

**THEMATIC INTERCONNECTIVITY
AS AN INNATE MUSICAL QUALITY:
AN INVESTIGATION OF JANDEK'S "EUROPEAN JEWEL" GUITAR RIFFS**

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Abstract

This dissertation is divided into two main areas. The first of these explores Jandek-related discourse and contextualizes the project. Also discussed is the interconnectivity that runs through the project through the self-citation of various lyrical, visual, and musical themes. The second main component of this dissertation explores one of these musical themes in detail: the guitar riffs heard in the “European Jewel” song-set and the transmigration/migration of the riff material used in the song to other non-“European Jewel” tracks.

Jandek is often described in related discourse as an “outsider musician.” A significant point of discussion in the first area of this dissertation is the outsider music genre as it relates to Jandek. In part, this dissertation responds to an article by Martin James and Mitzi Waltz which was printed in the periodical *Popular Music* where it was suggested that the marketing of a musician as an outsider risks diminishing the “innate qualities” of the so-called outsider musicians’ works.¹ While the outsider label is in itself problematic—this is discussed at length in Chapter Two—the analysis which comprises the second half of this dissertation delves into self-citation and thematic interconnection as innate qualities within the project.

Explored at length in this dissertation are the guitar riffs of the Jandek song “European Jewel,” the closing track appearing on the artist’s debut album, *Ready for the House* (1978). The riffs are heard 37 times over the course of five different versions of the song. Elements of the riffs also appear in tracks that are not labeled as “European Jewel” variants. A larger structural form in which the song-set is situated has been observed. When heard outside of the “European Jewel” song-set the riffs appear in fragmented form. Continued use of the “European Jewel” riff

¹ Martin James and Mitzi Waltz, “The (Re)marketing of Disability in Pop: Ian Curtis and Joy Division,” *Popular Music* 28/3 (2009): 378.

material lasts until the album *One Foot in the North* (1991). Much attention has been given to the interconnection between certain visual and lyrical ideas present in the project by Jandek fans; however, Jandek has not been investigated at any great length in music scholarship, popular or otherwise. In part, this investigation contributes to the breadth of popular music scholarship by exploring this underrepresented act. It also delves into the sonic qualities which are intrinsic to Jandek. This type of sonic analysis is performed in order to separate Jandek's sonic qualities from non-sonic discussions of the project. Finally, this dissertation poses the question of whether or not these qualities are of value to fans and scholars.

To Richard, for bringing me outside

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Preface

I returned to school with the intention of delving into the music of Robert Schumann, and was fascinated by the connection between his biography and his musical works. Specifically, I was interested in the possible reflections of the composer's mood states through sound. Before classes commenced I met informally with a faculty member who counseled me on my proposed direction of study. During this encounter I was encouraged to discontinue this line of research, to 'get it out of my system in a term paper,' and to find another music-related topic to pursue while at school. Why was I encouraged to jump ship? To begin, much work had already been done on Schumann. In order for me to add to the existing literature I would need access to myriad documents, many of which would be overseas. Also, most of this information would be in German, a language in which I lacked fluency. After limited reflection I heeded the advice and squeezed my inquiry into the confines of a short term paper write-up.

In my first year of study, while exploring a variety of research topics, I also continued to work on creative projects. One of these included writing and co-directing a video with my long-time collaborator Gabrielle Gillespie. After the project was completed it was submitted to all suitable film and video festivals. About one month after a particular submission I received a phone call from Glasgow notifying me that the video would be receiving an award as part of the Scottish Mental Health Arts and Film Festival. Arrangements were made to obtain passports and fly out on relatively short notice. Contributing to the stigma-busting event was an enriching experience all around; however, there was one film, Nick Higgins' jury-award-winning piece *Hidden Gifts* (2004), which resonated with me for some time afterward. The film was about the life and artistic works of the late Scottish artist Angus McPhee. The artist had spent his final decades as a mental hospital inpatient, weaving and braiding grasses found on the facility's sprawling grounds into works of art. Since his death, interest in McPhee's art—considered by

some to be ‘art extraordinaire’—has gained momentum. In retrospect, watching the film and attending the screening was probably my first taste of “outsider art,” a term I was not aware of at the time. The label was never used in connection with McPhee’s work at the screening, nor was it used elsewhere in the festival’s literature to my knowledge. It has, however, been used to categorize McPhee’s art since that time.

It was during the year of our visit to Edinburgh that my spouse, Richard Benedict, began streaming content from independent radio stations online. Regular airplay was given to WFMU, a well established ‘free-form’ station broadcasting from Jersey City to surrounding areas including Manhattan. Receiving significant in-house airplay was the show “Incorrect Music,” hosted by Irwin Chusid and Michelle Boulé. Much of the music aired would likely have been unmarketable en-masse because of its idiosyncrasies. What made this music unmarketable? Arrhythmic performances, out-of-sync instrumentalists, and atypical lyrical subject matter were some of the factors. Some of what was played was created with the intention of reaching wider audiences, while other material featured on the show was not created with that intention. A good deal of what was played was raw, candid, and/or sincere to a fault. These were factors which contributed to its authenticity; the music was coming directly from the source (its makers), and was channeled through recording and broadcasting equipment alone, bypassing the mainstream media. Admittedly, sometimes the music prompted laughter on my part. This response was shared by the hosts of the show. For awhile, I appreciated the show for its novelty value. It was found sonic treasure. After consecutive listenings though, the humour behind the hosts’ banter wore thin. Subtle pokes and jabs were concealed by laughs. All was in good fun though; Chusid

defended outsider music and the way in which it was presented. He too was an outsider, after all.²

The first three years of “Incorrect Music,” which ran from 1997-2002, led up to the publication of Chusid’s book *Songs in the Key of Z: The Curious Universe of Outsider Music* (2000). Many of the musicians who were featured in the book had also received regular airplay on the show. Some developed names for themselves because of this exposure.³ Chusid’s book, while amusing and interesting at times much like his radio show, was questionable in its approach to some of the artists featured in it. This concern was echoed by a number of readers and reviewers. Some called it exploitative, comparing it to a circus “freak-show.”⁴ I cannot help but wonder if perhaps exposure for the artists—part of the impetus behind the book according to its author—could have been delivered differently. Indeed, in 2003 and 2007, a more tactful and respectful approach to some of the same material was taken in the 365 Days Project, spearheaded by Montreal musician Otis Fodder. While not categorically ‘outsider,’ the 365 Days Project was a collaboration whereby contributors sent in sonically obscure finds procured from boxes of cassettes found on neighbours’ lawns, thrift shop back bins, dusty record stacks of community radio stations, and other off-the-beaten path places. Recordings submitted for the 365 Days Project were compiled and a song, segment, or album was assigned to each day of the two

² Chusid, interview with Richard Metzger on DisinfoTV, <http://www.youtube.com/watch?v=TfcLKB2MpOc> (accessed September 30, 2013).

³ J. Flinn Akroyd, “Psalms in the Key of Z: Irwin Chusid on Outsider Music,” interview with Jody Franklyn and Irwin Chusid, *Mungbeing*, June 2005, http://www.mungbeing.com/issue_2.html?page=42&full_article=yes, (accessed October 22, 2013).

⁴ Unknown author, segment from a review of *Songs in the Key of Z* appearing on the website for *Songs in the Key of Z*, <http://www.keyofz.com/quotes.htm> (accessed September 30, 2013); J. Flinn Akroyd, interview with Chusid in *Mungbeing*.

calendar years in which the project ran.⁵ As a fixture in the world of the musically wild and woolly, Chusid was a contributor to the project.

My interest in Jandek (the focus of the dissertation which will follow this Preface) was piqued after reading about the project/musician/artist in *The Key of Z*. The Jandek chapter, much like “Incorrect Music,” was outrageous, sensationalistic, and verged on ludicrous. It was also humourous. Of course Jandek, whose first album was released in 1978, had been around long before *The Key of Z*. In the decades before *The Key of Z* word about Jandek wormed its way through underground channels. These included community and college radio stations, record stores specializing in the musically obscure, and publications such as *Op Magazine* (and its later offshoots *Option* and *Sound Choice*). *Op*, in particular, was a repository of information on late 1970s (sometimes earlier) and early-mid 1980s DIY projects. Acts like Jandek or The Shaggs (both are featured in *The Key of Z*) received press in these publications, though The Shaggs predated Jandek by a decade. Occasionally, Jandek was mentioned in more mainstream independent popular music literature as well. Articles which referred to Jandek appeared from time to time in *Spin Magazine* during the 1980s and 1990s, for example. In these earlier publications nary a word was written about outsider music. After all, the label was not used at the time. Today, reviews, concert announcements, and websites such as Wikipedia, more often than not describe Jandek as an outsider musician. Why did the outsider label stick with Jandek? Is it an accurate descriptor? What are the qualities which make Jandek an outsider musician? Should we care?

⁵The 365 Days Project is hosted jointly by Ubuweb.com and WFMU. Links to all of the recordings featured are found at <http://www.ubu.com/outsidere/365/index.shtml> (accessed September 18, 2013).

Chapter One: Introduction

1.1 Intent and Rationale

This dissertation examines Jandek's "European Jewel" guitar riff, the two subtypes of the riff phrase, and the transmigration of the riff and its gestures to other songs in Jandek's oeuvre. The pervasiveness of "European Jewel" and the use of its riff fragments elsewhere points to thematic interconnectivity/self-citation within the project. The interconnectivity of multiple visual, lyrical, and sonic elements is an innate feature of Jandek's art. While it has been acknowledged by fan-scholars that interconnected lyrical and visual themes characterizes Jandek's work, more formal analytical study of the way in which these themes are connected has not been performed. This dissertation functions to mitigate the dearth of information on Jandek in popular music scholarship.

A cursory Internet search of Jandek will reveal that he is frequently described as an "outsider musician." The label loosely refers to those who make or have made music from the margins of society, as outsiders. It also applies to those who make music which is of questionable aesthetic value regardless of their 'place' in society as musical outsiders. In some cases both factors are present. The outsider music term, while in and of itself questionable (see Chapter Two), stems in part from what is called outsider art, *art brut*, *art extraordinaire*, or naive art. Historically, the category referred to art made by mental hospital inpatients, but this was broadened to include a wide range of other artistic endeavors which do not conform to aesthetic norms.

The first collection and analysis of works of this nature was performed by psychiatrist and trained art historian Hanz Prinzhorn, who took an interest in the works as pieces of art rather than simply the products of pathology. Prinzhorn clearly saw artistic value in the works of his

patients; this is reflected in his analytical publication, *Bilderei der Geisteskranken* (translated to *Artistry of the Mentally Ill*). During the Nazi years, some of Prinzhorn's collection was displayed as "Degenerate Art" and was destroyed alongside the works of avant-gardists whose own artistic creations in some cases resembled those of the mental hospital inpatients. In many cases, not only was the art destroyed but its creators were murdered by the Nazi Party. Prinzhorn sought to document and inject more than just passing novelty value in the artistic creations of his patients. Though in today's modern western times we are not currently under such extremely oppressive art-controlling regimes, these events of the not-so-distant past serve as a reminder of the potential risks involved with art-making.

My investigation into Jandek was prompted in part by an article by scholars Martin James and Mitzi Waltz, "Remarketing Disability in Pop: Ian Curtis and Joy Division," which appeared in the "Disability Issue" of *Popular Music* (2009). The article—primarily about Ian Curtis of the band Joy Division—explores the impact of Curtis' struggle with epilepsy on the band and the marketing of Curtis's disability as an authenticity selling point. The authors also write at some length (though not excessively, and somewhat erroneously as is discussed in Chapter Two) about outsider music. The short publication marked the first significant discussion of outsider music in scholarly discourse, though the term was used in connection with its historical precedent *art brut* in Paul Hegarty's *Noise/Music: A History* (2007) as well.⁶ In Waltz and James' article the idea is posed that marketing musicians as outsiders runs the risk of detracting from the "innate qualities" of the so-called outsiders' music.⁷ In the article, the subject of innate qualities is brought to attention though it is not followed up. Yet, how can we discuss whether or not the outsider label is a possible distraction from certain qualities if we do not know what these qualities might be or

⁶ Paul Hegarty, *Noise/Music: A History* (New York: The Continuum International Publishing Group Inc, 2007), 30.

⁷ Martin James and Mitzi Waltz, "The (Re)marketing of Disability in Pop: Ian Curtis and Joy Division," *Popular Music* 28/3 (2009): 378.

how one can go about investigating them? In this respect, this dissertation bridges this gap by discussing the sonic (and other) qualities of Jandek's music, a well documented outsider musician. What is presented in Chapters Four through Eight of this dissertation is in response to Waltz and James' suggestion. These analysis chapters provide an investigation into some of the innate qualities present in Jandek's music. Whether or not we as listeners choose to see value in these qualities is subject to personal opinion and societal influence.

1.2 Summary of Chapters

The present chapter outlines the main areas of discussion which comprise this dissertation. Also included is an exploration of the differences between knowledge gleaned through metatextual and metacontextual means. This seeming division in approaches to popular music understanding is pertinent to this dissertation as both of these methods are used in this dissertation. The insider/outsider dynamic of the researcher is also addressed, as is the concept of objectivity as it pertains to music research. At the end of this chapter I describe my involvement with the Jandek product as a performer and concert organizer. The experiences I have had have informed the direction taken in this dissertation.

Chapter Two delves into the history of Jandek as an artistic endeavor initiated and managed by Sterling Smith, the sole proprietor of Corwood Industries. Corwood Industries is the independent record company which produces and releases Jandek recordings exclusively. Smith, Jandek, and Corwood are (to an extent) used interchangeably though there are some distinctions between the three monikers. This is further explored in Chapter Two. The second chapter also provides an overview of Jandek's recordings; these are investigated in more detail in subsequent chapters as well. The reader will find an overview of selected literature—both printed and Internet-based—which pertains to Jandek. While a small amount of the printed literature

explored in this dissertation is scholarly in nature, much of that which is included is drawn from non-scholarly sources such as fanzines. Some mainstream magazines are also investigated. Internet discourse is discussed, as is the representation of the project through documentary film. Though in Chapter Two I briefly explore some of the narrative elements which run through the project, these interconnected themes are discussed more fully in Chapters Three and beyond. A significant point of investigation in Chapter Two—though it is mentioned in the current chapter as well—is that of outsider music, a label which has been affixed to Jandek over the past decade.

Chapter Three, introduced with a discussion of Manny Farber’s concept of “termite art,” investigates the various interconnected themes which weave through the project. The chapter is organized into subsections where lyric, visual, and musical themes are respectively explored. While Chapter Two contextualizes Jandek, Chapter Three investigates some of the intrinsic qualities of the project. The chapter is accompanied by a chart, Appendix A, which is found at the end of this dissertation. This table maps out Jandek’s interconnected themes (those found in the lyrics, related images, and sonic elements) in detail, album by album.

Musical analysis of the “European Jewel” guitar riff comprises Chapters Four through Eight. These chapters regard the transformation of the guitar riff’s two related subtypes. Statements of the riff first appear on Jandek’s debut *Ready for the House* (1978) on the track “European Jewel (Incomplete).” There are five different versions of the song “European Jewel” in Jandek’s oeuvre. In the opening pages of Chapter Four I discuss the general “European Jewel” song structure, as it is heard within the song itself, and as it is expressed within the song-set as a whole. I discuss the structure of the song-set in terms of complete and incomplete versions of the song. Part of the content of Chapter Four is a discussion of the methodology employed for the

riff transcriptions. The last segment of the chapter commences the analysis of the song-set with a presentation of an analysis of the riff statements heard on “European Jewel (Incomplete).”

Chapter Five is comprised of an analysis of the riff segments of “European Jewel” from Jandek’s fourth album *Chair Beside a Window* (1982). While the first version of the song, discussed in the paragraph above, is incomplete (not all verses are heard and the song is cut short abruptly before its natural conclusion), the second version of the song begins mid-guitar strum at the verse which is cut short on the debut. This second version completes the first iteration of the song, though in a sense the song as a stand-alone piece is also incomplete. The riff statements heard on the track are stylistically different from playing on albums released prior to *Chair Beside a Window*. This is discussed in some detail in Chapter Five. The version of “European Jewel” heard on *Chair Beside a Window* is the first band version of the song; “European Jewel (Incomplete)” is for solo electric guitar and voice whereas the second version of “European Jewel” is performed by a four-piece band.

Chapter Six investigates the third song of the set, “European Jewel 613,” from the album *The Rocks Crumble* (1983). It is the first of three consecutive versions of the song heard on the release. Resembling “European Jewel (Incomplete),” it is likewise for solo guitar and voice. Riff segments are also treated similarly to those on “European Jewel (Incomplete).” In these respects, “European Jewel 613” closely resembles the first version of the song. The track, however, *is* complete. It is the first version of the song which has both clean beginnings and endings, and unlike the two previous songs in the set, all verses are present.

Chapter Seven is an analysis of “European Jewel II.” Also from *The Rocks Crumble*, this is yet again another incomplete version of the song. It is also the only instance where the lyrics of “European Jewel” are altered, albeit the lyrics are only changed slightly. It is another band

performance in the song-set and appears to be played by a three piece band. However, all tracks have likely been performed by Smith; the song is one of many implementing the technique of overdubbing. The guitar playing in particular, unlike “European Jewel” from *Chair Beside a Window*, is similar in its treatment of the riff material to that of “European Jewel (Incomplete)” and “European Jewel 613.”

Chapter Eight concludes the analysis segment of this dissertation. Much of this chapter is devoted to “European Jewel 501,” the closing song of the “European Jewel” song-set. This version of the song is complete. All verses are heard and clean beginnings and endings are present. It is also a ‘band’ number. Overdubbing has once again likely been employed. While the first half of Chapter Eight contains the analysis of “European Jewel 501,” the second half of the chapter discusses the “European Jewel” riff heard in songs released after “European Jewel 501.” Fragments range from those which are nearly complete statements of the riff to those which contain only elements of the riff. While examination of the riffs within the song-set is of course self-limited to the set, the transmigration of the riff beyond the song-set illustrates the way in which musical themes are interconnected within the project.

Though the examination of the “European Jewel” riff demonstrates how musical gestures are often self-citational within Jandek, it is not the only example of gestural citation. Many of the interconnected facets of the project have narrative qualities to them; these are more apparent when themes are presented lyrically or visually. Beyond narration through thematic interconnection, themes are structurally organized. Though a large portion of this dissertation contains the analysis of “European Jewel” and its migrating guitar riff in order to reveal certain structures, I have also witnessed Smith’s aesthetic inclination towards structured form while aiding in the planning for a Jandek concert in which I also participated. The experiences of

preparing for the show illuminated my understanding of some of Jandek's aesthetic inclinations—those that are guided not only by narrative, but also by the integrity of musical structure and form.

1.3 Locating the Text, Locating the Researcher: Metatextual and Metacontextual Approaches to Knowledge

According to Bob Clarida and Philip Tagg, the predominant epistemological tendency in popular music scholarship is knowledge gleaned through *metacontextual discourse*.⁸ This knowledge is primarily rooted in the wide area of the social sciences (anthropology, sociology, and cultural studies) but extends beyond these fields to include knowledge attained through biomusicology, acoustics, business studies, and psychology, for example. According to the authors, the impetus behind the utilization of an approach which relies upon metacontextual discourse is to better understand “how musical practices relate to the culture and society that produces them and which they affect.”⁹ Tagg and Clarida differentiate the concept of metacontextual discourse with *metatextual discourse*, a term meant to encompass a variety of music-as-text based epistemological approaches.¹⁰ When acquiring knowledge in this manner, the researcher ferrets out musical structures rather than regarding the larger cultural picture in which the given music is situated. There are strong historical precedents which suggest that metatextual knowledge allows for solid objectivity, and is more “scientific” because of this objectivity.¹¹ The authors are critical of this approach, in part, because of its connection to the classist and capitalist tendencies behind *absolute music*.

