JIM, JIMI, AND JAMES

BY

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P.Q. Phan, Chairman of the Research Committee
& Director of Document

Claude Baker

Don Freund
Jim, Jimi, and James
For chamber orchestra

Gabriel Lubell
Performance Notes

Oboe and Bassoon

In m. 48ff, both players should alternate between the multiphonics indicated below according to the notated rhythms. Either can be used as the initial multiphonic. Oboe and bassoon fingerings and notation, as suggested below, are derived from Nora Post’s *Multiphonics for the Oboe* (Journal of the International Double Reed Society, Number 10, 1982) and Bruno Bartolozzi’s *New Sounds for Woodwinds* (London: Oxford University Press, 1967), respectively. In the event that these particular multiphonics prove to be problematic, alternatives are acceptable; the sonic effect is more important than the specific pitches or fingerings.

![Oboe Multiphonics](image1)

![Bassoon Multiphonics](image2)

**Oboe and Bassoon**

Overblown multiphonics at the twelfth, as employed in m. 48ff, are executed by fingering the lower note and adjusting the embouchure such that the upper note, simultaneously with the lower, begins to sound clearly. If isolating that particular partial proves problematic, alternatives are acceptable.

**Bass clarinet**

This work requires a minimum setup including bass drum, snare drum, floor tom, high and low toms, high hat, crash, and ride cymbals. The specific sizes and types of drums and cymbals are left to the discretion of the performer; it is certainly reasonable to use any combination of cymbal types the performer thinks will best serve the score. Improvisation is encouraged during the indicated portions of the piece. Slight embellishments in other parts of the score are also welcome. Whenever a staccato marking is attached to a cymbal note, this indicates that the sound should be quickly choked. All other cymbal attacks should be left to vibrate. The part has been notated according to the following system:

![Drum Kit](image3)

**Electric bass**

The bass writing in this work is intended as a sort of homage to James Jamerson, who is most associated with a ’62 Fender Precision bass. He used flatwound strings, a foam mute placed near the bridge, and is said to have played exclusively with his pointer finger. For a full account of his life and works, see *Standing in the Shadows of Motown* by Dr. Licks (Milwaukee: Hal Leonard Publishing Corp., 1989). That said, the performer is free to use the instrument, amplifier, and playing techniques of their choice. It is recommended that a volume pedal be employed so dynamic contours and contrasts can be precisely controlled. During the indicated passages, improvisation is encouraged. Embellishments in other parts of the score (especially after m. 159) are also welcome.

**Piano**

A small upright piano is preferred, though any acoustic instrument, no matter how fancy (or not), is acceptable. Ideally, the sound will be as different from a grand piano as possible. If a true una corda effect is not available on the instrument, the nearest equivalent (e.g., a soft pedal) is acceptable. For the sake of balance and color, the lid should be removed.

**Strings**

To help unify the sound of the ensemble, it is suggested that the strings be lightly amplified. This is not intended as a volume-boosting technique. Rather, the idea is to add a tinge of electronic sound to the section so as to better integrate the sound of the electric bass with that of the rest of the group. To this end, a bright treble-heavy mix through a single speaker would be ideal. It is important that speaker be placed in the center of the group so as not to disturb the stereo image of the full ensemble.
For a relatively brief period of human history, three musicians co-
habited the planet and generated sounds so powerful that we still
don't fully understand where they came from or how they worked.
These musicians were named Jim, Jimi, and James and each had
their own unique way of making their music. Jim, at his core, was a
poet. His words, and the songs based on them, were often dark and
bore a marked strangeness that mystically revealed fundamental
truths about humanity. When he sang, people became transfixed
and transformed as they passed through the Doors of Perception.
They still do. Jimi had a similar effect on people, but his sounds
were different. With his guitar, he performed feats of magic. Noises
became music and music opened spaces previously unimagined. His
message was one of peace and harmony in all senses of both words.
The powers of Jim and Jimi made them both very famous – they
brought their music all over the world and were recognized every-
where. The same could not quite be said of James, however. Even
today, only a small number of people know this was the name be-
hind the sound, but the sound is known by many. With his bass,
James showed the world that a little bit of funk could go a very
long way. When you play it just right, not only does the bass simul-
taneously reveal and challenge the order in what goes on above,
but also makes the music’s message infinitely clearer. He per-
formed such miracles on hundreds of songs, all from a basement in
Detroit. These songs were then put on records, the records were
sold all over the world, and they were played all over the airwaves
while hardly a single one bore his name.

As the world entered the 1970s, what the people had known of Jim,
Jimi, and James began to change. Jim and Jimi died just as they
were beginning to understand their full power. And though James
pressed on a bit longer, the company that supported him left for
Los Angeles and he was only rarely heard on records thereafter.
Tragic though this may be, time has proven that the art produced
by these three is lasting and vital. Their records are still sold and
still played all over the airwaves. Even though plenty of people
around today never saw them live (and never will), their power re-
mains just as potent. As a testament to that strength, I offer this
work of mine – it owes its existence to the peculiar artistic talents
of Jim Morrisson, Jimi Hendrix, and James Jamerson, but in some
ways that are perhaps not obvious. When I was growing up, theirs
was some of the music that defined my world. Though at the time
I didn’t consider their work to be the most important to me, I later
realized the many ways in which it had informed my preferences
and priorities. In an incredibly short period of time (each of their
careers effectively spanned little more than a decade), they pro-
duced work with profound ramifications for how all of us writing
music today operate. Though not everyone may realize this, it’s a
fact: their effects on recording technology, marketing, and the mu-
sical vernacular of the present day are well documented and easily
demonstrated.

