 is marked with a repeat sign and the tempo marking *a tempo*. The bass staff includes a chord diagram for the final measure of this system: $\begin{matrix} 2 \\ 3 & 4 & 1 & 0 & 0 \\ \textcircled{6} & \textcircled{5} & \textcircled{4} & \textcircled{3} & \textcircled{2} & \textcircled{5} \end{matrix}$

Musical notation for measures 10-13. The score continues with two staves. Fingerings are indicated by circled numbers 0-5. The bass staff includes a chord diagram for the final measure of this system: $\begin{matrix} 3 & 4 & 1 & 0 & 0 \\ \textcircled{6} & \textcircled{5} & \textcircled{4} & \textcircled{3} & \textcircled{2} & \textcircled{5} \end{matrix}$

Musical notation for measures 14-18. The score continues with two staves. The bass staff includes a chord diagram for the final measure of this system: $\begin{matrix} 3 & 2 & 2 & 0 \\ \textcircled{5} & \textcircled{4} & \textcircled{3} & \textcircled{4} & \textcircled{4} \end{matrix}$

Musical notation for measures 19-22. The score continues with two staves. The bass staff includes a chord diagram for the final measure of this system: $\begin{matrix} 3 & 4 & 1 & 0 & 0 \\ \textcircled{6} & \textcircled{5} & \textcircled{4} & \textcircled{3} & \textcircled{2} & \textcircled{5} \end{matrix}$

23

Musical notation for measures 23-26. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 23 has a circled 4 below the bass staff. Measure 24 has a circled 4, circled 3, circled 2, circled 5, circled 3, and circled 2 below the bass staff. Measure 25 has a circled 3, circled 4, circled 1, circled 0, circled 0, circled 0, circled 4, circled 3, circled 2, circled 5, circled 2, and circled 3 below the bass staff. Measure 26 has circled 1 and circled 0 above the bass staff, and circled 3, circled 2, circled 1, circled 0, and circled 0 below the bass staff.

27

Musical notation for measures 27-30. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 27 has a circled 3, circled 2, circled 3, circled 2, and circled 0 below the bass staff. Measure 28 has circled 1 and circled 0 above the bass staff, and circled 3, circled 3, circled 1, circled 1, circled 1, circled 3, and circled 1 below the bass staff. Measure 29 has circled 1 and circled 3 above the bass staff, and circled 4, circled 1, circled 2, and circled 4 below the bass staff. Measure 30 has circled 0 and circled 0 below the bass staff.

31

Musical notation for measures 31-34. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 31 has a circled 4 and circled 1 above the bass staff, and circled 3, circled 2, and circled 1 below the bass staff. Measure 32 has circled 1 and circled 0 above the bass staff, and circled 4, circled 3, and circled 2 below the bass staff. Measure 33 has circled 3, circled 2, and circled 1 above the bass staff, and circled 0, circled 2, circled 3, and circled 2 below the bass staff. Measure 34 has circled 2 and circled 0 above the bass staff, and circled 0, circled 1, circled 0, and circled 0 below the bass staff. Roman numerals XIII, XII, and VIII are placed above the bass staff in measures 31, 32, and 33 respectively.

35

Musical notation for measures 35-38. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 35 has circled 2 and circled 0 above the bass staff, and circled 1, circled 4, circled 0, circled 4, and circled 0 below the bass staff. Measure 36 has circled 3 and circled 2 above the bass staff, and circled 0, circled 2, circled 4, circled 2, circled 0, and circled 0 below the bass staff. Measure 37 has circled 3 and circled 2 above the bass staff, and circled 1, circled 4, circled 2, circled 3, circled 0, and circled 2 below the bass staff. Measure 38 has circled 1, circled 3, and circled 2 above the bass staff, and circled 2, circled 4, and circled 0 below the bass staff. Roman numeral VIII is placed above the bass staff in measure 37.

39

Musical notation for measures 39-42. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. Measure 39 has circled 3 and circled 2 above the bass staff, and circled 1, circled 4, and circled 0 below the bass staff. Measure 40 has circled 0 and circled 2 above the bass staff, and circled 0, circled 1, circled 3, and circled 4 below the bass staff. Measure 41 has circled 3 above the bass staff. Measure 42 has circled 3 above the bass staff.