Clarida and Tagg implement metatextual knowledge and situate it within a metacontextual

⁸ Bob Clarida and Philip Tagg, *Ten Little Tunes: Towards a Musicology of the Mass Media* (New York and Montreal: The Mass Media Music Scholars' Press, 2003), 10.

⁹ Clarida and Tagg, 10.

¹⁰ Clarida and Tagg, 9.

¹¹ This is discussed at length in Clarida and Tagg.

framework in order to illuminate musical signification and, in turn, meaning implied through musical gesture. The authors' conclusions, which are based on the two integrated epistemological modes, both address and challenge the "Great Epistemological Divide" of subjectivism and objectivism.¹² While in this dissertation I draw from both musical knowledge bases and situate Jandek within different cultural contexts, the goal of my work is not to suggest musical meanings which may be implicit within the "European Jewel" gesture. Instead, my approach addresses the question of artistic innateness through structure, and the question of cultural value which is ascribed to certain artistic endeavors.

1.4 Bridging the Gap Between Metatextual and Metacontextual Approaches: Music Analyses as Indicators of Social Meanings

Many studies which integrate both metatextual and metacontextual approaches are semiotic in nature. This approach is implemented in order to illustrate social meanings by way of sonic gestural signifiers. Tagg's work regarding the affective nature of specific sonic gestures has been continuous and consistent since his seminal *50 Seconds of Television Music: Toward the Analysis of Affect in Popular Music* (1979), a study of the title music for the popular television show *Kojak*. Much of Tagg's analysis of this music consists of isolating *musemes*,¹³ *museme stacks* (individual musemes heard simultaneously), and *museme chains* (different musemes heard one after the other). In his work, Tagg illustrates how certain sonic gestures act in dialog with non-Kojak gestures found in other pieces of music. These comparable gestures are extracted from various canons. Specific treatments in jazz song, other title music for films, and works from the Western Art Music (WAM) canon are used as examples. Connected intertextually, Tagg depicts meanings as re-establishing themselves with each repetition, although they are also

¹² Clarida and Tagg, 27.

¹³ A *museme* is the minutest element of sonic expression. *Musemes* cannot be broken down into smaller units.

nuanced within each specific context/iteration. Ultimately, this chain of similar sonic gestures links to the affective origins of other gestures embedded in our cultural fingerprints. Tagg uses the term “hermeneutic intuition”¹⁴ to describe how interpretations of codified messages are read. Also acknowledged is the balancing effect made by the documented observations of other listeners, something which is used to verify Tagg’s interpretations. In his dissertation, Tagg notes that the *Kojak* television series has been available around the globe. Because of the cultural specificity of musical affect, certain gestures presumably hold very different associations for listeners from non-North American cultures—and to a lesser extent they do so even for listeners participating in the ‘same’ culture. Microscopic attention to minute but deemed significant detail is ubiquitously evident in Tagg’s work.

Allan Moore’s “What Story Should a History of Popular Music Tell?” is another metatextually-centered study, which bridges the divide between music-as-text analysis and cultural understanding. In Moore’s article, which appeared in the journal *Popular Music History* (2006), Moore traces the I-vi-IV-V harmonic progression from the days of Tin Pan Alley up until more recent times. He finishes the analysis with a more current example from the band Green Day to explore the idea of narrative which is signified through harmonic progression. Moore illustrates how the progression’s implied meanings change depending on the context in which it is presented. For example, the irony of the harmonic progression’s relationship to its innocent past is alluded to in Frankie Lymon and the Teenagers’ recording 1957 “I’m Not a Juvenile Delinquent.” According to Moore, the pattern’s meaning undergoes constant transformation through its continual reference to other previous pieces utilizing the same pattern, whether or not the artist/band that is using the progressions is aware of these connections. Moore also discusses

¹⁴ Philip Tagg, *Kojak: 50 Seconds of Television Music: Towards the Analysis of Affect in Popular Music*, 2nd edition (New York: Mass Media Music Scholar’s Press, 2000 (originally published in 1979)), 111.

how the progression signifies naïve love and evokes a bygone era. His essay demonstrates how changes in signification occur with successive versions of the same musical gesture through intertextual dialog.

Barbara Bradby's and Brian Torode's "Pity Peggy Sue," (2000) is another exploration rooted in the signification of sonic meaning through musical gesture. The article is in part a rejoinder to David Laing's previous interpretation of the Buddy Holly 1957 hit "Peggy Sue," in which Laing renders the vocal delivery as meaningless in terms of emotional significance—Laing reads the song's potential sentimentality as interrupted by Holly's extensive use of vocal effects. (Is there not meaning implied through the process of interrupting sentimentality?) Conversely, Bradby and Torode address the sonic elements in Holly's performance thereby illustrating the emotional significance beyond that implicit solely in the lyrics. The authors investigate the interaction between Holly's vocal delivery and the sung text; particularly Holly's falsetto, seen as evoking the "unbroken voice of an adolescent boy,"¹⁵ and the pronunciation of the love interest's name as "P-heggy," mimicking Peggy's crying. They also contest Laing's claim that Holly's rhythms are "autonomous from the explicit representation of feelings."¹⁶ Rather, Bradby and Torode delineate how the rhythmic delivery represents the emotions of the singer onomatopoeically. Both Laing's and Bradby and Torode's exegeses demonstrate that multiple readings of the same work can occur. While this may seem obvious, it should be questioned as to whether all readings should be considered equally valid and whether an 'anything goes' approach is pertinent in the case of all popular works.

Gestural analysis for the purpose of arriving at musical meaning is likely the most common arena in which metatextual knowledge is drawn upon with regards to popular music

¹⁵ Barbara Bradby and Brian Torode, "Pity Peggy Sue," in *Reading Pop: Approaches to Textual Analysis in Popular Music*, ed. Richard Middleton, (Oxford: Oxford University Press, 2000). 211.

¹⁶ Bradby and Torode, 223.

studies. Rob Bowman, for instance, sees performance practice as an indicator of musical meaning in a larger context. In his essay “The Determining Role of Performance in the Articulation of Meaning: The Case of ‘Try a Little Tenderness,’” (2003) Bowman discusses differences between notable recordings of the Tin Pan Alley standard by Otis Redding, Aretha Franklin, Sam Cooke and Bing Crosby. While much of the analysis concerns sonic elements, Bowman also recognizes that a number of these elements function as extramusical signifiers:

Bing Crosby, operating within what is in many senses a bel canto aesthetic, exhibits little playful voicedness, timbre or dynamic variation in his 1933 recording. He predominantly sings in a wide-open voice typical of crooners of the era, employs a light vibrato on held notes, and completely avoids all traces of sibilance on words such as ‘possess’ and ‘tenderness.’ The net effect conveys a sense of effortlessness which, in turn, can be read/interpreted as conveying emotional distance or non-engagement with the subject matter at hand.¹⁷

While Bowman emphasizes the interaction of the text and its delivery, he also draws upon elements of the musical accompaniment which support the affect of the vocal delivery. The text/accompaniment dynamic is investigated through analysis of the density/intensity of sound and overall dynamic levels. For example, in the Redding version, Bowman notes that the increase in density and dynamics in the instrumental parts matches Redding’s “intensity of

¹⁷ Rob Bowman, “The Determining Role of Performance in the Articulation of Meaning: The Case of ‘Try a Little Tenderness,’” in *Analyzing Popular Music*, ed. Allan Moore (Cambridge, New York: Cambridge University Press, 2003), 115.

rasp.”¹⁸ The affect presented in Redding’s performance is thus different than that of Crosby’s despite the similarities in the lyrics to the song.

Bowman borrows Christopher Small’s concept of ‘*musicking*’ to elucidate connections between sounds that are heard and social meanings that are conveyed:

Musical forms, techniques and performance style reflect and, in turn, influence the ways in which people view themselves and their relationships to the world. Music is very important in providing individuals and groups with a sense of identity. In essence, Small theorizes that in the process of musicking all participants are unconsciously doing three things. Firstly, they are exploring, affirming and celebrating a sense of identity. Secondly, they are taking part in an ideal society that has been brought into existence for the duration of the performance. Finally, they are modeling in the actual sounds of the music the relationships of their ideal society.¹⁹

In the work, Bowman illustrates ‘Northern’ and ‘Southern’ aesthetic values by contrasting the Redding and Crosby recordings. Crosby’s ‘Northern’ performance is a realization of the song which exemplifies print-class and urban sensibilities, while Redding’s ‘Southern’ version is an improvisatory interpretation illustrating the contrast between ‘product’ and ‘process.’

While in the case of Bowman’s article, some readings of the song are substantiated by interviews with Redding’s manager, one of the ongoing issues of semiotic interpretations such as Moore’s and to a lesser extent Tagg’s is the lack of substantiation through cultural observation.

¹⁸ Bowman, 122.

¹⁹ Bowman, 126.

Much of Tagg's work, for example, though sophisticated, remains speculative. Is it even possible to substantiate whether or not *Kojak's* audiences had derived such meanings from the 60 seconds of title music? Perhaps this music was simply a 60 second reminder of the show which was to follow, time which granted the viewer an extra minute in which to procure a beverage or some snack-food. While the studies above, to differing extents, address the epistemological divide by broadening their analysis to *proposed* cultural contexts via meaning, others have rooted their work purely in metacontextual discourse at the expense of musical knowledge. Because of the strong tendency for researchers who draw from metacontextual knowledge to read cultures rather than the music which is central to the culture, I will sometimes refer to this as the cultural-as-text approach.

Below, I overview several ethnomusicological/ethnographic studies which are often cited as foundational works in the area of popular music ethnography. Following this, I discuss the concept of self- or- auto-ethnography as an epistemological practice. Lastly, I discuss my own experiences with the Jandek project. These experiences have greatly informed the direction of my research and the trajectory of this dissertation and in this respect they comprise significant aspects of my method. Because of the fact that some experiences in particular have affected the way in which my research has proceeded, to omit them from this dissertation would be to not acknowledge a significant aspect of my process.

1.5 A Brief Survey of Popular Music Ethnographies and Auto-Ethnographies

While the studies explored above address the social meanings of musical gestures, a significant omission from such studies (with few exceptions), is the substantiation of claims through participant observation. On a contrasting note, most popular music ethnographies by and large avoid the music itself and instead favour cultural readings over musical readings.

One could imagine that this is largely due (on both accounts) to the differing knowledge bases of researchers. Perhaps the scope required for an undertaking of both gestural analysis and the effect of those gestures on listening audiences would be too large. I suspect that the reason for the disconnect is multifactorial. However, what values can be found in popular music ethnography? Often cited are works by Sarah Cohen (*Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles* (1993)), and Ruth Finnegan (*The Hidden Musicians* (1989)). Cohen's words, appearing below, illustrate the ingrained divide between the culture-as-text approach in comparison to the music-as-text approach. Her words serve to bolster the use of the former in that it highlights the importance of music within the lives of its consumers:

The focus upon people and their musical practices and processes rather than upon structures, texts or products, illuminates the ways in which music is used and the important role that it plays in everyday life and in society generally.²⁰

Finnegan's and Cohen's respective research (along with that of many others) illustrates the various roles that members of the musical community (performers, listeners, etc.) play in the construction of social meanings. Like other culture-as-text examples, however, beyond brief discussions of genre they by and large do not acknowledge the sonic materials which provide the spark for these meanings. They instead circle around perhaps what is the primary meaning-generating factor—the music. Some popular music studies that use a primarily ethnographic approach do broach the topic of qualities inherent in music, though these are few and far

²⁰ Sara Cohen, *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*, (Vermont: Ashgate Press, 2007), 127.

between. Perhaps inching closer to such an investigation is Daniel Cavicchi's 1998 study on fandom *Tramps Like Us: Music and Meaning Among Springsteen Fans*. In this case, while Cavicchi himself avoids 'the music,' it is acknowledged by fans.

Cavicchi roots his research in the tradition of "native anthropology"²¹ where researchers are members of a culture rather than cultural onlookers. This renders these researchers as *insiders*, something which rings the alarm bells of those interested in protecting the highly valued concept of objectivity. As a self-admitted Springsteen fan, Cavicchi is well aware of the risks involved with his 'insider' status. To mitigate the potential loss of objectivity he argues that his specialized knowledge regarding cultural theory has aided his ability to "understand fandom" in a way most fans would not.²² Cavicchi perceives that his scholar-fan status pushes him away from the figurative location of the average fan and he gives the impression that although he is a fan of Springsteen, he is not of the same ilk as other Springsteen enthusiasts and is therefore more objective.

In Cavicchi's case the separation of the researcher from others in the fan community appears to be the justification for what could potentially be absent objectivity. And indeed, the separation of the researcher from other fans has been used as a justification for other 'native anthropological'-type studies in the past. We see in the early example by Sue Wise, "Sexing Elvis," (1984) that the author sees herself as outside the typical fan demographic despite being an Elvis fan; she also identifies as being both a feminist and a lesbian. Wise's investigation differs from Cavicchi's in that she essentially reads herself as a text throughout the article. It is likely that Wise was well aware that her 'personal journal' approach was as much a commentary on the 'masculine' analytical approach to music, as it was an article on her status as an Elvis fan.

²¹ Daniel Cavicchi, *Tramps Like Us: Music and Meaning Among Springsteen Fans*, (New York: Oxford University Press, 1998), 10.

²² Cavicchi, 11.

Because of her highly personal approach it is not difficult to find methodological fault in Wise's short article, particularly if we accept that the 'masculine' value of objectivity through analysis is the preferred mode of understanding music. The lack of objectivity, abandoned in favour of personal insight, is obvious. This type of self-as-text approach, also dubbed auto- or self-ethnographic, has received both defense and scrutiny since the time of Wise's article. On the side of defense, one validation of such an approach comes from the postmodern psychoanalytical Lacanian perspective of Barry Shank, an Austin, Texas indie music scene specialist. Similar in some respects to Wise in its no-excuses-needed use of reading the self as text, Shank postulates that ethnography itself is a cultural practice, therefore rendering it non-neutral from the onset:

... no cultural description can be neutral. Every representation is drawn from a particular limited perspective which produces its own effects. Yet all cultural practice, not only ethnography, consists of such actions—speech acts, performances, material constructions—each of which spins new connections among already existing threads within a cultural web, changing not only the shape of the web, but the direction, the meaning, the value, of the threads. Ethnography is simply another cultural practice, a writing that originates from somewhere between literature and social sciences.²³

The approach taken to Jandek in this dissertation is rooted in culture-as-text, self-as-text, and music-as-text approaches. Some source material includes interviews (written and recorded) with those who have been involved with Jandek in various ways. Additionally, I have consulted personal collections, online sources, journals, magazines, and monographs for the purpose of

²³ Barry Shank, *Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas*, (Hanover and London: Wesleyan University Press, 1994), xi-xii.

contextualizing Jandek. In the pages below, I discuss some of my own experiences. A great deal of my knowledge on Jandek has been gleaned through the recordings themselves, particularly the visual, lyrical, and sonic contents found therein.

Through the utilization of music-as-text knowledge I have arrived at conclusions about Jandek's music that I would not have otherwise realized had I used either an exclusively culture-as-text, or self-as-text approach. That said, it was by evaluating the various modes of discourse—written and recorded interviews and self-reflection, printed and online literature, and informal conversations with fans—that I was given direction as to where to begin looking for the “innate qualities” of Jandek. Whether these qualities resulted from Smith's methods of pre-composition, improvisation or a combination of these two methods would have been impossible to determine had it not been for my experiences as a collaborative member of Jandek. In the paragraphs below I outline my auto-ethnography, one which has ultimately led to a deeper understanding of the architectural qualities which guide the project.

1.6 Self-As-Text: An Auto-Ethnographic Account

In the pages below, and in some of the subsequent chapters of this dissertation, the reader will observe that I frequently personify Corwood Industries. This decision was made in order to respect the wishes of Corwood Industries as a participant in my research. Further, up until the spring of 2013, all correspondence –telephone, mail, and in-person—had been between Corwood Industries or simply Corwood (but not Jandek or Smith) and myself. On several occasions I was encouraged by my supervisory committee members to see if Corwood Industries/Sterling Smith/Jandek would be amenable to an interview (Smith has, in the past, been resistant to interviews). One objective of the potential discussion would be to glean on-the-record insight concerning the aesthetic forces driving the Jandek project. I was also interested in the timeline of

the performances featured on the recordings. Once my dissertation had begun to take a more definitive direction, I proposed the idea of on-the-record questions to Corwood Industries.²⁴ Corwood was amenable to the idea and agreed to meet with me after a Jandek show that I had planned on attending in Cleveland, Ohio in August of 2011 at the Beachland Ballroom. We met in the greenroom after the show. I was equipped with a recording device, interview questions, ethics protocol paperwork, and a host of forms that required Corwood's signature but were unrelated to my doctoral work.²⁵

It would seem that I had misunderstood the nature of the meeting in Cleveland. I had understood it that Corwood was willing to either participate in an on-the-record in-person interview, or at least that an arrangement would be made at the time for in-person or over-the-telephone questions. That I had misunderstood the idea of "questions" made itself clear while standing awkwardly in the six by ten foot graffiti-filled room. Intuitively, I sensed Corwood's apprehension. And so I gave him an 'out:' if it was preferred he could look over the material before committing, adding that if it was more suitable, the questions could be answered in writing. Corwood agreed to answering questions in writing and I ended up leaving with the various forms and question sheets in his hands. After our conversation, Corwood directed me to other people that I 'might be interested in talking to' and the conversation ended. I was not surprised about leaving 'empty-handed' that evening but was disappointed all the same. I

²⁴ For this discussion it was my obligation as a researcher to fulfill the protocol laid out by the Research Ethics Council at York University. It was made clear to me, while in conversation with Corwood Industries, that the required ethics forms would be signed by Corwood Industries. Though Sterling Smith is the sole proprietor of Corwood Industries all information obtained from this written interview will reference Corwood Industries as the respondent rather than Smith. See Chapter Two for a more thorough discussion of the distinctions between Corwood Industries, Smith, and Jandek.

²⁵ These forms were related to a publication I was preparing at the time. See bibliographical entry for Nicole Marchesseau, "Ready for the House, Jandek's Inert Unveiling" in *Please Allow Me to Introduce Myself: Essays on Debut Albums*, George Plasketes, ed. (Burlington, VT: Ashgate Press, 2013).

realized that I had likely either overwhelmed Corwood with paperwork, had not timed the course of events correctly, or that I had misread aspects of the situation.

Part of what I had discussed beforehand with Corwood related to a chapter I was preparing on Jandek's debut album, *Ready for the House* (1978). Written "permission of use forms"—those related to the Ashgate publication—were mailed to me shortly after the Cleveland show. Also with this package came corrections to erroneously transcribed lyrics (lyrics were originally posted on Seth Tisue's "Guide to Jandek" website (see Chapter Two) that were to be printed in the Ashgate chapter. I did not receive anything with regards to the ethics forms or the now-"written interview," but assumed those documents would follow. When I had not received anything after another several weeks, I followed up with Corwood by telephone. It was my understanding that the questions and forms had been misplaced on his end. They were sent out once again. In December of 2011, I finally heard back from Corwood. There were some concerns regarding the documents. These concerns were addressed over the telephone.