When these realizations hit me, helped by an uncanny appellative
consistency, I decided to acknowledge them by directly engaging
with the lessons taught by Jim, Jimi, and James. Rather than draw
explicitly from their work, I studied their individual approaches to
the craft and worked on ways in which I could integrate their ideas
with my own. This forced me to think about every aspect of musical
language (harmony, melody, counterpoint, form, timbre, space,
etc.) from a fundamental perspective and this composition repre-
sents the initial fruits of that study.

Rather early in the process, I observed that the single most im-
portant unifying musical element between our three musician-
heroes is the blues. All were masters of the form, again with each
taking a completely unique perspective, and while I can make no
such claim about myself, I let the rhetoric of the blues inform much
of the work’s content. This can perhaps be most succinctly demon-
strated in the piece’s harmony, all of which is based on a single
chord: a dominant seventh with added sharp ninth. Not coinci-
dently, it is sometimes referred to as the Hendrix chord.

Beyond this, many aspects of the work interact with the specific
traits of Jim, Jimi, and James. Some sections are based on the re-
petitive structures of rock and roll, but the large-scale form is
based very loosely on Aldous Huxley’s early poem Scenes of the
Mind. Huxley was a major influence on Morrisson and the poem
quite perfectly (and coincidentally) encapsulates my thoughts on
the subject(s) at hand. Its proto-psychedelic vision of “panic revel-
ers,” “crystal silence,” and awakening of “colour in what was dead,”
provided the conduit through which I could translate my ideas –
abstract and concrete; musical, graphical, and verbal – into the pre-
sent score. Psychedelia is, of course, also strongly associated with
Hendrix, who notably exploited the technology of stereo recording
towards remarkable ends. At the time, this was revelatory: stereo
wasn’t new, but its serious application in rock music was almost
unique to Jimi. Having inherited this love of mutable musical space
myself, I decided to have the instruments arranged on stage so as to
produce a specific stereo image. Even if the full effects aren’t
audible without listening to this work through headphones, the
broader notion of variable musical worlds still exists – the piece
moves through several different sonic landscapes, each of which
may convey a different imaginary scene. Finally, the work’s most
overt references are to Jamerson, through the inclusion of a prom-
inent part for electric bass. As is true of so many Motown hits, the
bass line serves as the basis and driving force behind the work’s
last large section – a sort of variation set that echoes the vast sonic
edifices erected by Jim, Jimi, and James. But, as these three hu-
mans knew, all music must eventually come to a close, as does this
little piece, unwinding exactly as it began, having occupied a rela-
tively brief period of human history.
This work was conceived with a stereophonic image in mind. Throughout the score are effects that depend on a specific distribution of the instruments, from left to right and front to back, across the stage. The ensemble is thus divided into several groups: strings are front-center, rhythm instruments are back-center, brass instruments are divided into hard left (trumpet & trombone) and hard right (horn & tuba), while the winds are divided into middle-left (oboe, alto sax., and bass clarinet) and middle-right (flute, clarinet, and bassoon) groups. This division is reflected in the ordering of parts in the score, with instruments of each spatial group being placed together. Each group should be fairly separate from the others to maximize the effect, though instrumentalists within groups should sit close to one another. This holds especially true for the strings and rhythm sections: instrumentalists should position themselves such that they form a compact sonic unit. The full width and depth of the stage should be utilized to maximize the breadth of the stereo field. The diagram below summarizes the suggested layout. Slight adjustments should be made to suit the performance space and ensure that all instrumentalists can clearly see the conductor. This may include adjusting the angle of the piano or flipping its position with that of the electric bass. For the sake of balance, it is important to experiment with the angles of the brass instruments. Better results may be attained if the players direct their sound more towards the audience than the center of the stage.
C Score
Duration: ca. 10'

Jim, Jimi, and James

Allegro ma non troppo \( \frac{\text{q}}{\text{= c. 88}} \)

Gabriel Lubell

NB: All staccato eighth and sixteenth notes should be equally very short regardless of indicated duration.
Jim, Jimi, and James
Jim, Jimi, and James
*Alternate between harmonics. Fingering suggestions in preface.
Jim, Jimi, and James
Jim, Jimi, and James

Tranquillo \( \dot{=} \text{c. 60} \)

\( \text{rit.} \)

\( \text{straight mute; legato} \)

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Jim, Jimi, and James

Ob
A. Sx.
B. Cl.
C Tpt.
Tbn.
Fl.
Bb Cl.
Bsn.
Hn.
Tuba

Pho

E. Bass

D. S.

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
Jim, Jimi, and James
Jim, Jimi, and James
NB: precise metric alignment of the short figures that occur between measures 126 and 134 is not a strict necessity. Though each should be played as written, the figures need not begin at exactly the indicated subdivision of the measure.
Jim, Jimi, and James
Jim, Jimi, and James
Jim, Jimi, and James
Jim, Jimi, and James
Jim, Jimi, and James
Jim, Jimi, and James

Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
D. S.
E. Bass

A. Sax.
B. Cl.
Cl.
C. Tpt.

Fl.
Bn.
Bsn.

Hn.

Tuba

Pno.