43

1. 2. 7

(↷ = bend 1/4 tone)

4 3 0
⑤ ④

1 3 0
③ 0

47

③ 0 2

4 0 3
④ ③ ②

1 4 2
⑥ ⑤ ④

0 2 4
③ ④ ⑤

51

③ ②
③ ④ ⑤ ④ ③ ④

1 4 2 3 0 2
⑥ ⑤ ④ ③ ② ④

2 4 0
⑥ ⑤

③ 2
⑥ ⑤

0
⑤ ④ 4

56

4 3 0
⑤ ④

dim. *poco a poco*

61

4 0 2
⑤ ③ ④

p

4 3 5
④ ③ ⑤

rit.

Frittering and Whittling

Frittering and Whittling

♩ = 102

This staff s 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.

ppp *f possible...*

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.

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.

15

2.

bV

5

2 3

19

XII VI

5

1 2

24

IV VI VIII XII

6 5 4 3

1 2

ppp

Blues I

Blues I

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

The musical score is written for guitar and bass. The guitar part (top staff) features a melodic line with various intervals and bends, while the bass part (bottom staff) provides a rhythmic accompaniment with chords and single notes. The score is divided into systems, with measure numbers 4, 6, 8, and 11 indicated at the beginning of each system. Dynamics include *mf*, *mp*, *f*, *p*, and *mf*. Performance instructions include *& l.v. simile...* and *l.v. simile...*. A legend indicates that a curved arrow symbol represents a 1/4 tone bend. The score includes various musical notations such as slurs, ties, and fingerings.

(↗ = bend 1/4 tone)

4

6

8

11

mf

mp

f

p

mf

& l.v. simile...

l.v. simile...

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* *2. 8va* VII VII

36

rallentando...

39

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

43

tr *ppp*

w/ right hand: IV VI ♭V IV VI

God Smacked

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

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12

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

15

tremolo strum with flesh of index finger *f possible*

18 *a tempo*

a tempo *pont. IV* XIII II IV *h.o. p.o. h.o.*

20

XII *l.v.* XIII VIII LH: h.o. w/3

22 *rit.*

25 *a tempo* 3X

XIII VIII XIII

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

subito p *ff*

28

XII

f *l.v.* *l.v.*

31

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

VI VII V IV

f l.v. sempre... *mf* *mp*

ff if accompanied by multi-media

Blues II

Blues II

♩ = 126 *Folky, yet mysteriously expressive, flowing, with rubato*

The musical score is divided into four systems, each with a guitar line on top and a bass line on the bottom. The guitar line uses a treble clef and a key signature of one sharp (F#). The bass line uses a bass clef and the same key signature. The piece is in 12/8 time and features a complex, flowing melody with frequent changes in meter and tempo markings.

System 1 (Measures 1-3): The guitar line begins with a melodic phrase in 12/8 time, followed by a change to 4/4 time. The bass line provides a steady accompaniment with fret numbers such as 0, 1, 2, 3, and 4. A dynamic marking of *f* (forte) is present, along with a *sl.* (slur) and a circled 3. A circled 4 is also visible below the first measure.

System 2 (Measures 4-6): The guitar line continues with a melodic phrase in 12/8 time, followed by a change to 14/8 time. The bass line features fret numbers like 0, 1, 2, 3, 4, and 5. A circled 5 and a circled 4 are present below the final measure.

System 3 (Measures 7-9): The guitar line continues with a melodic phrase in 12/8 time, followed by a change to 4/4 time. The bass line features fret numbers like 0, 1, 2, 3, 4, and 5. A dynamic marking of *p* (piano) is present, along with a circled 5 and a circled 4.

System 4 (Measures 10-12): The guitar line continues with a melodic phrase in 12/8 time, followed by a change to 14/8 time. The bass line features fret numbers like 0, 1, 2, 3, 4, and 5. A circled 6 and a circled 3 are present below the first measure.

10

2.

16/8 4/4 16/8

12

16/8 9/16 16/8

14

16/8 15/16 13/16

17

rit. poco a poco

16/8 7/16 2/4

20

w/ flesh of p ord.

2/4 4/4 3/4 4/4