Later that month (December 2011), I received the two pages of questions back along with the accompanying ethics forms from Corwood. Though two of the questions related to chronology were left blank, several responses stood out as being more revealing. One answer was to the query, "What effect do Jandek's guitar tunings have on the mood of a song?" to which Corwood replied, "Disjuncture [sic]."²⁶ The second answer of interest was regarding Corwood's perception of the motivations of Jandek's audiences. I posed, "Why do you think people listen to Jandek?" He responded, "To go somewhere they haven't been, psychic comoraderie [sic]." Corwood's answers to other questions were equally as minimal if not more so. They consisted of single words, sentences, or sentence fragments. Had questions

²⁶ Corwood Industries, written interview with the author, Dec. 2011.

been asked in person or over the telephone perhaps the responses would have been more extensive or revealing. But Corwood would have broken the literal silence on Jandek, something which he had gone to great lengths to protect at the time.

The process of obtaining answers to the two pages of questions was lengthy and required much persistence on my end. It was a process which had taken years. Corwood, while cordial, was also nearly impenetrable. When a query of a second round of on-the-record questions was posed by one dissertation committee member, I considered the responses to my first set of questions and what had led up to obtaining them and decided to forgo another attempt. Part of my decision not to initiate formal contact a second time was guided by the fact that I could, to an extent, instead draw from my experiences with the project as a contributor to a similar end. That a significant number of elements of the Jandek project were structured and carefully prepared was something I bore witness to and participated in as a Jandek concert organizer and artistic contributor. Another set of questions and the follow-up required in order to obtain what would likely only be minimal response was not necessary to verify this.

1.7 Early Correspondence

Correspondence with Corwood Industries began in early 2009. I had borrowed five Jandek CDs from the Sound and Moving Image Library at York University for an outsider music essay I was preparing as part of my doctoral coursework. One of the discs was accidentally damaged in an icy fall. When I inquired about the replacement cost of the disc I was given two options: pay the sixty dollar charge for the damaged item, or replace the disc independently and present the new copy to the library. I opted for the latter, knowing that the cost of Jandek CDs ordered directly from Corwood Industries was twenty discs at four

dollars each (or eight dollars apiece if ordering fewer than twenty). International shipping was included in the price at that time. The order to Corwood was sent. I requested a box of twenty CDs, to be mixed at Corwood's discretion. Attached to the cheque was a letter explaining that I was interested in researching Jandek further, and I mentioned the possibility of Jandek as a dissertation topic.

Two weeks later, I received a package from Corwood Industries containing 21 CDs and DVDs along with several other items of interest. The CDs were a comprehensive sample of Jandek's then over thirty years of releases. Several live albums along with 'studio' recordings were included. Three DVDs were also mailed though the cheque that I had sent had only been payment for single discs (Corwood's prices are higher for DVDs and multiple CD releases). A number of additional items were also in the box. One of these was a copy of a book published by the Douglas Hyde Gallery in Ireland where there had been an exhibit of cover art photographs used for Jandek albums and a live performance. Also in the box was a short note with the names of two individuals, Danen Jobe and Lars Iyer, and their corresponding mailing addresses. I initiated correspondence with both people.

1.8 The Ottawa Jandek Concert

After several months of correspondence between myself and Corwood and after being prompted by listening to *Helsinki Saturday* (2009)—a concert recording which featured Smith at the piano—I decided to inquire as to whether or not Corwood would be interested in a collaborative performance. My proposed concert would involve two pianos tuned a quarter-tone apart; the suggestion was that that I would play one piano while the “Representative from Corwood”²⁷

²⁷ The performer (Sterling Smith) is sometimes referred to as “The Representative from Corwood” in performance settings.

would play the other. Accompanying the letter was a CD which contained samples of my compositions and improvisations. I made it clear that I was living in Toronto but was willing to travel. Corwood was amenable to the idea. Though there were several communication-related and logistical issues which arose during the organizational process, the concert was eventually booked for October 3, 2010 at Carleton University's Loeb Building. A new player, percussionist and Carleton music faculty member Jesse Stewart, was added to the program. The concert was re-billed to feature two prepared pianos and percussion due to practical reasons involving the proposed detuning of one of the pianos.

The day before the performance Corwood, Stewart, and I convened at the Loeb Building for a sound check. The concert, though not amplified, was to be recorded. I arrived two hours prior to prepare the two pianos and to help Stewart to arrange the performance space.²⁸ Corwood arrived after the preparations were made and we each chose our pianos. After deciding upon the Bösendorfer, Corwood produced a graphic guide (without the use of conventional musical notation) of the different effects resulting from the preparation of the piano. He used this 'map' as an aid during the rehearsal/sound check. It was ensured that the instruments and recording apparatuses were positioned in such a way as to prevent bleed-through from one instrument's recording channel to the next. The format of the show was also decided: Corwood had specific ideas about the number of pieces that would be played along with the general form—this included tempo, length, and register—of each selection. Each piece would be improvised within the predetermined guidelines. Worth noting, the process was also collaborative. Corwood was open to input regarding the general structure of the concert. Some changes to what was originally proposed were made. These changes included a re-structuring of the order in which pieces were

²⁸ Various object (metal bolts, thinly folded pieces of paper, wedge-shaped erasers) were placed in between some of the strings of the instrument. Depending on the placement of these objects certain harmonics of the prepared strings were activated. Additionally, the timbral qualities of the affected notes were altered.

played according to register and ‘feel,’ which was dictated in part by the tempos and gestures used.

We reconvened the following day one hour before the performance in a classroom—our greenroom—across the hallway from the lecture hall/performance space. Stewart made several announcements before the show (that there was no flash photography permitted during the show, for example). The performance itself lasted over an hour. The format of the concert, though not entirely adhered to, was largely as it had been decided upon the previous day. The consensus among the performers was that the concert went well. The audience was fairly small with only forty members. Some of the attendees reviewed the show informally on the mailing list but these were the only reviews.

The experience of performing with Jandek allowed me to glean insight into Smith’s creative process. In particular, I was able to peer into the way in which Smith had predetermined the structure of the Ottawa performance. This, on a larger scale, informed my understanding of the project as one which was architecturally designed, albeit with a certain amount of latitude within the confines of structure. I was able to transfer knowledge gleaned through my interactions with Smith and Stewart as collaborators to my understanding of other parts of the project. Though my perspective on Jandek has been directly related to the process that was used for the performance itself, it has also been informed by interactions with Smith before and after the Ottawa event.

My interactions with Corwood have not always gone smoothly; however, I learned that persistence through undesirable circumstances had the potential to strengthen follow-through. In

retrospect, it was naïve of me to not think more thoroughly before contacting Corwood regarding a potential concert, particularly while working on my dissertation. As plans were altered, I became increasingly aware of the fact that if my relationship with Corwood as a performer/researcher were to sour, it could put my research at risk. Though initially the intent of this dissertation was to investigate the acoustic guitar tunings on the solo albums, after conducting both formal interviews and casual conversations, repeated listenings, and surveying various modes of related discourse, I have veered from that direction. What continues to consistently captivate me about the project, what keeps me returning to it as a source of fascination, is the narrative formed through the interconnectivity of themes and motives (see Appendix A). Indeed, the interconnectivity of Jandek's artistic elements, the way in which certain themes emerge, disappear, and re-appear years later, is what I have perceived to be at least one of the most significant aspects of the project.

Chapter Two: Jandek Overview

2.1 Contextualizing Jandek

Chapter Two provides an overview of Jandek which includes a brief history of the project,²⁹ reception of Jandek by reviewers and fans, and lastly, an examination of the “outsider” music genre. The specific lyrical/visual/musical continuities of Jandek, those which bring cohesion to the project, will be explored in more depth in Chapter Three. What is presented in this chapter is a map of Jandek charted from my vantage point as a researcher. Throughout the research process, my experiences have situated me at different cartographical points in relation to Jandek, both geographically and metaphorically. Though in Chapter One I presented some of my experiences with the project much of what is present in Chapter Two is based on the evaluation of printed (fanzines, monographs, for example) and online materials (such as Seth Tisue’s “Guide to Jandek” site³⁰).

2.2 Corwood Industries, Jandek, and Sterling Smith

Before there was Jandek, there was The Units. *Ready for the House*, the first and only album released by the artist/band The Units (which later became Jandek) was issued on vinyl in 1978. One thousand copies of the album were pressed. A significant number of the records were given away to college radio stations for promotional purposes by Corwood Industries, The Units’ record label and distribution channel.³¹ Few were sold.³² Not long after the release of *Ready for the House*, Corwood Industries received a cease and desist order from a Californian band using the same ‘Units’ (minus the “The”) moniker. According to a 1984 interview with Smith the new

²⁹ I sometimes refer to Jandek as a project as it is an accurate way of describing Jandek’s conceptual nature.

³⁰ Seth Tisue, “Guide to Jandek,” <http://tisue.net/jandek/>.

³¹ Phil Milstein reported that he received 50 copies of *Ready for the House* from Corwood Industries after his review in *Op* was published, for example.

³² Sterling Smith, interview with John Trubee, 1984 in Freidrichs and Fehler, *Jandek on Corwood* in “Special Features,” (Unicorn Stencil, 2004).

name Jandek was chosen while he was looking at a calendar opened to the month of January while talking to a man named Dekker (spelling unknown) on the telephone.³³ As Smith states in the interview, the name Jandek “seemed like something nobody else would pick.”³⁴ Smith did not encounter legal trouble with the name Jandek after the name change. All subsequent re-releases of the debut, along with all of Corwood Industries’ other recorded material, have been attributed to Jandek.³⁵

Jandek’s complete catalogue (minus the vinyl re-releases) is available through Corwood Industries by mail-order through a post office box in Houston, Texas. Other outlets such as the online distributor Aquarius Records and some independent record stores stock Jandek releases as well. Corwood, as the company is commonly referred to, exclusively produces and distributes Jandek recordings. Each album is assigned a catalogue number. These begin (seemingly arbitrarily) with 0739, *Ready for the House*. Jandek’s second album, *Six and Six* (1981), is 0740. The third, *Later On* (1981), is 0741. The catalog numbers continue in sequence. By 2009, Jandek’s catalog had reached 0800. Several albums continue to be released each year (at the time of the preparation of this dissertation Jandek had 70 releases, some containing multiple CDs). According to my written interview with Corwood in 2011, both studio and live albums were released in the chronological order in which they were recorded. These two types of releases (live and studio) worked (at the time of the interview) in parallel timelines.³⁶ This is no longer the case as the chronological timeline of the concert recordings has since been abandoned with the release of *Athens Saturday* (2013).

³³ The 1984 interview is one of only a few interviews Smith has given. He has more recently been interviewed about Loren Connors, *The Out Door*, <http://the-out-door.tumblr.com/post/53438923538/full-transcript-of-our-interview-with-jandek> (accessed July 8, 2013).

³⁴ Sterling Smith, interview with John Trubee, 1984.

³⁵ Vinyl re-releases (all have been issued by Jackpot records) are not identical to the original material released by The Units.

³⁶ Corwood Industries, written interview with the author, Dec. 2011.

Twelfth Apostle (1993) marked the final LP issued by Corwood. Subsequent albums—from *Graven Image* (1994) onward—were released exclusively on CD. In 1999, Corwood began re-issuing earlier material which had otherwise been unavailable on CD. This began with *Ready for the House*, an album which has been re-issued with minor changes several times. Corwood Industries' current product line consists mostly of CDs though a number of the concert performances are available on DVD. In 2008, Portland Oregon based Jackpot Records released LP re-issues of the first, second, and fourth Jandek albums. Jackpot's LP releases are neither exact copies of the original vinyl, nor are they available through Corwood. The three albums Jackpot had released were again re-issued as a box set in 2013. This collection was redistributed by the company Record Store Day as an exclusive release though the recordings themselves are those of Jackpot's. Additionally, these vinyl albums are replications of the CD releases and are not transfers from the original tapes. According to the "Guide to Jandek" site (this will be explored in more detail in the pages below), the Jackpot re-issue of *Ready for the House*, is identical to the 2005 CD re-issue.³⁷

2.3 Who or What is Jandek?

Jandek is the name of a sonically and visually-oriented artistic project, one which is conceptual and somewhat elusive. The moniker is somewhat interchangeable with Sterling Smith, the sole proprietor of Corwood Industries. Perhaps out of convenience, in published reviews and other Jandek-related discourse (fanzines, weblogs, discussion forums), writers frequently equate Jandek with Smith, conflating the two as one in the same. The title of Katy Vine's article "Jandek and Me," inspired by a live encounter with "Jandek" is a prime example of this interchangeability. Jandek/Smith is also sometimes referred to as Corwood, a personification of

³⁷ "Jandek: Discography," <http://tissue.net/jandek/discog.html> (accessed January 8, 2013).

the company.³⁸ At other times, he is “The Representative of Corwood Industries,” or simply just “The Rep.”³⁹ The ambiguity surrounding the Corwood/Smith/Jandek construct is due in part to Smith’s elusiveness—he goes to no lengths to clarify distinctions between the three names. He is reluctant to affix “Smith” to the Corwood Industries brand, though the name appears in the signature box found on the outside of couriered parcels from Corwood. Yet, Smith is the primary creative force behind the project. His sound (whether it is his voice, guitar, harmonica playing, keyboard (piano or electronic), and/or drum work) is present on all Jandek albums. His face appears on a significant portion of the project’s cover art. Though Jandek sometimes includes other players besides Smith, their full names—beyond those suggested in titles such as “Nancy Sings”—are not disclosed.⁴⁰ Smith’s disinclination to discuss aspects of the project on record is, in part, what has led to Jandek’s enigmatic and at times somewhat mythological status. Evasion of the public eye for the first 26 years of the project—during which time Jandek did not perform in concert—also played a significant role. Of course the idiosyncratic/unique nature of Jandek’s visual and sonic output is another factor contributing to the mysteriousness of Jandek.

Jandek’s sound since 1978, when the first album *Ready for the House* was released, has developed over the decades. Characteristic of early Jandek is Smith’s open string acoustic guitar playing,⁴¹ which provides the background accompaniments for his often wispy-sounding Lou Reed-esque voice. For the vast majority of the tracks on Jandek’s first several albums, listeners hear Smith’s acoustic guitar played on intuitively detuned open-strings.⁴² There is a strong sense of sameness to these early works: one song leads into the next, sometimes without a change of

³⁸ Letter correspondence is often signed as Corwood. Permissions given for consent to the written interview conducted for the purpose of this dissertation were also signed “Corwood.”

³⁹ The Rep is a short form for The Representative of Corwood Industries and is used most frequently by fans.

⁴⁰ Names of players have also not been included on the jackets of concert recordings, though in most cases word spreads through the Jandek network as to the identity of these players.

⁴¹ “European Jewel,” explored in Chapters Four through Eight of this dissertation, is an exception.

⁴² See Appendix A under “Tunings.”

tempo and we hear the same detuned open strings throughout an album, for example. Outside observation of Smith's consistently unconventional tuning is reflected in early reviews found in fanzines such as *Op*. Occasional *Op* writer Penny Stasick's oft-cited quote, "May he never tune his guitar,"⁴³ (referring to the detuned open string playing) is brought up by Smith himself in the interview with Trubee. Smith stated that he did in fact tune the instrument. In his words,

The fact of the matter is I tune the guitar regularly...at least before each session...and frequently within the session between cuts but...I just tune it so that it sounds the way I want it to sound...I don't use—although I studied music earlier in my life—I don't tune according to...scales or things.⁴⁴

In addition to Smith's solo-acoustic style, there are occasional tracks (these increase in frequency) which feature electric guitar. "European Jewel," the final song off Jandek's debut, is the first such track. Often, Smith's electric guitar is more in tune than his acoustic guitar. This lends a more conventional feel to these tracks. The electric guitar's presence becomes more frequent during the mid-eighties, particularly when other players join Smith. These different performers bring with them varying stylistic approaches. Though there are some blues elements present on the early solo recordings (these are discussed in Chapter Three), blues influences are more pronounced when Smith is joined by others. Also concerning Jandek's sound, there are strong DIY (do-it-yourself) qualities immediately audible on the vast majority of the pre-2000 albums. On many early LPs, for instance, the sound of what appears to be the tape machine being

⁴³ Pennie Stasick, review of *Interstellar Discussion* in *Op*, Issue "Y" July/August 1984, 74.

⁴⁴ Sterling Smith, interview with John Trubee.

turned on or off is clearly audible at the end of many tracks.⁴⁵ DIY start-up projects in the form of musical acts, fanzines, and college/community radio stations were gaining in popularity during Jandek's early years, as was an interest in the making (and listening to) of lo-fi music, something prized for its authenticity. In this respect Jandek was timely.

The Jandek project is—despite the interconnections between albums and, at times, the stunning stasis of his work—centered around self-reinvention and expansion. In the year 2000, beginning with the release *Put My Dream on this Planet*, Corwood Industries issued three spoken word albums. These albums were a definitive departure from all previous works: Jandek had, before these releases, only featured Smith's words (and in the case of “band” numbers, sometimes the words of others⁴⁶) *with music*. After the spoken word releases there was a return to accompanied songs in 2002 with the release *I Threw You Away*. The album spawned another era of releases for Jandek. Music from this newer period consisted entirely of solo recordings where Smith accompanied himself on either the electric, acoustic, or bass guitar. At times, the harmonica, which had been heard in pre-2000 recordings, returned. While the instrumentation of these more recent albums reflects those of earlier years, there is some contrast in terms of lyrical treatment and the stylistic attributes of the accompaniments. This is explored in more detail in Chapter Three. The post-2002 period also marks the beginning of concert CD releases.

2.4 Going “Real Wild”:⁴⁷ Jandek Live

For the first 26 years of the project (1978-2004) there were no live Jandek performances. In 2004 however, Jandek appeared for the first time as part of the Instal Experimental Music Festival in Glasgow, Scotland. Since that time, Jandek has performed dozens of shows in North America,

⁴⁵ These sounds have been edited out on CD re-releases of the same albums.

⁴⁶ Sterling Smith, interview with John Trubee.

⁴⁷ Refers to a lyrical segment from Jandek's first concert in Glasgow, October, 2004.

Europe, and Australia. Most performances have featured Smith along with other performers, though on occasion Smith has played solo concerts. CD releases dating from 2005 onward include concert recordings (as well as studio albums). These begin with *Glasgow Sunday*. Releases are titled by the location followed by the day of the week of the performance; for example, *Manhattan Tuesday* (recorded 2005, released 2007), *Austin Sunday* (recorded 2005, released 2006), and *Helsinki Saturday* (recorded 2005, released 2009). While there have been dozens of performances, only a selection of these are currently available for order. The time lag between performance and release has grown wider. Additionally, the gap between the Richmond Sunday release (2012, recorded in 2007) indicates a shift in the “timeline” approach of earlier live releases. Channels of performance dissemination continue to change as well. Recently, live in-studio radio performances have been aired though these have not (at the time of this dissertation), been released on CD. One such performance occurred at WFMU on April 10, 2012.⁴⁸ The event featured Smith along with other musicians. As is to be expected, there were no interviews accompanying the performance.

2.5 Discourse: Scholarly and Other

The Jandek project has, to a great extent, evaded scholarly notice to date. This is despite the surge of journal articles and other academic critiques and analyses dealing with a wide selection of popular music-related topics ranging from Eddie Van Halen’s guitar virtuosity⁴⁹ to electronic dance music,⁵⁰ even to so-called “bad music.”⁵¹ Despite the dearth of substantive scholarly work on Jandek, brief mention of the project is made in Paul Hegarty’s *Noise/Music: A History*, where

⁴⁸ “Playlists and Archives for Brian Turner,” <http://www.wfmu.org/playlists/BT>, (accessed April 11, 2012)

⁴⁹ Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993).

⁵⁰ Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music* (Bloomington, IN: Indiana University Press, 2006).

⁵¹ Christopher Washburn (ed.), *Bad Music: The Music We Love to Hate* (New York: Routledge, 2004).

the author writes about Daniel Johnston and Jandek in connection with outsider music.⁵² Jandek is also referred to numerous times in Lars Iyer's novel *Dogma* (2012), though the work is fictional and not scholarly in the typical sense. In Iyer's dryly humorous book, the main characters—who are philosophy scholars—discuss Jandek with some frequency. As was mentioned in Chapter One, I have corresponded with *Dogma*'s author as part of my research process. In one email conversation Iyer, a philosophy professor at Newcastle University, indicated that his academic work on Jandek had not been well received. In his words,

My presentations on Jandek have been poorly received, even in quite friendly fora. I have given two papers on his work to staff and students at music departments, in which the audience protested out loud during the song I played during both papers ('I Shot Myself' from *Khartoum Variations*). Questions put for me were prefaced with statements of extreme reservation regarding the music I had played - it was regarded as either too extreme or as far too derivative. I gave another paper on Jandek's work at a well-attended and prestigious conference on noise and silence; once again, the music provoked an angry and bewildered reaction.⁵³

Considering Iyer's perception of his experiences, it would perhaps be safe to assume that the wide berth given to Jandek reflects a general dislike of his/their music on the part of listeners. I have also observed a similar display of visceral dislike. This occurred when I played an excerpt from "You Wanted to Leave" from *Khartoum* (2005) for a "Music and Cultures" second year

⁵² Paul Hegarty, *Noise/Music: A History*, 30, 93.

⁵³ Lars Iyer, email correspondence with the author, February 19, 2013.

university class as part of a lecture on research methods.⁵⁴ The excerpt was used to discuss the term “Termite Art,” coined by film critic Manny Farber (see Chapter Three). The reaction of the class involved en-masse covering-of-ears while the music played followed by great appreciation when the under two-minute excerpt was faded out. Despite the scarcity of scholarly material concerning Jandek, connoisseurship of Jandek does exist for a select few. On a number of occasions, for instance, Jandek performances have included university music faculty members. This was the case for the University of Michigan at Ann Arbor concert in 2008 and was also so at the 2010 Ottawa Jandek concert. Whereas written scholarly coverage of Jandek is scant at best, printed discourse concerning the project proliferates in the pages of music-related independent/off-beat/fringe/underground magazines and websites.

The first known Jandek review,⁵⁵ penned by Phil Milstein in 1982, appeared in *Op*’s “L” issue,⁵⁶ in the magazine’s capsule reviews section in its back pages. *Op* was a publication issued by the Lost Music Network, and the brainchild of John Foster who worked for KAOS FM, a community radio station situated on Evergreen College’s campus in Olympia, Washington. The review pleased Smith,⁵⁷ who eventually took out regular ads in *Op*. These continued until *Op* folded in 1984, much to the chagrin of long-time readers and contributors.⁵⁸ *Op*’s legacy was split into two separate publications after discontinuation. These two offshoots were *Option Magazine* (final issue: 1998) and *Sound Choice* (final issue: 1992). Corwood advertisements continued in the latter publication as did reviews of Jandek records. *Sound Choice*—devoted

⁵⁴ Nicole Marchesseau, “Elephants and Termites: Adventures in Research,” given in MUSI 2200, York University, March 19, 2012.

⁵⁵ Philip Milstein, review of *Ready for the House* in *Op* “L,” 1982, 45. Milstein’s review is of *Ready for the House* and is listed under The Units. There had been several subsequent albums released by the time this review was written/printed.

⁵⁶ Issues of *Op* ran from A-Z. Each was centered around a letter theme. For example, the “A” Issue had segments on Laurie Anderson and the Art Institute of Chicago. The publication was devoted primarily to obscure musics (including avant-gardists, punk, DIY, and off-the-beaten track reggae) with some exceptions.

⁵⁷ Phil Milstein, interview with the author; Friedrichs and Fehler, *Jandek on Corwood*.

⁵⁸ This was articulated in an ad taken out in the last issue, Nov-Dec 1984, for example.

openly to cassette culture—was, in a sense, more in keeping with the way in which *Op* had developed in its early days. Parallels between the publications could be seen in their coverage of lo-fi underrepresented acts alongside contemporary avant-gardists. *Option*, by contrast, investigated independent acts leaning more towards mainstream tastes. Reviews of Jandek albums also appeared occasionally in *Option*.

Not long after the first reviews in *Op* appeared, John Trubee’s 1984 interview (discussed in further paragraphs) with Smith was recorded, and a subsequent article about Jandek turned up in *Spin Magazine*. Throughout the mid-late 1980s, reviews of Jandek albums turned up consistently in independent publications such as those mentioned above. In the 1990s, Jandek reviews continued to appear in small-scale magazine/fanzines such as *Low-Life* (created by John Tucker and Phoenix Hitch, published out of the UK), *Monk Mink Pink Punk* (first printed in 1994, edited by Josh Ronson), and *Dream Magazine* (created by George Parsons who was interviewed in *Jandek on Corwood*). *College Music Journal* (CMJ) also printed reviews of some of Jandek’s albums. The project had gained some momentum during this period. *Spin* declared Jandek one of the top 10 most interesting musicians of the 1990s.⁵⁹ In a separate *Spin* article, Kurt Cobain—while leafing through his record collection and coming across a Jandek album in the presence of the interviewer—uttered that Jandek was not pretentious though “only pretentious people like his music.”⁶⁰ In 1998, music journalist Richie Unterberger, in *The Unknown Legends of Rock ‘n’ Roll*, devoted a short segment to Jandek. Unterberger, who had earlier in his career written for *Op*, edited for *Option*, and contributed to *Rolling Stone* and *Mojo*, described Jandek in these terms:

⁵⁹ Front matter of *Spin*, April 1990, 7.

⁶⁰ Darcey Steinke, “Smashing Their Heads on the Punk Rock,” in *Spin*, Oct 1993, 28.

When it comes to idiot savants with mystique no one can beat Jandek, the Houston eccentric who has self-released over two dozen albums featuring spooky, slightly demented stream of consciousness ramblings and guitar playing which rarely strays from set notes and chords, none of which pick out anything close to a melody. His voice can range from a hushed whisper to a Janovian primal scream; unsettling, he hardly ever mines the wide territory between those extremes. Sometimes the guitar is acoustic, like a deathbed Neil Young; sometimes he sounds like the 13-year-old who's just gotten his first electric for his Bar Mitzvah.⁶¹

Reviews of albums and concerts, along with more general write-ups about Jandek can still be found in print; however, the preferred medium for Jandek-related information is now the Internet. Since the early 2000s, Aquarius Records⁶² and Forced Exposure⁶³—two websites devoted to independent music distribution—have regularly posted descriptions (often in the form of ‘unbiased’ reviews) of Jandek albums. These two sources are some of the most consistent and accessible web-locales for up-to-date write-ups of Jandek CDs. Non-commercial digital sources with information on Jandek—including weblogs, forums, and independent review sites—can also be found though they are often more difficult to ferret out of the vast digital universe. All in all, the most comprehensive source of information on Jandek (in print or online) appears to be Seth Tissue’s “Guide to Jandek” site though the site has not been maintained regularly for some time.

⁶¹ Richie Unterberger, *Unknown Legends of Rock ‘n’ Roll* (San Francisco: Backbeat Books, 1998), 157.

⁶² Aquarius Records is based in San Francisco. They also distribute products online.

⁶³ *Forced Exposure* was at one point a publication devoted to independent music. The Forced Exposure name still exists though now maintains an online presence, its website devoted to recorded music sales and reviews of the marketed products.

2.6 Seth Tissue's "Guide to Jandek" and the Now-Extinct Jandek Mailing List

Though the website is no longer frequently updated, the "Guide to Jandek" website compiled by Seth Tissue is the most comprehensive single source of widely accessible information about Jandek that is available on both the Internet and in print. Tissue, who first caught wind of Jandek in the late 1980s through reviews in *Spin* and *Forced Exposure* magazine, began writing about Jandek in the mid-1990s.⁶⁴ By 1997, Tissue had begun mounting his ideas on the Internet. Though he initially began building the site independently, it grew to become collaborative. Soon after its inception others began contributing with additional lyric transcriptions. The site features a near-complete listing of Jandek albums, each with a scanned image of the cover and transcriptions of the lyrics. Reviews, either in full or in fragment-form, are posted and/or linked on the site. There is also a table of live performances which includes the locations, dates, and other performers involved in each show, though not all performances/performers have been documented.

While the site was maintained/updated regularly for over a decade, Tissue now considers it "woefully" out-of-date.⁶⁵ Though Tissue does intend to make the website more current, he has also stated that he felt that it "has already served its purpose."⁶⁶ Tissue's website appears to be geared towards fans though it currently lacks direct interactivity. In this respect it is unlike common fan forum sites. Instead, Tissue considers the "Guide to Jandek" website a "reference guide."⁶⁷ Interactions between fans had, in the past, taken place on the now-defunct Jandek Mailing List. The list was replaced with a "Google Group" devoted to the topic of Jandek in 2011. This group was also initiated by Tissue. It was meant to function in a similar way to the mailing list, though it is not generally as active, based on my observations. While an inventory of

⁶⁴ Seth Tissue, email correspondence with the author, July 20, 2012.

⁶⁵ "Guide to Jandek," <http://tissue.net/jandek/> (accessed January 8, 2013).

⁶⁶ Seth Tissue, email correspondence with the author, July 20, 2012.

⁶⁷ Seth Tissue, email correspondence with the author, July 20, 2012.

discussions taking place on either/or the list/group would be intriguing for discourse analysis purposes, it is not possible to analyze the contents of the list to any great extent within the confines of this dissertation.

2.7 The John Trubee Interview and the Development of the Jandek Mythology

In 1984, music journalist John Trubee, while preparing material for an article in what would later become *Spin Magazine*, recorded the only known interview with Smith. In the interview, Trubee questioned Smith about the other players sometimes heard on Jandek albums, mentioning in particular the track “Nancy Sings” from *Chair Beside a Window* (1982). When Smith was asked about how he had come into contact with these other players he paused for close to one minute. After this lengthy and awkward silence, Smith expressed that he did not “think it would be right”⁶⁸ to answer the question. The awkwardness encapsulated in that particular moment of hesitation was reflected in the article which followed. Trubee stated that,

Jandek seems an incredibly isolated but committed artist. He refuses to discuss his life or his songs, saying only that each speaks for itself. Also, he refuses to perform in public.

The mysterious rock poet is unknown in Houston’s small music community except to the folds at the record-pressing factory.⁶⁹

Trubee’s early portrait of Smith as “isolated” and “mysterious” seems to have played a role in the creation of the Jandek-as-mystery man aspect of the project’s reception. This has followed Jandek through the decades. In 2004, for instance, Chad Freidrichs and Paul Fehler filmed a documentary about Jandek entitled *Jandek on Corwood* (2004). The film featured

⁶⁸ Sterling Smith, interview with John Trubee.

⁶⁹ John Trubee and Edward Rasen, “Jandek” in *Spin*, September, 1985.

lengthy segments exploring the ‘mystery man’ aspect of the project. Smith never appeared in the film; rather, it was comprised of a series of interview excerpts of independent record store owners, radio station personalities, and reviewers—Trubee and Milstein included. Images of some of the album covers punctuated the film. These appeared on screen along with excerpts from some of Smith’s often cryptic letters. Smith’s distinct and idiosyncratic hand-writing appeared in the letter excerpts, adding visual intrigue. The segment below is from one of the interviews with Trubee which appeared in the documentary.

I had heard information that he’s very reclusive, hermetic. I didn’t want to disturb anyone’s private space or intrude upon their privacy. At the same time, I wanted to get some information about this, so it was similar to nosing about in the forest with a stick, digging into burrows and under rocks to try to locate a small wild animal, a mammal that might be rabid, might be dangerous, but you’re a scientist and you want to glean some more information about this mysterious animal.⁷⁰

Trubee was not alone; the Jandek mystery has captivated other followers for years. Appearing below is an excerpt from one of the many Dr. Demento interview segments from the same film. According to the interviewee, a great part of Jandek’s lure was his mysterious persona:

Obviously the mystery of this guy is what’s most interesting about him. Simply that he’s continued so long, putting out all this stuff and so little is known about him—he’s such a cipher. I think that has become more interesting than anything inherent in his music itself.

⁷⁰ John Trubee in Friedrichs and Fehler, *Jandek on Corwood*.

And I suspect most of the people who might be counted on as his fans feel pretty much the same way, when you get down to it.⁷¹

Perhaps not coincidentally, several months after the release of the documentary, the first Jandek concert took place (explored below). Since Jandek began playing in front of live audiences, the mystery-man aspect has been largely diffused.

2.8 Jandek's Cover Art

Jandek's cover art, explored in more detail in Chapter Three, has garnered significant interest. While early reviews, such as those appearing in *Op* and *Spin*, mention visual aspects of the project along with its sonic elements, in recent years there have been several events where certain visual components of the project have taken centre stage. The first known exhibit of this kind was held at the Douglas Hyde Gallery located at Trinity College in Ireland in June and July of 2008.⁷² The exhibit featured a selection of Jandek cover images. The prints of each cover were small, approximately the size of CD covers. A book—which showed the exhibited cover art along with essays written by Iyer and the gallery's director John Hutchinson—was printed for the event. In February, 2012, another cover art exhibit took place in Rome at Motel Salieri. In contrast to the Douglas Hyde exhibit, in Rome the album covers were large glossy photo prints. Smith also made a concert appearance in the city at that time as well. Events such as these mark what is more than just a passing interest in Jandek's cover art. While artwork is not often covered in some contemporary reviews—such as those on the Aquarius Records and Forced Exposure sites—Jandek's album art has continued to attract attention by fan reviewers who comment on not only the sonic contents of recordings but also on the releases' visual attributes.

⁷¹ Dr. Demento in Friedrichs and Fehler, *Jandek on Corwood*.

⁷² Mid-way through the exhibit Jandek performed in concert at the gallery.

2.9 Jandek as a Conceptual Project: “The Purpose of Art”

While it is accurate to regard Jandek as a primarily sonic project but one which has significant elements of visual (and other) interest, a more nuanced view of the project would be one in which Jandek is understood as being conceptual in nature. In a well-circulated fan-response letter entitled “The Purpose of Art”⁷³ Corwood described art as having creators and observers, the latter adding “illumination” to the art. He mused that art can open “thought patterns in another (others) from observation of an image that is perhaps outside [of its] previous perception.” The idea of newly opened “thought patterns in others” implies that the observer is also a participant in the creative process. By extension, part of the creative process would then lie with the art’s observers. Whether or not Corwood believes that these new meanings influence the original meaning of the work is unknown, though the sole lyrics to the song “Plenty” in which Smith utters repeatedly “You must keep listening/I don’t know why but I must keep listening”⁷⁴ seem to indicate an awareness of the feedback-like relationship of the creator and the re-creator/observer. At least this seems to be the case for Smith/Corwood. Not only is Smith seemingly aware of the creative loop of creator/ re-creator, his self-citational style indicates that he too, operates as both the art-maker and observer. This is demonstrated in “European Jewel,” where Smith re-creates the meaning of “incomplete” by not only presenting a version of the song which is cut-short, but one which later on completes the process by picking up from where the song had previously ended abruptly (see Chapters Four through Eight). In “European Jewel,” however, Smith blurs the lines of creator/observer, appearing to be the re-creator of his own work, conceptually.

⁷³ Letter to “Ross Morris” attributed to Corwood Industries, https://groups.google.com/forum/#!msg/jandek/-bCDCHDbeig/rTRKP_LM6roJ, (accessed November 25, 2013).

⁷⁴ Jandek, lyrics to “Plenty” from *Glad to Get Away*, <http://tissue.net/jandek/lyrics.html#0762>, (accessed November 29, 2013).

Of course, re-iteration and re-contextualization through intentional repetition (exactly replicated or varied) is not new, nor was it Jandek's invention. The idea peaked in the work of conceptual artists of the 1960s—particularly in the work of Andy Warhol—before Jandek albums were released (though there is some discussion about the time-frame in which they were recorded). Warhol's repeated images of Campbell's soup cans and silk-screened, spray-painted images of prominent popular culture icons such as Marilyn Monroe and Elvis Presley were also examinations and expressions of repetition (a quality for which popular music and by extension popular culture has been criticized extensively). The craft of deliberate repetition is ever present as a concept in Jandek's visual and sonic art.⁷⁵ The nature of Jandek engages its consumers to ingest more than what is the "face value" of the work, whether through meaning intimated through repetition or citation, or through other means of cultural signification and/or messaging (for example, through myth creation). Jandek is performative, extending beyond the "product" put out by Corwood Industries. The latter itself has become part of the art of the project, a part which in fact precedes the Jandek moniker. Corwood is not simply Jandek's record company, but the respondent to questions, the creator of a direct or "indirect" (metaphorical) autobiography, and the orchestrator of the larger Jandek narrative.

2.10 Outsider Art and the Craft of Orneriness

Imagine a microphone cabled down to a month-old tomb capturing the subterranean munch of maggots nibbling a decaying corpse, counterpointed by the agonized howls of a departed soul desperate to escape tortuous decomposition and eternal boredom. That's

⁷⁵ Warhol repetitive art is considered the pinnacle of pop art, however, though at times was controversial. Jandek's art could not be classified as serving such mass appeal.

Burt Bacharach compared to Jandek. What Garth did for country, Jandek could do for suicidal hotlines.⁷⁶

Since the publication of Irwin Chusid's chapter on Jandek entitled "The Great Disconnect" in *Songs in the Key of Z*, Jandek has often been conveniently slotted into the outsider music category. This is despite the common resistance/reluctance by artists (discussed later in this segment) to the affixation of the label or at least to Chusid's sometimes patronizing/derogatory use of it. Though there is some dislike—by fans mostly⁷⁷—of the term and Chusid's use of it as it pertains to Jandek, concert notices and reviewers frequently refer to "Jandek" as an outsider musician. Its use as a descriptor is almost inevitable, perhaps because of its convenience. For example, the Wikipedia entry on Jandek, collaborated upon at least in part by fans,⁷⁸ mentions "outsider" within the first sentence.⁷⁹ What are Jandek's/Smith's/Corwood's thoughts on the matter? We can only determine this by his actions. In December 2011, Smith participated in a clearly marketed outsider event at the Menil Collection in Houston, Texas. The festival, called "Seeing Stars," showcased local outsider artists and musicians. In 2012, Jandek played live in-studio at WFMU, the station which continues to air Chusid's show.⁸⁰ What is "outsider music"? In the paragraphs below, Chusid's use of the "outsider label" and the roots of the term "outsider artist" are explored. While categorizing Jandek's music is not a straightforward task (for reasons explored below), the frequency in which the words "outsider"

⁷⁶ Irwin Chusid, *Songs in the Key of Z: The Curious Universe of Outsider Music* (Chicago: A Capella Books, 2000), 57.

⁷⁷ Mailing List Archives associated with Tissue's Guide To Jandek. <https://github.com/SethTissue/sethtissue.github.com/blob/master/jandek/mail/archive/jandek-9911.txt> (accessed January 18, 2013).

⁷⁸ Mailing list archives, <http://tissue.net/jandek/mail/mylist/2011-May/006071.html>, (accessed February 18, 2013)

⁷⁹ "Jandek" in Wikipedia, <http://en.wikipedia.org/wiki/Jandek>, (accessed January 18, 2013).

⁸⁰ John Turner, a radio host at WFMU, hosted the live in-studio performance. Jandek is not described as an outsider musician on the playlist for the show which featured the performance.

and “Jandek” appear together calls for exploration of the relationship between the term and the project.

2.11 “Outsider Art”: The Term as it is Used in the Visual Arts

Chusid’s term outsider music derives loosely from the concept of outsider art. The roots of the latter were established by German psychiatrist and art critic Hans Prinzhorn. Currently housed at the University of Heidelberg, Germany, the Prinzhorn Collection contains hundreds of pieces of visual art made by psychiatric inpatients. In his 1922 publication *Artistry of the Mentally Ill* (*Bildneri der Geisteskranken*), rather than regarding the works as diagnostic tools, Prinzhorn focused on the creations of his patients *as art*. What was presented in the monograph not only contributed to a wider curiosity about the works but also challenged conventional aesthetics of the time. To some, the unbridled ‘automatism’—seen in patient Karl Genzel’s (1871-1925) use of chewed bread as a sculptural medium, for example—was a far cry from conventional sculpture or wall art. Exposure to art of this nature piqued the interests of others. André Breton, poet and author of the *Surrealist Manifesto*, was one such artist.

In the 1930s a portion of Prinzhorn’s collection was obtained and subsequently displayed by the Nazi Party in Germany to exemplify art produced by ‘degenerates.’ Numerous pieces were exhibited alongside works by avant-gardists with the intention of demonstrating the similarities between art created by asylum inpatients and that which was made by artists moving away from traditional forms and values. The pieces made by the inpatients, along with their creators (as well as works by avant-gardists and impressionists), were subsequently destroyed by the Nazi Party.⁸¹

⁸¹John Maizels, *Raw Creation: Outsider Art and Beyond* (London: Phaidon Press Limited, 2006), 21.

In the years following the Second World War, the French artist and collector Jean Dubuffet, with the help of Breton, began to amass works made by mental patients and children, calling it “*art brut*,” or “raw art.”⁸² Some years later, English art critic Roger Cardinal coined the term “outsider art” to describe the types of works collected by Prinzhorn and Dubuffet in addition to the artistic creations of others who had led their lives on society’s margins. More recently, the term “*art extraordinaire*” has been used, and seems preferred over the label “naïve art,” another taxonomical term that had been employed but is now considered derogatory.⁸³ The artwork of spiritual visionaries, such as Howard Finster, has also been included in the wider outsider category as have other pieces dubbed “folk art”—another controversial term according to scholar Gary Alan Fine.⁸⁴

2.12 The Dubiousness of Outsider Music

Though Jean Dubuffet had created several works of “*musique brut*” decades before, the recordings were in his own avant-garde style and were somewhat displaced from their art brut counterpart.⁸⁵ Irwin Chusid’s book, which was never intended to be “an academic dissection,”⁸⁶ marked the first publication on outsider music. Similar in tone to his discontinued radio program *Incorrect Music* co-hosted with Michelle Boulé, *The Key of Z* delves often impertinently—and Chusid is aware of this tendency⁸⁷—into the music. More specifically, he writes at length about the biographies of selected musicians. A case is made for their inclusion into the outsider

⁸² Maizels, *Raw Creation*, 37.

⁸³ Gary Alan Fine, *Everyday Genius: Self-Taught Art and the Culture of Authenticity* (Chicago: University of Chicago Press, 2004), 25.

⁸⁴ Fine, *Everyday Genius*, 25.

⁸⁵ Dubuffet’s *Musique Brut* works are heard on “Jean Dubuffet,” <http://www.ubu.com/sound/dubuffet.html> (accessed February 20, 2013).

⁸⁶ Chusid, *Songs in the Key of Z*, xx.

⁸⁷ Chusid, *Songs in the Key of Z*, xx.

category either by way of the idiosyncratic qualities of their music, or by the quirky, naïve, and at times deviant nature of their behaviour. In his words,

Outsider music sometimes develops naturally. In other cases, it could be the product of damaged DNA, psychotic seizures, or alien abduction. Perhaps medical malpractice, incarceration, or simple drug-fry triggers its evolution. Maybe shrapnel to the head. Possession by the devil—or submission to Jesus. Chalk it up to communal upbringing or bad beer. There's no universal formula.⁸⁸

Chusid, who coined the outsider music term in 1996, covers music that spans several decades and is multi-stylistic. Each chapter of the book is devoted to a different group/artist. These range from investigations of the discordant girl-group The Shaggs; the Chicago artist, poet, and keyboardist Wesley Willis, whose reputation is partly based on his songs' absurdly vulgar lyrics; and singer/songwriter Daniel Johnston, the focus of the award winning documentary *The Devil and Daniel Johnston* (2006). Chusid also covers musicians who reached larger audiences; *The Key of Z* includes a chapter on Tiny Tim (birth-name Herbert Khaury), known for his ukulele-accompanied falsetto renditions of Tin Pan Alley tunes; and artist and musician Don Van Vliet, also known as Captain Beefheart. Syd Barrett, one of Pink Floyd's founding members, is also included. Barrett was infamous for his extreme drug use and unpredictable behaviour which, after Pink Floyd's first album, resulted in his expulsion from the band. That these last three musicians experienced mainstream success relative to their more

⁸⁸ Chusid, *Songs in the Key of Z*, x.

obscure counterparts raises the issue of whether or not those musicians of the more exposed variety truly belong to the category. When queried about these inclusions in a 2005 interview with Jody Franklin in the online magazine *Mungbeing*, Chusid indicated that he was told by his editor: “you know, you gotta have some names in here because you can't sell a book that's about Jandek and BJ Snowden and the Legendary Stardust Cowboy, we need some marquee names in here.”⁸⁹

In recent years, Chusid has removed himself somewhat from the outsider category. In autumn of 2010, he auctioned off the complete Jandek CD collection housed at WMFU for a station fundraiser. Most of the recordings were still cellophane-wrapped. Preceding the sale, he began to write less frequently about outsider music. Chusid's current (as of 2013) WMFU show no longer cycles through his self-created outsider canon, though this perhaps is a reflection of waning interest in the category and/or the music which formed it. In the *Mungbeing* interview Chusid stated that the outsider label—at least at the time of the interview—existed for the purpose of marketing and journalistic convenience.⁹⁰ He also mentioned that a number of the artists included in the book did not seem to grasp the outsider musician concept, even after their music had been included in the *Key of Z* book and the CD which accompanied it. One of the artists featured in the book and recording, B.J. Snowden, openly admitted after the fact that she did not comprehend why her music was being considered part of the category. Chusid explains below:

⁸⁹ Irwin Chusid, interview with Jody Franklin in *Mungbeing*, in Flynn Akroyd, “Psalms in the Key of Z: Irwin Chusid and Outsider Music,” http://www.mungbeing.com/issue_2.html?page=42&full_article=yes, (accessed January 24, 2013).

⁹⁰ Irwin Chusid, interview with Franklin in *Mungbeing*.

When the first *Key of Z* CD came out, BJ Snowden was on it. She gave permission to be on it, she was paid a licensing fee to include the song “In Canada.” Doug Stone was putting together a documentary on BJ called “Angel of Love.” And it’s a wonderful little twenty-minute film that doesn’t really have any narrative, it’s just a camera following BJ and her family on their vacation, at home, Thanksgiving dinner, BJ teaching in school, BJ performing in a club, really letting BJ and her family tell their own story. Doug told me that while he was up in Massachusetts filming BJ, at one point she complained to him about the *Key of Z* CD, about being on there. He said “why are you complaining about being on it?” And she said “because everyone else on it is so terrible.”⁹¹

Beyond the challenging and, to some, questionable aesthetic value of outsider music, the term has been criticized for more than just the music it encompasses. Questions have arisen as to whether or not it is exploitive to use the label to promote music made by people unaware of their own ineptitude (this is subjective to begin with) or who suffer from mental illness. These concerns are justified, especially when considering the patronizing tone of the book. This tone was articulated in a mostly covert manner masked by humour in the *The Key of Z*, but it was present to a greater extent in the show Chusid had hosted with Boulé. While Chusid claimed in his book to have a fondness for his subjects, this regard verged on disingenuous, and was perhaps more akin to the fondness onlookers might have felt toward the human “exhibits” at nineteenth century circus “freak-shows.”

Queries regarding exploitation were posed in the *Mungbeing* interview (which was published in an edition of the webzine devoted to outsider art) and in a 2009 article “The (Re)marketing of Disability in Pop” in the journal *Popular Music*. The latter article was written

⁹¹ Irwin Chusid, interview with Franklin in *Mungbeing*.

by Martin James and Mitzi Waltz. The authors devoted a substantial segment to outsider music. At that time, the essay represented the largest exploration of the topic in popular music scholarship. The article's authors voiced concern over possible exploitation of the musicians associated with the category but also raised the issue of whether the marketing trend (some musicians are slotted into the genre because of psychiatric issues) may diminish "the innate qualities of [the artists'] creative work."⁹² They also raise the point that the "trend risks playing into narratives of enfreakment."⁹³ Oddly, there is no mention of Chusid or his book in the article, though the authors do claim (without substantiation) that the genre is small but growing.⁹⁴ Whether the genre is growing or not, it seems to have lost at least some of its meaning. And in the *Mungbeing* article Chusid stated that, "[the label] is entirely arbitrary and ultimately meaningless."⁹⁵ Perhaps critiques such as those appearing below nudged Chusid to reconsider the genre:

There can be little doubt that Chusid cares about his artists and enjoys listening to the music they've produced. Alas, though, this point must be taken on faith, because he goes to circuitous lengths to hide his affection for his subject matter. Throughout the book Chusid seems put off by the artists personally...annoyed by their musical ramblings...It seems to me that if you're gonna tackle a field that has already stood still for more than its share of cheap shots, a dismissive tone can only serve to run up the score.⁹⁶

⁹² Martin James and Mitzi Waltz, "The (Re)marketing of Disability in Pop: Ian Curtis and Joy Division," *Popular Music* 28, no.3 (2009): 378.

⁹³ James and Waltz, "The (Re)marketing of Disability in Pop:" 378.

⁹⁴ James and Waltz, "The (Re)marketing of Disability in Pop:" 377.

⁹⁵ Chusid, interview with Franklin in *Mungbeing*.

⁹⁶ Fiona Finesse, "Heavy Flow," *Bananafish* no.14 (2000): 110.

In “The Origins of Genre” (1976) Tzvetan Todorov writes that literary genres indicate “horizons of expectations” for readers and offer writers “models for writing.”⁹⁷ In the case of outsider musicians, the idea of genre as providing “models for writing” clashes hard against Chusid’s near-requirement that the outsider musician lacks self-awareness.⁹⁸ That said, listeners *can* expect a certain amount of consistency from both outsider music and from those who create it. Audiences can anticipate ineptitude or at least departure from musical conventions. They can also expect, to an extent, for outsider music to come from musicians whose biographies include behavioural deviance from social norms, though this is not necessarily a prerequisite. In many cases, outsider music comes from the common music-maker who never really ‘got a break’ in mainstream music. Perhaps the goal of reaching large audiences was unimportant. And then there are those like Van Vliet who, for example, were by all appearances not intending to produce material with mainstream potential in the first place.

In the decade following the publication of *The Key of Z*, media consumption shifted dramatically; everyday opinions and experiences documented by home video (for example) are now freely available for public consumption and, at times, mass voyeurism. In part, this shift has contributed to the decline of the novelty of outsider art. Products of ‘web 2.0’ interactivity, YouTube for example, have made everyday amateur or inept music-making (along with a wide variety of unconventionality and bizarre behaviour) commonplace in popular culture. Musicians such as B.J. Snowden, The Legendary Stardust Cowboy, and Wesley Willis—who perhaps once acquired listeners based on their novelty value—no longer stand far apart from the visual and sonic soup devoured daily by the millions. Perhaps it should come as no surprise that Daniel Johnston has now all but disassociated himself with the outsider label and that Jandek “made the

⁹⁷ Tzvetan Todorov, “The Origin of Genres” in *Modern Genre Theory*, ed. David Duff. Essex, UK: Pearson Education Limited, (2000), 199. Originally published in *New Literary History* 8 (1976).

⁹⁸ Chusid, *Songs in the Key of Z*, xiv.

decision to go real wild,”⁹⁹ performing with renowned musicians in dozens of live concerts world-wide.

To refer back to the words of James and Waltz, that there are possible “innate qualities” in so-called outsider’s works forms a substantial impetus for the writing of this dissertation. An examination of what sorts of qualities these might be, particularly as they pertain to Jandek’s work, will be explored in depth in the chapters which follow.

⁹⁹ Jandek, lyrics from *Glasgow Sunday 2004* performance.

Chapter Three: Threads in Jandek's Studio Works

3.1 Jandek: Termite or Arachnid?

The painting, sculpture, assemblage becomes a yawning production of overripe technique shrieking with preciosity, fame, ambition; far inside are tiny pillows holding up the artist's signature, now turned into mannerism by the padding, lechery, faking required to combine today's esthetics with the components of traditional Great Art.¹⁰⁰

Art and film critic Manny Farber's 1962 essay "White Elephant Art vs. Termite Art" provides an intriguing perspective on the American and European film and visual art worlds. In Farber's critique, which first appeared in the periodical *Film Culture*, classifications of both "white elephant art" and "termite art" are introduced, as are pieces (and attributes found within works) which exemplify each category. While not the primary focus of this chapter, the termite lens (explored below) is a fitting way in which to view Jandek. Perhaps more spider-like and web-weaving than wood-boring, Smith spins multiple threads—lyrical (via spoken or sung texts), musical, and visual—throughout his work. But before delving into Jandek's insectile or arachnid qualities, let us turn the investigation to the termite's opposite according to Farber, the white elephant.

Generally, elephant pieces are "masterworks," those exhibited grandly in galleries or cloistered in private collections. Works are often sold for exorbitant amounts of money, and are propped up by various institutions (universities, governments, and corporations to name a few). According to Farber, modern elephant pieces are frequently plagued by a contradiction; there is

¹⁰⁰ Manny Farber, "White Elephant Art Vs. Termite Art," in *Negative Space: Manny Faber on the Movies* (New York: Da Capo Press, 1998), 135.

intent on the part of the artist to break from tradition yet the artistic result is often still an adherence to old guard media and ideals. Canvases are covered in paint, plaster, and polish, and, in the end, resemble the masterpieces before them in that regard. They too become, in Farber's words, "expensive hunks of well-regulated area."¹⁰¹ Elephant art is made under the assumption of its own virtue/status as a masterpiece, created for the purpose of maximizing its own art-on-wall monetary or cultural value.

By contrast, termite art is lowly and lacking pretension. Sometimes it is highly available to the masses, as is the case with John Ford's films, works that Farber uses to illustrate termite qualities. But at other times it is unseen, remaining outside of the public eye altogether. Also described as moss, centipede, tapeworm, or fungus art, termite art feels its way through walls of particularization with no sign that the artist has any object in mind other than eating away the immediate boundaries of his art, and turning these boundaries into conditions of the next achievement.¹⁰²

This "most inclusive"¹⁰³ definition of termite art depicts works unconcerned with the idea of masterpiece. That said, a good portion of Farber's termite examples are taken from popular film. According to him, cinematic works seem less prone to gilded culture¹⁰⁴ than their gallery art counterparts (though Farber does provide examples of preciousness, etc. in film). Movies are not as often plagued by pretention. They are generally more accessible and appeal to a wider public, sometimes produced expediently in order to satisfy a thirsty public. To provide an example of termite qualities in film, Farber draws upon John Wayne's "termite performance" in Ford's *The Man Who Shot Liberty Valance* (1962). Wayne's acting is said to be "infected by a kind of

¹⁰¹ Farber, 135.

¹⁰² Farber, 136.

¹⁰³ Farber, 135.

¹⁰⁴ Farber, 135.

hoboish spirit, sitting back on its haunches doing a bitter-amused counterpoint to the pale, neutral film life around him.”¹⁰⁵ Apart from the termite examples pulled from popular cinema, to Farber, some of the best examples are those well outside of the radar of most viewers, where

the spotlight of culture is nowhere in evidence, so that the craftsman can be ornery, wasteful, stubbornly self-involved, doing go-for-broke art and not caring what comes of it.¹⁰⁶

Enter Jandek. Smith appears to be the quintessential termite. Certainly the “go-for-broke” descriptor stands. According to Smith, as is stated in the 1984 interview with Trubee, by the time there were eight Jandek releases in 1984 only 150 copies of all eight records had sold, despite the over 2000 pressed.¹⁰⁷ Smith, who worked as a machinist at the time, says in the interview that because he did not have any real hobbies he could afford to release Jandek records (read orneriness and self-involvement). Though Smith makes clear in the interview that putting out records through Corwood Industries amounted to putting out a “product,” at the time of the interview, he seemed rather unconcerned over monetary gain. The same *might* be said in terms of cultural gain but this is highly subjective.¹⁰⁸ Smith has in the past been very reluctant to represent his product publicly. In the early days, though dozens of records had apparently been sent to

¹⁰⁵ Farber, 136.

¹⁰⁶ Farber, 136.

¹⁰⁷ Sterling Smith, interview with John Trubee.

¹⁰⁸ Jandek has never reached the charts, nor has the project received mainstream airplay. The “product” released has continued to not conform to mainstream tastes.

college radio stations for the purpose of self-promotion, there were no interviews permitted beyond Trubee's.

Smith's more current artistic work, while having higher production values, still maintains idiosyncrasies. Though he has performed at gallery spaces, university campuses, and numerous music festivals, the public's direct and literal gaze was avoided for Jandek's first twenty-six years. Smith continues to tunnel underground as he has done for well over thirty years. Despite public performances; he skitters around the edges of popular music only to crawl back into a metaphorical crack in the wall for lengthy periods of time. Unlike his insectile termite and centipede counterparts however, Smith is spider-like, solitary, and committed to decades of thread weaving and web spinning.

3.2 Investigating Threads in Jandek: Appendix A

A summary of many of the threads which weave through Jandek's works is provided in Appendix A. This table is divided into columns comparing album covers, lyrics, tunings, musical style, and Smith's vocal deliveries. Studio releases are represented exclusively. This decision was made in order to limit the scope of this investigation. In the lyrical threads portion of Appendix A, I distinguish between what I consider to be motifs and themes. Motifs, as they appear elsewhere in art, are traceable, recurring ideas. In terms of Jandek's work, their meaning often changes when positioned in different contexts. I have categorized small-scale lyrical curiosities/idiosyncrasies as motifs. For example, Smith from time to time (though more-so in post-2000 releases) intones of "the mountain." While the mountain never develops in any overt way into a larger thematic entity (though it does verge on thematic on the release *I Woke Up* (1997)), it is mentioned numerous times. Themes, differentiated from motifs in the chart, are more substantial, sometimes providing contexts in which motifs, such as the mountain, are

present. In this way, themes and motifs differ in function. Themes also have more gravity whereas motifs are more transient. They colour the larger picture rather than provide the context in which they appear.

Regarding tuning analysis, I have documented many of Smith's intuitive tunings. How have I differentiated Smith's playing from that of other guitar players on Jandek albums? Smith's early idiosyncratic style is heard exclusively on the first three recordings, which are solo releases.¹⁰⁹ Beginning with the fourth release other players are present at times. On these later albums, non-Smith performers are distinguished not only by their implementation of standard tunings (rather than Smith's idiosyncratic/intuitive tunings), but also by their stylistic mannerisms (this is explored in Chapter Five in the analysis of the version of "European Jewel" which is found on the album *Chair Beside a Window*(1982)). Some performers on Jandek albums are competent within blues idioms, for example. Perhaps playing in more conventional ways is not part of Smith's preferred personal aesthetic; perhaps it is not within Smith's technical capabilities. In addition to identifying Smith's playing by aural means alone, video footage of Smith in concert has aided in the identification of his musical style.

In Appendix A the reader will see that some of Smith's tuning deviations are simply marked with a + or – sign following a letter name and an indication of the string's register (for example, A2+, C-sharp 3–). The + or – signs pertain to cents deviations from equal temperament at concert pitch. Exact Hertz or more precise cents markings are not documented. This decision was made for several reasons. Firstly, Smith—as he does on all but the last track of *Ready for the House*—often keeps the same tuning for the majority of an album. In the case of the debut, as the album progresses the tuning changes minutely; over the course of the recording, the instrument is

¹⁰⁹ Smith interview with John Trubee.

played and the strings naturally alter.¹¹⁰ Though in most cases I used electronic/digital tuning devices to aid in determining pitch, readings provided by these instruments were unstable, and fluctuated within small increments of time during the envelope (shape) of each note. This is typical of tuning devices. It also made exact Hertz or cents readings approximations at best. Further complicating any exact tuning analysis is the nature of analyzing a recorded product rather than the tuning of an actual instrument on-hand. On Jandek's recordings, very rarely are notes heard in isolation of each other. When one string sounds, most often it is preceded and/or followed by another. Smith also sometimes plays chords. This too makes exact tuning analysis difficult at best. Another complication is that Smith often sings while the guitar sounds. While it would be troublesome (but perhaps not altogether impossible) to grasp the tunings and their slight permutations throughout an album in a more precise way, the tunings in and of themselves are not the sole significant feature of Jandek's music that I have decided to trace. Further, to focus on minutia in an overview would be to ignore the larger picture. Minute details are instead the focus of Chapters Four through Eight. There, the reader will find a more detailed explanation of my tuning analysis process. Whereas on the chart I provided a general idea of the guitar tunings, a more intricate process was used for the "European Jewel" analysis.

In this chapter (and in Appendix A) I trace sonic threads (beyond tuning) and document Smith's musical style. Two separate columns are devoted to musical traits/style and vocal delivery. While both of these columns concern the sonic product, the first is focused primarily on instrumentation and the tracing of musical themes and motifs that continue from release to release. This is meant to not only show the interconnectivity between albums but also to facilitate the reader in following selected and recognizable musical threads and stylistic tendencies. Of

¹¹⁰ Interestingly, Smith says in his interview with Trubee that he sometimes does tune in between tracks. There is evidence of this on specific releases. These instances are documented in the table.

course, there are sonic attributes to each of the releases that are not mentioned. And within the confines of this dissertation it is impossible to document every sonic element or gesture present in all Jandek recordings. Though other musical material is documented, the reader will find that there is a focus on the “European Jewel” riff. It can be traced with certainty, not only through the different versions of the song, but also as it appears elsewhere in the oeuvre. To an extent, the way in which the “European Jewel” riff is treated is representative of the manner in which motives, themes, and stylistic idiosyncrasies are treated elsewhere in the body of works.

3.3 The Album Covers

Regarding the guiding aesthetics related to the visual aspects of Jandek, Corwood is as deflectionary in his responses as he is with answering questions relating to sonic aspects of the project. In my written interview with him, when questions related to his aesthetic ideals/inclinations/influence were posed, only very minimal responses were given. “None whatsoever”¹¹¹ was one such answer. Similarly, concerning the process of how specific photographs were chosen for album covers, Corwood responded very literally, indicating that cover art was chosen from “past and present photographs and negatives.”¹¹² Taken at face value, answers such as these reveal very little. While it is possible that Corwood’s minimal answers provide only an invitation into their own vacuity, further investigation reveals the presence of strings of visual themes. Numerous portraits of Smith, images of white houses, photographs of musical instruments, and shop-window mannequins run through the body of works. Less tangible themes are also present. For example the trope of “place” is particularly present in post-2000 releases. “Place” crosses between visual and lyrical lines, as do other elements of the project.

¹¹¹ Written interview with the author, Dec., 2011.

¹¹² Written interview with the author, Dec., 2011.

Corwood's album covers are exclusively photographic and often feature portraits of Smith. This, in part, gives the project an autobiographical sensibility. Images tend to either complement or contrast the broader idea of each album. This is evident from the project's onset. *Ready for the House* shows the photograph of a room's interior on its cover, for instance. The colours adorning the room are bright, bold, and the saturation of the image—particularly that which adorns the first issue of the album rather than the CD—is surreal. These visual qualities parallel the often bizarre, dreamlike lyrical and sonic materials of the album. *Blue Corpse* (1987) on the other hand, is an example of visual and sonic/lyrical contrast. The photograph used for the cover shows Smith smiling, looking at ease, an image far removed from the release's morbid title and frequently equally as dark lyrical content. Cover images themselves are thematically linked, though sometimes continuity is disjointed by time. Sometimes images, seemingly from the same roll of film, turn up on covers years after their counterparts first appear.

Album covers are easily classifiable by type. Photographs are either *of* Smith (where he is the subject), or captured (presumably) *by* Smith. Portraiture comprises the majority of the photographs used for the studio album covers. Thirty-two of the 50 covered in this dissertation can be classified as belonging to this group. The remaining 18 contain no other immediately perceptible¹¹³ human figures. Though most of the time Smith's image is the only human image appearing on the cover, there are instances where others were likely cropped out of the frame. *Chair Beside a Window* (1982), *Lost Cause* (1992), and *White Box Requiem* (1996) are examples of this. Thematic unity where the common link is that other human figures have potentially been cropped out does provide some symbolic/metaphorical interest perhaps, but does not link to overt

¹¹³ The "perceptible" qualification points to the cover of *What Else Does the Time Mean*, where Smith is seen on a traffic-filled street in London. He appears at first to be the only person in the shot. However, behind him is a small group of people. They are not evident at first glance, though are noticeable upon closer investigation. Shadowed figures are also seen within vehicles driving through the busy streets. Another exception is the photo-booth photo used for *Six and Six* where a portion of another person has been cropped out of the photo.

thematic unity and it is not verifiable. Rather, the only concrete link between these particular cases is that they are all portraits.¹¹⁴

3.4 Portraits of the Artist: The 1985-1988 Series

Thematic unity/cohesion of visual aspects of Jandek occurs most overtly when images are used in series. An example of this is the chronological seven album run from *Nine-Thirty* (1985) to *You Walk Alone* (1988). Photographs used for these albums appear to be either from the same roll of film or at least captured on the same day. All are in black and white.¹¹⁵ Some images, such as the photographs used for *Nine-Thirty* and *Foreign Keys* (1986), show Smith in a white buttoned-down shirt in front of different white siding-clad houses. The photo used for *Telegraph Melts* (1986) pictures Smith crouched shirtless over a garden (see Figure 1).

Temporal continuity provided by this series of seven is interrupted by *Follow Your Footsteps* (1986), the release following *Telegraph Melts*, where on the cover we see the image of a younger-looking Smith playing guitar in an indoor location, likely a basement. The image used for *Modern Dances* (1987), however, returns to the same series as before. On the cover of *Modern Dances*, the again shirtless Smith is pictured in front of a brick wall. Beside the brick wall—and only appearing as a sliver of an image off to the far right of the frame—is what is likely the garden that we see Smith crouched over on the *Telegraph Melts* cover (see Figure 2).

Blue Corpse (1987), the album which follows *Modern Dances*, shows Smith in front of the brick wall once again. The last photograph in the run of comparables is that used for *You Walk Alone* (1988). With the exception *Follow Your Footsteps*, images used during this three year run are linked by their subject, setting, and what is likely their capture within a short period

¹¹⁴ Some, such as Frushour-Kelly, consider Jandek to be about negative space. If this is considered, a possible theme might be about what is left out of the image.

¹¹⁵ Smith, in his interview with Trubee, mentions that the costs involved with pressing albums with black and white covers differed from those with colour photographs as album art. This seems to have been factored into decision-making when choosing album cover images according to the interview.

of time (see Appendix A for a summary of these images as they appear chronologically by release).



Figure 1: Cover of *Telegraph Melts*



Figure 2: Cover of *Modern Dances*

3.5 The Unraveling of Visual and Sonic Cohesion

The covers described in the previous segment of this dissertation all feature Smith as the primary subject of the photograph. Smith is the subject of each image. That he is the subject implies that someone else had taken the photo; there is the photographer just as there is the photographed. The period in which these photos appear as album covers features not only visual collaborations but also those which are sonic in nature. Beyond collaborative elements, and without delving too much into sound (elements involving sound are explored later in this chapter), cohesion ironically includes consistently unedited,¹¹⁶ unfiltered, and inept performances. Oftentimes, the effect produced is jarring, even nonsensical. But it remains consistently present for this portion of Jandek's output.

¹¹⁶ This is particularly the case with the LP editions of the run. On the CD re-releases edits were made to the original LPs.

Consistency, and a merging of visual and sonic traits, is not long-lasting. Sonic cohesion (jarring as it sometimes is) begins to dissolve with *Blue Corpse* (1987). This dissolution is soon followed by dwindling visual motivic consistency. Whereas portraits of Smith found during the 1985-1988 period are monochromatic and unified by the elements discussed in the pages above, those found in the period which follows depart stylistically. Colour images appear intermittently. Temporal consistency is also abandoned to a larger extent. Corwood draws more frequently from non-portrait art for his album covers. Though a return to series-oriented photography is made, it is short-lived. Smith is no longer the main subject of the series, and is, instead, absent from the frame altogether. In his absence, however, we can assume he is likely the photographer and that the viewer is now seeing the world through his eyes. This is exemplified in the covers which feature images of white houses.

3.6 White Houses

White houses frequently appear in the backgrounds of the 1985-1988 portraits. Though they disappear during the period of dissolution which followed (see above), they return again some years later with changes. Upon their reappearance, they are seen in full colour and no longer function as background images. The last of the LP releases, *Twelfth Apostle* (1993), is the first release in which Jandek's white houses reappear. On the cover of the album, we see a building looking near-derelict, at the least poorly maintained, with the surrounding property overgrown with vegetation. *Graven Image* (1994), the release following *Twelfth Apostle*, also shows white houses though there are differences between the two albums. The houses and the grounds upon which they sit are better maintained in the latter photo. There are also two white houses, not one. The front façade of one of the houses is obstructed by a large wooden utility pole. Giving the viewer slightly more information, the photograph used for *Glad to Get Away* (1994) features the

same house as that which is seen on *Graven Image*, though now we are privy to what was the house's previously-obscured, slouched front porch. This short series of three consecutive album covers (*Twelfth Apostle*, *Graven Image*, and *Glad to Get Away*) can be construed as ABA in form. Dereliction and dilapidation come first. This is followed by what appears to be organization in terms of the presentation of the subject. We then see an image where the obstruction is removed, revealing the previously hidden urban/sub-urban decay once more.



Figure 3: Cover of *I Woke Up*

While *White Box Requiem* (1996) temporarily interrupts the stream of white houses, they reappear on *I Woke Up* (1997). The album still includes a white house in the frame, but the building is now in the background. Appearing in the foreground is a torn and element-exposed faded teal couch. The couch resembles the one seen on the cover of *Ready for the House*, potentially providing a point of reference to the viewer of the image. Though there is a white

siding clad house in the frame as well, attention is drawn away from the house to the weather-beaten couch. *I Woke Up* also features non-Smith players. Additional players were likewise present on previous albums where white houses were used as background images. When white houses are at the fore, Smith is alone. When other players are present, Smith, or another subject (the couch, for example), is the primary subject-matter of the photograph. Cover art used for *I Woke Up* is the last in the white house series of photographs. On the front of the album which follows, *New Town* (1998), there is an image of a drum set. Musical instruments as pictured on album covers is another recurring visual theme, one which first appeared on the cover of *The Rocks Crumble* (1983).

3.7 The Instrument as a Visual Subject

Musical instruments frequent the covers of albums released prior to the spoken word recordings. With the exception of the image used for *Follow Your Footsteps* (1986), where Smith is seen with an electric guitar slung around his shoulder, all of the instrument-as-primary-subject album covers show the instruments in a state of dormancy—they are not being played. The first of the instrument images, those used for *Living in a Moon So Blue* (1982) and *Staring at the Cellophane* (1982), show guitars, while in the case of *Your Turn to Fall* only the guitar's case is shown.

Unlike consecutive runs of thematic images used for album covers, those picturing drum kits are interspersed among the pre-2000 portion of Jandek's oeuvre. The first kit appears on *The Rocks Crumble* (1983). The last kit is seen on *The Beginning* (1999). The non-kit aspects of both photographs are perhaps just as striking or noteworthy as the images of the kits themselves. Both abovementioned covers place emphasis on the room's lighting and the silhouetted shapes formed by the dim lighting. For instance, on *On the Way* (1988) the room is so poorly lit that at first we

do not see the kit for what it is. It appears to be an image of only a poorly lit room with silhouetted various shapes. The window shades are drawn and the muted light coming through the window appears to be the only source of light. A silhouetted cymbal is recognizable with further scrutiny. At some point we realize see that one of the shapes is the back of the chair used for the kit.

As with *On the Way*, on the cover of *The Beginning* the drums are barely recognizable because of the room's poor lighting. We see the chair. Beside it is the angled snare drum placed in front of the window. Again, the kit is obscured/abstracted, only recognizable for what it is when cross-examined with fully-lit images of the kit (explored below). The image used for *The Beginning* is very similar to that appearing on *On the Way* and the chair and snare are configured similarly on both covers as well. What is likely the same drum kit (judging by its configuration and the positioning of the chair) also appears on the covers of *Interstellar Discussion* (1984) and *New Town* (1998). Both of these images, however, show the kit in full lighting. These two images, when examined side-by-side, give the impression of having been taken in close temporal proximity to each other. Yet despite this closeness, they appear on albums released fourteen years apart.



Figure 4: Cover of *The Beginning*

3.8 Place: The Post 2000 Recordings

Though Smith's portraits continue to appear on the covers of the post-2000 releases, expanded runs of other non-portrait thematically linked subjects, the white houses photographs, for example, discontinue. A new trend does emerge and its subject matter is less concrete. The new theme—*place*—is more conceptual. While white houses and interior photographs featuring musical instruments are perhaps suggestive of physical locales (certain neighbourhoods, rooms in houses), place as a concept, or theme, becomes more pronounced with the post-spoken word releases. This occurs on several levels: visually, musically (as live recordings in faraway cities are released), and lyrically (explored further later on in this chapter).

Album art consisting of photographs from abroad first turns up on *I Threw You Away* (2002), the CD directly following the spoken word recordings. These travel images began

appearing two years prior to Jandek's first live performance in Glasgow. Many of the images were of UK locales. The *I Threw You Away* (2002) image, for instance, is of a street in Cork, Ireland, a city in which Jandek performed years later.¹¹⁷ Other photographs from the period show shop-window mannequins dressed in wedding gowns affixed with prices in pounds sterling. All but one of the studio albums which date from 2002-2010 features either a photo from abroad or a portrait (sometimes both overlap), with the exception of the cover of *Skirting The Edge* (2008).¹¹⁸ Though the cover for the latter album does show a room, the furnishings of the room are of high quality. This is in contrast to most of the rooms depicted on the covers of earlier releases where fancy furnishing is nowhere to be found.

There are several additional points of interest in the cover images of the post-spoken word period. Smith foreshadows the performances abroad by first exposing photographs of UK locales to his audience. By doing so, he disrupts the temporal continuity of the photographs used, though this approach had also been taken on earlier releases, described above. It is worth noting that several images are altered. *Khartoum Variations* (2006) and *What Else Does the Time Mean* (also 2006) are doctored photographs (see Appendix A for more detailed descriptions of these album covers). While in most cases the pre-2000 releases adhere to a somewhat flexible sense of chronology, the post-2000 images are more temporally fragmented. It is as if the box of photographs had fallen to the floor and the contents thereof spilled. Perhaps it had been given a good shake after the spoken word releases.

¹¹⁷ Guide to Jandek site. <http://tissue.net/jandek/discog.html#0770> (accessed Oct. 10, 2012).

¹¹⁸ *Skirting the Edge* shows a room's interior. This could be in dialog with *Ready for the House*. It may also be travel-related.

3.9 Tale Weaving: Lyrical Threads

Just as Smith's cover art provides a broadening but disjointed narrative, themes and motifs found in song lyrics weave their way into the ever-widening self-referencing Jandek web. In early releases, song lyrics frequently contain lines which are used for the album titles of future releases. *Ready for the House* (1978) provides a significant amount of such source material¹¹⁹ and contains the titles of three subsequent releases. The line "staring at the cellophane," found within the track "First You Think Your Fortune's Lovely," foreshadows the 1982 album which uses the lyrics as its title. Also embedded within the lyrics of songs on the debut are the titles for *Follow Your Footsteps* (1986), and *Somebody in the Snow* (1990).¹²⁰ Lyrics on the second Jandek album, *Six and Six* (1981), reference the releases *The Rocks Crumble* (1983), *Living in a Moon So Blue* (1982), and *Blue Corpse* (1987). Though Jandek's third release, *Later On*, does not follow suit, self referencing between lyrics and titles continues several albums later with *Staring at the Cellophane* (1982), where the titles of *Your Turn to Fall* (1983) and *One Foot in the North* (1991) turn up in the lyrics. We see this again with the album *Foreign Keys* (1985), where the future title for *Lost Cause* (1992) appears.

Lyrics heard on *Twelfth Apostle* (1993), which contain a phrase later borrowed for the title of *The Gone Wait* (2003), presents one of the last examples of this type of referencing. It is worth noting that the original lyrical phrase is uttered pre-2000 yet the album title is used in the post-spoken word period. *The Gone Wait* is the only instance of this pre/post-spoken word crossover between lyrics and titles. Though self-referencing where lyrics translate to future album titles continues in the post-2000 era it is done so only minimally. This device is also not

¹¹⁹ Nicole Marchesseau, "Ready for the House, Jandek's Inert Unveiling" in *Please Allow Me to Introduce Myself: Essays on Debut Albums*, George Plasketes, ed. (Burlington, VT: Ashgate Press, 2013), 129-138.

¹²⁰ See Appendix A for exact lyrics used for future album titles.

used as directly as it was in the earlier era. After the spoken word releases, references are more conceptual in nature—this is exemplified by Smith’s concept of place.

3.10 Alternate Takes

Somewhat different from lyric extraction for future album titles, self-referencing through lyrics also occurs through alternate versions of the same song. As with other overt modes of self-referencing (album cover series, etc.), this too was most frequent in the pre-2000 years. Some alternate takes were recorded in seemingly close succession while others were displaced by decades. The first returning track is “European Jewel (Incomplete)” on the track list for *Ready for the House* (1978).” This song and the five different versions of it (along with transformations of the signature riff of the song in other non-“European Jewel” tracks) are explored extensively in Chapters Four through Eight of this dissertation. Like “European Jewel,” *Chair Beside a Window*’s “Nancy Sings” is heard on multiple albums. The treatment of each rendition differs slightly. Unlike “European Jewel,” however, the lyrics to “Nancy Sings” remain primarily the same though the title of the song changes. The first recurrence of the lyrics is found on *Your Turn to Fall* (1983). The track, labeled “John Plays Drums,” is the only cut from the album which seems to feature an outside musician, playing the drums. The lyrics to what was originally “Nancy Sings” return again on *The Rocks Crumble* (1983), an album where “European Jewel” also appears and is played three times consecutively. Again, an alternate title is used for this newer version. It is now entitled “Birthday.” The words to what was originally “Nancy Sings” are heard for the last time on *The Beginning* (1999) on the track “A Dozen Drops.” Only fragments of the lyrical material remain at this point however. The song also sounds as if it is from damaged tape-stock.¹²¹ “A Dozen Drops” precedes the instrumental track “The Beginning,”

¹²¹ This could be the result of the use of post-production effects.

and is the last sung track before the spoken word releases. The only other time “Nancy” is mentioned (beyond appearing in the title of “Nancy Sings”) is on the track “Nancy Knows,” an instrumental from *Glad to Get Away* (1994).

“Nancy Sings” and “European Jewel” are only two of the many songs during the pre-2000 period which assume different names/musical guises. Other instances include a curious recurrence of “Your Condition” (first heard on the album *Later On* (1981)). When the track appears on “The First End,” a track from *Chair Beside a Window* (1983), it is heard in reverse.¹²² Some reiterations are more direct (and perhaps more intentional), however. *Foreign Keys* (1985), for example, features an alternate take of “Oh Jenny,” which first appeared on the album *Later On*. “Spanish in Me” and “River to Madrid,” also from *Foreign Keys*, are similar in lyrical content to two other tracks: “You Painted Your Teeth” and “Don’t Paint Your Teeth” from the album which follows, *Telegraph Melts* (1986).¹²³ Additional referencing from this era includes a reiteration of the title track from *Telegraph Melts* on “Telephone Melts” from the album *You Walk Alone* (1988), and an alternate take of “Spanish in Me,” found on *Blue Corpse* (1987). Other tracks from *You Walk Alone* continue in the same vein. These include “The Way that you Act” (a song with the same lyrics as “Customary” (first heard on *Interstellar Discussion* (1984)) and “Quinn Boys II” (referred to first on *Blue Corpse* 1987).¹²⁴ The pre-2000 period is rife with such examples, differing in this respect from the period following the spoken word albums. In the post-spoken word period, though there are recurring themes, song lyrics are generally not repeated from album to album. There are two exceptions, however. The first is the track “Jesus Take My Will,” found on both *Graven Image* (1994) and *Raining Down Diamonds* (2005). The

¹²² This is noted on Tissue’s site, but was verified by inserting “The First End” into Audacity (a digital audio program) and “reversing” the track.

¹²³ Jandek’s use of teeth painting might be a possible reference to teeth painting mentioned on Bob Dylan’s liner notes to *Highway 61 Revisited*.

¹²⁴ For a more thorough breakdown of the reappearance of tracks and lyrics please refer to Appendix A.

other more obvious reiteration is found between *Khartoum* (2005) and *Khartoum Variations* (2006). The second of the set of two features lyrics slightly modified from the first of the set (see Appendix A for a more thorough comparison of the two albums).

3.11 Recurring Themes: Love, Death, and the Spirit World

Unlike the pre-spoken word era releases, albums from *I Threw You Away* (2002) onward converse with each other less directly in terms of exact lyrical reiteration. Some *themes* within Jandek's song writing, however, span the oeuvre. The overarching themes of death and love—common themes used by many songwriters—frequent Jandek's lyrics. These two themes appear intertwined at times, functioning to form a narrative, one displaced throughout the releases and of shifting tangibility. Sometimes these themes in particular appear to be more concretely related to autobiographical events, though at other times they appear as dreamlike narrative or more elusively still as metaphor. References to spirituality also appear often. "Governor Rhodes" from *Telegraph Melts* (1986), is an early example of this. The piece, a re-enactment/documentation/dramatic representation of a love/spirit ritual contrasts other songs which mention God or the spirit world. The intimate plea that is "Jesus Take My Will" more clearly references spirituality. As was mentioned previously, the latter song is the only repeated cut which straddles both the pre and post-2000 eras (*Graven Image* (1994), *Raining Down Diamonds* (2005)). Spirituality, particularly in the post-spoken word works is, however, consistently present in one form or another.

A selection of early songs, such as "Caper" from *Foreign Keys* (1985), delves into existential questioning. While not spiritual in the sense that either "Governor Rhodes" or "Jesus Take My Will" are, the lyrics probe for life's meaning. This type of querying through song foreshadows the deeper questioning present in the lyrics of post-spoken word releases. Though

spirituality is referred to from time to time in the later period, lyrics also frequently depict a state of one's moving through a life without meaning. Such existential dilemma is often stated alongside other lyrics which describe crippling depression. "Blues Turned Black" from *I Threw You Away* (2002) is a prime example of depression as it is articulated through song. Often, lyrics describing such mood states are intertwined with Smith's depiction of a "spirit world," a dreamlike realm in which Smith appears to address departed souls in an articulation of mourning. "You Wanted to Leave" from *Khartoum* (2005) is one of the most potent examples of Smith's love/death/spirit world/depression construct. This construct is noticeable throughout the album *Khartoum*'s lyrics.

3.12 Places and People

"Place" as a concept (explored above with regards to album covers) appears frequently throughout the lyrics of Jandek's post-2002 works; however, names of *specific* locales are primarily referenced during the early-era recordings. The first of these include Point Judith (in Rhode Island) and Ohio. Both are found within song lyrics from *Six and Six* (1981). Exact place names do not turn up again until the release *Nine-Thirty* (1985) when Smith writes of several eastern seaboard locations: Charleston, Georgia, Savannah, and Atlanta. Spain—"a river to Madrid," and "the Spanish in me"—is mentioned frequently during the span from *Foreign Keys* (1985) to *Blue Corpse* (1987). On albums released after *Blue Corpse*, United States locales return. *One Foot in the North* (1991), for instance, features Smith intoning words about journeying to San Francisco, Arizona, and Denver. Places mentioned in this paragraph are only a fraction of those found within the lyrics (See Appendix A for more specific locales). Specific places continue to appear on albums following the spoken word releases though they do so with less frequency. The "place" *concept* seems to overtake the mention of exact locales.

Additionally, during this later phase, actual names of places that are described in lyrics are either intentionally left out, or are perhaps not physical in nature.¹²⁵

As is the case with specific places, names are found more frequently in earlier works. However, unlike exact place names (or even the concept of place), names of people are almost entirely left out of the lyrics of the post-2002 studio recordings. Given names appear to serve two functions in Jandek's songs. One is to indicate an actual or aliased performer. This is the case with both Nancy and John, for example, who turn up in the titles of different renditions of the same song lyrics. The other function of names is narrative in nature. Names, or more likely the people who are represented by them, become players in Jandek's stories. A wealth of these characters—who may or may not be fictional—appear. Jenny, Jessica, Gretchen, Faye, Dusty, Sadie, Shirley, Helena, Mrs. Potter, Alexandria and Patty are mentioned, as are Max, John, Michael, Uncle Steve, Robert, Jerry, Lucas, Eddy, Arnie, Steven, Bernie, Philip, McCain, and Randy. The last of these, Randy, turns up on several albums. Part of Randy's story is told through song. We learn that he is a red-haired kid, that he dies, and that the “paper doesn't care” that he has passed on. Randy first turns up on *Follow Your Footsteps* (1986), does so again on *One Foot in the North* (1991), and then on *Lost Cause* (1992). Unlike Randy, whose circumstances are elaborated upon through song, the names of others are often only sung about in passing. Those of entertainers appear from time to time. These include Dusty Springfield and Bob Dylan.

On later recordings names, like place, adopt a more conceptual role. In fact, the only given name appearing in the post-2000 studio recordings is “Albert,” a childhood friend whose

¹²⁵ Of note, Jandek's live album titles reveal place. Each album is named after the city of the concert appearance and the day of the week upon which the event took place.

name is brought up on the track “The Playground” from *Skirting the Edge* (2008). Also found on the album is the extended track “I Know My Name” where two other characters, “Mr. Gambling” and “Mrs. Fictitious” are introduced. Recordings from this later era also frequently reference an ambiguous “you,” which, at times, seems to indicate the performer communicating with himself or with a certain aspect of himself. “You” also appears to be a personification of depression, a mood-state written about extensively (both studio and live) during the post-spoken word era. “I” is found as well, though does not shift in meaning as does “you.” When I asked Corwood about the autobiographical nature of Jandek’s lyrics, specifically whether they were based on personal experience, Corwood replied that “all of it” was, “either directly or by conception.”¹²⁶ With this in mind, while the use of the first person in Jandek songs indicates direct or conceptual (metaphorical?) autobiographical storytelling, the second person as it appears in Jandek’s lyrics, has the effect of thwarting more literal depictions because of its variability and likely symbolic function.

3.13 Other Themes: Colour, Nature, and the Mountain

The colour motif—later turned theme—first surfaces on “Yellow Pages,” a track from *One Foot in the North* (1991). Stronger references to colour emerge on the album which directly follows, *Lost Cause* (1992), on the track “Green and Yellow.” In the case of the latter Smith uses colour to describe “the outside world.” Though throughout Jandek’s releases colour serves its typical adjectival function, overt metaphorical uses of it emerge on *I Threw You Away* (2002). This is most evident with the opening cut off the album, “Blues Turned Black,” where colour is used to symbolize depressive states.¹²⁷ Reference to colour, as it relates to mood, continues until *The*

¹²⁶ Corwood Industries, written interview with the author, Dec. 2011.

¹²⁷ This is not new. Blues music provides innumerable examples of mood states relabeled as colour. The “blues,” themselves are depressed/melancholic states.

Canticle of Castaway (2010), the last album included for analysis in this dissertation. “Boys Like Blue,” the final track of the release, demonstrates colour as it is used both metaphorically and descriptively. Below is an excerpt from the song. The extraction exemplifies the shift from colour as an adjective to its use as a metaphor of mood. Smith crafts this shift within a few lines of lyrics.

*Chalk-white cliffs
Bright green meadows
Diamond dew
What colors in a diamond, she always knew
Deep colors of luscious fruits
Blue, black, lime-green
Food was brown, then there was the market
Blue dragons on white porcelain
Blue-bound books, gold letters
Gunmetal gray, black void
Her eyes eternal, drawing in forever
Loving lost the penetration
All the colors disappeared
He resigned to black and white¹²⁸*

As with colour, Smith often explores natural settings in his lyrics. Though these references appear in the early recordings their presence is noted to a greater extent in the post-spoken word releases. In later Jandek, multiple references are made to granite rocks, grassy knolls, and meadows. One particular geographical feature, “the mountain,” stands out. Lyrical references to the mountain are periodic throughout the post-spoken word works and it is consistently referred to as a singular, monolithic entity. It is unknown whether this mountain is physical or metaphorical but the concept of it as it presents itself in the lyrics, seems well defined in the mind of its presenter. The mountain is tracked in Appendix A. Unfortunately, because of the broad scope of this chapter juxtaposed with the narrower focus of Chapters Four through

¹²⁸ Lyrics transcribed by Chris Robinson. These do not appear on Tisue’s lyrics webpage but are found on the mailing list archives at <http://tisue.net/jandek/mail/mylist/2010-April/005696.html> (accessed October 23, 2012).

Eight, further in-depth discussion of lyrical tropes in their entirety is not possible. Readers are, instead encouraged to consult Appendix A for more explicit tracking of these themes and motifs.

3.14 “May He Never Tune His Guitar:”¹²⁹ Jandek’s Guitar Tunings

As reviews indicate, Smith’s tunings contribute to Jandek’s sonic signature, and are another point of connection in terms of continuity and discontinuity in the project. In terms of innateness in Jandek—and particularly when comparing the project with the musical endeavors of others—they are an inherent quality. The tunings are indicative of Smith’s style development, structural inclinations, and slowly changing aesthetic (or practical) preferences. Though some of the main tuning trends are explored in the paragraphs below, readers can refer to Appendix A for a more thorough description of Smith’s tunings.

Ready for the House introduces two of Smith’s main tuning inclinations. The first is characterized by what are considered conventionally dissonant intervallic relationships between pitches of the open strings. Guitar tuning for *Ready for the House*—rather than keeping only the outer strings tuned to Es, for example—features 4 Es, each detuned somewhat from the other but still recognizable as E variants.¹³⁰ The first and second strings (both are likely first string E strings) are tuned approximately a quarter-tone apart. The remaining two Es (see Appendix A) are likewise tuned in an unconventional manner. The non-E strings are tuned to A2+ and B-flat 3-. A tritone-like relationship occurs between the sharpened A and the Es, which sound flat. The remaining B-flat makes for another tritone-like dissonance between it and the E variants. Further dissonance still is formed by the A/B-flat combination, which in effect creates a detuned, narrow minor ninth interval.

¹²⁹ Pennie Stasick, review of *Interstellar Discussion* in *Op*, Issue “Y” July/August 1984, 74.

¹³⁰ Though cents deviations are not indicated in Table A (for reasons explained in the Introduction to the Table), the chart does illustrate where pitches are tuned higher or lower than those used in equal temperament systems.

In the case of *Ready for the House*, all tracks but the last, “European Jewel,” are played on the guitar’s open strings. In most instances, dissonances that would result from the detuning are not as strongly perceived—or nor as jarring—as they would be if pitches were to be played harmonically (simultaneously) and at a stronger volume.¹³¹ Dissonance is, in some ways, mitigated by Smith’s mode of playing. Often notes are plucked or brushed lightly. They are also frequently played in near temporal isolation from one another. Overlapping between pitches often only occurs during the decay portion of the first pitch’s sonic envelope in the case of notes played individually. Regarding the second stream of tunings employed by Jandek, this begins with the debut’s concluding track, “European Jewel.” In this case, a tuning whereby the open strings form what is close to the notes of a major quality triad is used. Open strings major tuning is commonly implemented in blues music. Jandek’s tunings are, however, not standard in terms of the intervallic relationships which occur at the microtonal level (see Chapter Four). That said, when compared to the rest of the album, the tuning deviations heard on “European Jewel” seem minimal (see Appendix A), thereby providing contrast between the last track of the albums and all other tracks.

Smith likely uses two first string Es on the first three releases. One is positioned where it would be found ordinarily, as the highest sounding of the strings, the first string. The other is strung in the usual place of the second string. *Chair Beside a Window* (1982) takes this alteration a step further. On the recording the high Es are tripled. According to Corwood, processes involved for string choice were both practical and intuitive: whatever strings were available were

¹³¹ Auditory roughness experiments (where there is overlap with sounds that are conventionally dissonant) have primarily looked at sensations in the ear when two notes sound simultaneously. Their vibrations cause disturbance within the basilar membrane. The sensation of roughness is linked closely to the perception of dissonance.

those that were used.¹³² This process of string selection differed from later releases where “matched” strings were used.¹³³ Presumably, what Corwood meant by “matched” strings (this was not explained in full) were those which were intended to be strung according to their conventional placement (high E in the first string position, etc.) While on the first several albums the guitar is detuned in a similar manner, more conventional tuning—and indeed stringing of the instrument—is made with the fifth release, *Living in a Moon So Blue* (1982). Though “matched” strings became the norm for later releases, Smith continued to not adhere to conventional tuning systems for the vast majority of his solo studio releases.

Once other players became involved with the project, standard tunings were heard with more frequency. This is in keeping with the second tuning aesthetic—that which begins with “European Jewel.” Standard tunings (usually resulting from other players’ involvement in the band numbers) are heard on and off from *Blue Corpse* (1987) to *The Living End* (1989). They decline in frequency beginning with *Somebody in the Snow* (1990) and disappear altogether by the time of *White Box Requiem* (1996). Later albums, those released in the post-2000 eras, often feature more subtle detunings. One such variation is the displacement of the interval of the third, implemented in standard guitar tuning represented by the pitches EBGDAE (in descending pitch order). Smith displaces this third between various strings, this process continuing throughout the studio recordings. *When I Took That Train* (2005) is a prime example of a tuning using the displaced third, but there are numerous others.¹³⁴ See Appendix A for additional examples.

Also implemented are stretched tunings, where certain intervals between the open strings are widened. A preference for wider intervallic distances is observable on recordings released

¹³² Corwood Industries, written interview with the author, Dec. 2011. This comment referred to tuning in general and does not specifically pertain to *Chair Beside a Window*.

¹³³ Corwood Industries, written interview with the author, Dec. 2011.

¹³⁴ Tuning on this album places the interval of a third (diminished fourth depending on the spelling) between the first and second strings, creating an augmented triad (again, detuned) on the highest pitched strings of the instrument.

from *The Rocks Crumble* (1983) to *Lost Cause* (1992). Often the expanded intervals are found between the fifth and sixth strings, those which sound the lowest in pitch. For instance, on both *The Rocks Crumble* and *Nine Thirty* (1985), the sixth string is dropped to B1 (E2 is typical). Dropping a string's pitch loosens the tension on that string, which in turn causes somewhat more variability for the string's pitch. Such variation, while measurable with electronic tuning devices, changes at different points during the string's pattern of vibration. Pitch is also variable depending on the performer's attack. The most extreme example of stretched tuning is found on *Lost Cause*, where the lowest pitch dips down to A1. While dropped sixth string tunings are not uncommon in popular and other musics, Smith's intervals are generally wider than those heard typically. Affect-wise, they provide a growly backdrop for Smith's frequently dark lyrics.

Tuning becomes more consistent in some respects during the post-spoken word period. Subtler variations which involve more minor cents deviation become the norm. There is also significantly less variation from track to track on any given album. However, while most tunings are somewhat closer to standard, by and large they are still dissonant. *I Threw You Away* (2002) is an example of slight alteration which maximizes dissonance. Though the open strings are roughly tuned to standard, there is enough deviation to provide harsh dissonances between pitches,¹³⁵ both when the open strings are played and when notes are fretted. Similar treatment occurs on *The Place* (2003) where Smith uses the tuning outlined below. Note that the top three strings are displaced by nearly a semitone from standard pitch. This creates multiple tritonic relationships between the open strings.

E-flat4 +

B-flat3 +

¹³⁵ See previous note regarding "roughness" and dissonance.

G-flat3 +

D3 +

A2-

E2-

Other tuning trends of the post-2002 period include a widening of the third between G3 and B3 to a fourth. Heard on *Khartoum* (2005), *Not Hunting for Meaning* (2008), and *Skirting the Edge* (2009), the fourths approach involves dropping the lower-pitched strings down by a semitone. The tuning for *Not Hunting for Meaning*, outlined below, is a prime example of Smith's tunings in fourths. The reader will see that all strings but the first and second have been dropped by a semitone to accommodate fourths heard on the open strings.

E4

B3

G-flat3

D-flat3

A-flat2

E-flat 2+

3.15 Musical Consistencies, Inconsistencies, and Style Development

As has been expressed in various contexts, *Ready for the House* sets up listeners with two main musical modes of song delivery. The first of these are detuned acoustic guitar-accompanied songs. The second of these modes includes songs accompanied by what is an often more in-tune electric guitar. Characteristics of the first type (the acoustic tracks) include sparse and mostly

lightly articulated open string playing, either in lilting iambic rhythms or in consistent straight eighth notes. The consistency of Jandek's early acoustic style, one which returns without fail for the first twelve albums (up until *Follow Your Footsteps* (1986)), gives the impression of musical stasis through its persistent regularity. Tracks which feature the electric guitar provide a break in this constancy. That said, there are differences between some acoustic guitar tracks and others. The same applies for those tracks which are electric guitar-accompanied. For example, variations of touch/articulation emerge on the album *Later On* (1981), where on some cuts Smith adopts a slightly more aggressive approach to playing. For instance, on "Your Condition" Smith is more heavy-handed, his vocals more pressurized with more rasp. "Tumblings," an instrumental from *Nine-Thirty* (1985), provides a departure, though the differences between that track and others heard on the album are more subtle. On "Tumblings" we hear Smith experiment with various rhythmic and strumming gestures. Fluctuation of tempo is also frequent during the song. Though we hear remnants of the "European Jewel" riff (see Chapter Eight for further exploration of the riff as it is heard in "Tumblings"), they are somewhat obscured by Smith's experimentation with rhythmic gestures and tempo. Perhaps the experimentation on the track provides a segue for the listener, guiding them to subsequent releases and to the eventual return of other players on albums which follow, such as *Foreign Keys* (1985). Their return is foreshadowed by what appears to be Smith's multitracking of himself on the opening songs of the album.

Albums released after the spoken word recordings differ in approach to those of earlier years. Most significant is that there are no other players besides Smith heard on the studio releases from *I Threw You Away* (2002) to *Canticle of Castaway* (2010). Additionally, albums are either all acoustic, entirely electric, or feature Smith on fretless bass throughout the album. Though there are some tracks in which Smith plays harmonica, beyond its periodic appearance

on certain albums, instrumentation remains consistent throughout each release. Electric albums are treated similarly in terms of style to those which are acoustic. Albums also tend to function as whole entities rather than fragmented pieces. With respect to tuning, most guitar work—whether electric or acoustic—is detuned. Playing on the frets as well as open-string playing is heard, however, differentiating the later releases from earlier ones. Worth pointing out is that when Smith is intoning lyrics, he often accompanies himself on the open-strings. In between phrases of lyrics, fretted notes are used. On a related note, one distinct feature of later period works is Smith’s phrasing, whereby sparsely accompanied lyrical phrases alternate with more instrumentally dense phrases that contain no spoken, sung, or intoned material.

Generally, rhythmic patterns are not as consistently either straight or iambic as they are on earlier Jandek recordings. Tempo is also prone to fluctuation. Temporal aspects are largely determined by the vocal/guitar phrase pattern of alternation described above. They are also partly driven by the moods depicted in the songs’ lyrics. Accompaniments contribute to the affective-nature of Smith’s words. Most often, the intensity of the vocal deliveries matches that of the guitar playing. Perhaps because Smith’s vocals are often so active with swoops, glides, and other experimentation with his vocal break, there is little room for equally-as-active guitar work.

3.16 Endings

“European Jewel” marks the first occurrence of the theme of contrasting endings to albums, whereby the last track departs from the stylistic tendencies of previous songs. The last track trend is found on a number of albums and its presence is particularly noticeable prior to the spoken word releases. Unlike the blues-tinged feel of “European Jewel,” the final cut off the album *Later On*, entitled “The Second End,” features lavishly arpeggiated open strings played close to

the bridge.¹³⁶ The song demonstrates a shift in character and in mood from the rest of the album. The guitar's harp-like accompaniment suits the lyrics well, the sole messages thereof are "Joy to the world" and "Hallelujah." The trend of the contrasting last track continues on later releases. Albums such as *Chair Beside a Window* (1982), *Modern Dances* (1987), and *Lost Cause* (1992) provide examples of this tendency though they are by no means the only examples.

In some instances endings are instrumentals. The final track off *Lost Cause* (1992), "Electric End," is such an example. It features multiple instrumentalists playing traditional rock band instruments. The track itself has no formal structure. The players are improvising freely. The production of noise-making for the sake of making noise appears to be the force guiding the song. The free-form nature of the piece, Smith's vocalizations, and the slide whistle heard on the track recall some psychedelic-era/style instrumentals. The use of the slide whistle in particular resembles the high-pitched effects heard on Jimi Hendrix's "1983...A Merman I Should Turn To Be" from *Electric Ladyland* (1968) though of course Jandek's collective instrumental proficiency is a far cry from Hendrix's band's instrumental prowess. Interestingly, the slide whistle also recalls Bob Dylan's use of the instrument on the title track of *Highway 61 Revisited* (1965) where the whistle imitates a police siren.

Both "Electric End" and "The Beginning" make musical departures. Perhaps, though, the strongest contrast (referring to the final tracks) is provided by "The Beginning," the final cut off the album of the same title. The track marks the only instance in which the piano is heard on a studio album, and the track features the instrument exclusively. The piano is, as Tissue puts it, "almost confrontationally out-of-tune."¹³⁷ "The Beginning" features driving rhythms, shifting accents, incessantly repeated notes and a rich sonic wash of discordant upper harmonics. Also

¹³⁶ When the strings are played closer to the bridge, the tone of the guitar is brighter, whereas when the right hand plays/strums nearer to the fretboard the sound is not as rich in upper harmonics.

¹³⁷ Tissue, <http://tissue.net/jandek/discog.html#0762> (accessed November 1, 2012).

worthy of note, the track is the final cut before the spoken word releases and, as such, serves as a launch-point for a different phase of Jandek releases. It is both an ending and a beginning.

Also within Jandek's oeuvre are variations on the contrasting last track. Instead of a single contrasting song, sometimes a group or unit of contrasting cuts close an album. The final tracks from *Follow Your Footsteps* and *Interstellar Discussion* both serve as examples of this. Sometimes, the last song on an album also foreshadows what is to come, perhaps leading the listener to explore future releases. This message is stated outright in the penultimate number of *Glad to Get Away* (1994). While this track does not close the album, Smith delivers the message: "I don't know why but you must keep listening."¹³⁸

3.17 Vocal Delivery

Mapped out in more detail in Appendix A, this final segment of this chapter will overview consistencies/changes in Jandek's vocal performances. As with other sonic and visual attributes discussed above, characteristics of Smith's vocals are likewise traceable and thus are classifiable, to an extent, by era. While the spoken word albums provide a dividing line between earlier and later recordings, stylistic precedents found during the post-spoken word recordings are set in earlier decades. Included below is a broad-stroke summary of Smith's vocal performances from 1978-2010. Though on some albums other vocalists are featured prominently, it is Smith's voice that both remains constant throughout the oeuvre and is definitive of Jandek's sound. Because of this, Smith's vocal performances alone are considered for the purpose of this overview.

On early-era recordings Smith generally sings in a thin trebly voice. Vocal performances beginning with *Ready for the House* demonstrate Smith's intuitive use of pitch. Often a central pitch is present. Although Smith's performance may veer from this central pitch at times, a

¹³⁸ Tissue, <http://tissue.net/jandek/lyrics.html#0762> (accessed November 1, 2012).

return to the central pitch is made after most departures. Range is limited. Smith sometimes rises to the minor third above the central pitch. At other times he dips down to a full tone below. In the early recordings, Smith delivers some lyrics in speech-song, or intoned speech. Most tracks which feature Smith as the solo performer (this excludes the mid-period recordings where other musicians play as well) feature a combination of these two modes of delivery: pitched and intoned. The combined effect of the pitches chosen (though those mentioned above are not used exclusively), the frequent shuffle rhythms in which they are delivered, and the often iambic lilt of the guitar accompaniment parallels some elements found in blues music. When considered in combination with Smith's lyrics, it is easy to see why some consider Jandek's music as derived from the blues.

Deviation from the light, wispy vocals accompanied by soft strumming or plucking begins on *Later On* (1981)—where slightly raspy vocals are heard for the first time. Tracks such as “Unconditional Authority” and “You Think You Know How to Score” from *Chair Beside a Window* (1982), the album where outside performers are first heard, also features these raspier performances. The approach is particularly noticeable when the electric guitar provides the accompaniment. A prime example of this can be heard on “Message to the Clerk” from *The Rocks Crumble* (1983). By the mid-1980s, this more aggressive mode is heard with even more frequency, and it is during this period that Smith experiments with different vocal effects. We hear Smith's voice “cracking” for the first time on tracks from *Interstellar Discussion* (1984), for example. However, though there are departures from the stylistic traits of Smith's earlier deliveries leading into the mid-1980s period, most vocal performances still return to Smith's intoned speech or wispy singing mode.

Beginning with the mid-1980s, the expanded vocal modes (explored above) are developed further. Many of the tracks on *Foreign Keys* (1985), for example, are cathartic sounding. On the album we hear Smith's vocal performances combining wider, lower-registered pitched material and louder volumes.¹³⁹ Register crossing by way of vocal glides are explored further as well, particularly on the track "Don't Be So Mean." The trend of vocal style development (intentional or not) continues on subsequent releases. We hear Smith scream himself hoarse in *Telegraph Melts*' "Don't Paint Your Teeth," for example (1986). Sudden register changes, in particular, become more frequent than they are even several releases earlier. Often they are heard in the form of inebriated-sounding howls, though at other times Smith swoops and glides through his break in a more controlled manner. As was the case when departures were made previously, Smith still returns to the wispy and intoned mode, sometimes chanting in a monotonous manner, and often returning to his higher range during this period. This occurs most often on self-accompanied tracks.

A synthesis of vocal modes begins in the mid-1990s where Smith combines pitch fluidity—such as that which is heard in the cathartic recordings mentioned above—with less rasp, and while singing in a comparatively higher register. Albums from this period, such as *Twelfth Apostle* (1993) *Graven Image* (1994), and *Glad to Get Away* (1994), provide examples of this hybridized style, one which is heard on albums leading up to *The Beginning* (1999). Interestingly, while not accompanied, this combined style is also present on the spoken word albums, though on these recordings Smith intones more often than not. The hybridized vocal mode develops fully, however, during the post-2002 recordings. It is during this later era that we hear Smith straying from the use of central pitches. Smith uses his voice almost like that of a guitar slide. There is a high disregard for pitch stability. This vocal performance mode, in

¹³⁹ Volume is compressed on the CD releases of what were previously LPs.

combination with the dramatic intonation style that Smith explores in full during the spoken word releases, culminates in the vocal performances heard on most albums from *I Threw You Away* (2002) until *The Canticle of Castaway* (2010).

Chapter Four: A Mining Expedition: The “European Jewel” Riff

4.1 Introduction to the Analysis of “European Jewel”

The second half of this dissertation explores “European Jewel,” the song which re-appears most frequently in the Jandek oeuvre. The song, and the musical materials which make up the riff which characterizes it, is pervasive. This is particularly the case in the early albums. Five different versions of “European Jewel” were released between 1978 and 1983. Musically speaking, the song is the first of Jandek’s to feature a guitar riff. This riff—and each of its iterations—will be thoroughly examined in the chapters which follow this introduction. What I term as *fragments* of the song’s riff also appear elsewhere on tracks that are not labeled as “European Jewel” variants. These musical gestures can be heard up until the release *One Foot in the North* (1991). By closely investigating the different versions of the song, the riff which characterizes it, and the migration of the musical materials of the riff into other songs in the oeuvre, I not only point to the interconnectivity of the project on a musical level but point towards the larger architectural schemes existing within the project. As has been explored in the preceding chapters, Jandek weaves lyrical and visual threads throughout his work. The analysis portion of this dissertation investigates a very specific example of Jandek’s thread-weaving.

There are three main goals of my analysis of the “European Jewel” riff. The first and most basic of these is to demonstrate that the riff phrase is never played the same way twice but is rather a composite of different features; second, that each statement of Jandek’s “European Jewel” riff can be streamlined as belonging to one of two types with little crossover between type; and third, that there are distinct compositional processes at work operating on multiple structural levels both within the song itself and within the larger project. By investigating the “European Jewel” riff on a microscopic level we can begin to comprehend some the innate

qualities of Jandek's work. Much attention has been given to Smith's persona concerning the direct or indirect autobiographical¹⁴⁰ narratives which operate visually and lyrically throughout the project. Evidence of this appears in the wide range of Jandek-related discourse (fan discussions, reviews, Seth Tissue's site), and it is summarized in Chapters One through Three of this dissertation. The analysis contained in Chapters Four through Eight demonstrates how specific musical elements not only enhance the persona-related and storytelling aspects of Jandek but form an integral part of the project. Much like how Jandek's lyrics present objects or psychic states which reappear in slightly different contexts, in "European Jewel" Smith provides listeners with a riff which is recognizable yet is somehow different each time that it is played.

My analysis is divided into individual chapters, one for each recorded version of "European Jewel." Chapter Eight, the final chapter, also discusses musical features of one of the riff types which are transplanted into songs not affixed with the "European Jewel" title. In the pages to come, the reader will see each guitar riff phrase in all of its transformations transcribed in musical notation along with a description of each phrase in a charted format. These transcriptions, along with the information which accompanies them, serve to better facilitate the observation of commonalities and differences between each statement within the same track. The format—in contrast to one which is more prose-oriented—also facilitates easier comparison between different versions of the song. While Smith does not use conventional musical notation as a guide for performance,¹⁴¹ investigation of the transformation of the riff through musical transcription has been a useful tool. The exact methods employed for the transcriptions will be described in the pages ahead.

¹⁴⁰ Corwood Industries, written interview with the author, Dec. 2011.

¹⁴¹ This has been observed at live performances.

“European Jewel” tracks from the following albums will be analyzed:

1. From *Ready for the House* (1978): “European Jewel (Incomplete)” (abbreviated to “Incomplete”)
2. From *Chair Beside a Window* (1982): “European Jewel” (abbreviated for clarification and comparative purposes to “European Jewel [CBAW]”)
3. From *The Rocks Crumble* (1983): three “European Jewel” tracks are heard on this album: “European Jewel 613” (abbreviated to “613”); “European Jewel II” (abbreviated to “II”); and “European Jewel 501” (abbreviated to “501”)

Note that when writing about the song more generally, I refer to it as “European Jewel.” This label will not refer to a specific rendition of the song.

The following is a list of albums and tracks containing fragments of the riff. These will be analyzed in Chapter Eight:

The Rocks Crumble (1983), “Lonesome Company”

Interstellar Discussion (1984), “Hey”

Nine-Thirty (1985), “Tumblings”

Foreign Keys (1985), “Spanish in Me,” “Uncle Steve”

Modern Dances (1987), “Hand For Harry Idle”

On The Way (1988), “Bring it Back to Seventy-Five”

One Foot in the North (1991), “Yellow Pages,” “Phoenix”

4.2 Background Information and Musical Characteristics of “European Jewel”

“European Jewel (Incomplete)” first appears as the closing track on Jandek’s debut, *Ready for the House* (1978). It is the only track played on the electric guitar on the album and the sole song on the release where Smith uses a tuning which approaches one which is standard.¹⁴² The “incomplete” affixation is multifactorial in nature. The most apparent reason for the “incomplete” label reflects that the song cuts off mid-word, mid-strum. It is not complete, not heard in its entirety. It leaves the impression that the reel-to-reel tape machine—or other recording device—had run out of stock. It is the only song cut short in this manner on the album. “Incomplete” could also be interpreted as implying that there *will* be a completed version which will follow (there is). Lastly, the label is demonstrative of a larger process, one which has yet to be completed in the song’s first iteration (this is explained further in the paragraphs below). We see this on several levels, one of which is that while the first version of “European Jewel” is for guitar and voice alone, some subsequent recordings feature expanded instrumentation.

Several binary-type patterns can be seen within both the song and within the larger framework in which each version is situated. To begin, each version of the song belongs to one of two groups based on instrumentation. Each rendition is either for solo guitar and voice, or features a ‘rock band’-type instrumentation (voice, guitar, drums, and in one case, bass). Versions “Incomplete” and “613” belong to the solo guitar and voice category. “European Jewel [CBAW],” “II,” and “501” are band numbers. When separated and compared, a structural pattern emerges in each of the two categories. This pattern is also binary in nature. The basic pattern is this: incompleteness is followed by completion. Incomplete versions of the song are deemed so by virtue of the fact that the song is either cut short or begins partway through the piece. In both

¹⁴² The tuning used is considered somewhat standard in blues repertoire, where the open strings of the instrument are tuned to a major triad.

cases, not all verses are present. The pattern of incompleteness/completeness is consistent with each type (solo guitar and voice, or band). Both categories, while first offering the listener only part of the song, also include a completed version of the song. The complete version of the song is the final version heard in each category. Incompleteness/completeness occurs concurrently in both streams. That is to say that the band versions commence before the solo voice and guitar renditions complete their process. The different versions of the song, and their placement within the process of incompleteness/completeness, are outlined below:

Solo Guitar and Voice Versions of “European Jewel:”

“Incomplete” (1978) is incomplete

“613” (1983) is complete

Band Versions of “European Jewel:”

“European Jewel [CBAW]” (1982) is incomplete

“II” (1983) is incomplete

“501” (1983) is complete

Form-wise, all versions of “European Jewel” follow a verse/instrumental refrain (the riff phrase) pattern which alternates throughout the song. This is another primarily binary feature, one of many which Smith employs. Small deviations from this verse/refrain structure do occur, for example, when on “501” we hear two verses back to back (see Chapter Eight). The two completed versions of the song (“613,” “501”) also contain a guitar solo which is heard in between verses six and seven of the lyrics. Material for the solo is taken primarily from the

pitched material outlined in the riff phrases though it differs in terms of contour and is played on a single string (the instrument's first string, the highest in pitch) rather than as chords. Also differing in the guitar solo segments is that both descending and ascending lines are used. In contrast, during riff statements, chords primarily descend.

The refrain—the riff—is comprised of a series of chords. Common to the riff in each of its iterations are a number of attributes, which include similarity in length, pitch contour, and rhythmic gesture. Though this riff stays faithful to these more general characteristics, there are two variations or types of the riff heard. This is yet another indication of Smith's preference for binary structures. Alternation between the two types of riffs is common though is more faithfully adhered to in some versions ("Incomplete" and "613," for example) than in others ("European Jewel [CBAW], for instance). Type 1 riffs tend to be more consistent in terms of pitch content, range, and use of barred chords across the guide dots on the neck of the instrument. Generally, Type 1 riffs are one octave in range and feature barred chords which move in parallel harmonies for the duration of the riff phrase. Type 1 phrases conclude with movement by semitones. By contrast, Type 2 riff phrases typically begin higher than the twelfth fret and are frequently harmonized using tritonic configurations of various sorts (please consult the analysis portions of Chapters Four through Eight). Because these phrases have a higher starting position on the fret board, the range of these Type 2 statements is wider than those belonging to the Type 1 category. This is due to the fact that both types of the riff end with the chord played on the open strings. Harmonizations are also more inclined to fluctuate throughout Type 2 phrases. As will be explored in the analysis portions in the pages to come, this has to do, in part, with the physical layout of the neck of the guitar. Both of these riff types are discussed on a case by case basis in the analysis segments following this overview. Note that in the case of "Incomplete," I have

labeled the first statement of the riff as belonging to the Type 2 category. The decision to name this as a Type 2 riff (even though it is the first riff heard) is not based on this first version of the song, but rather on the collection as a set. Type 1 has been assigned to statements which are generally more stable pitch- and range-wise (less change from statement to statement), whereas Type 2 riffs feature more fluctuation/variation.

Beyond the verse/riff structure of the song, tempo is treated as a separate formal element in the song. Though most “European Jewel” pieces begin at a slow to moderate pace—usually in the early-mid 70 beats per quarter note range—the tempo increases during the middle portion of each version of the song.¹⁴³ Towards the conclusion, the song slows down once again. This slow-fast-slow tempo structure is superimposed onto the existing verse/refrain structure. One exception to this is on “501” where we hear the final riff at the faster tempo. A tempo slow-down does occur but only *after* the final riff statement. More detailed tempo characteristics which pertain to each riff statement are noted in the analysis charts which accompany the transcriptions.

Appearing below are the full lyrics to the song as they are heard on the first complete version, “613,” from *The Rocks Crumble*:

*You sure are cool
A European jewel
I dig you most*

*A letter came
It's not the same
The ink was blue*

*A relative
Stopped by to say
He saw you, hey*

¹⁴³ “European Jewel [CBAW] essentially begins where the first version of the piece left off. Therefore, the tempo does not reflect the overall slow-fast-slow scheme.

*A walkin' down
A lonesome town
Sometime ago*

*He said you had
A mouth so bad
The lips were rotting off*

*You dropped a tear
To end his fear
You seem quite well*

*It's a long time spell
I'm wonderin' well
You got an infection*

*There's bugs in my brain
I can't feel any pain
Just a shaking shake*

*Just a breaking break
Broke me today
In the afternoon*

*No matter who you fool
It's a European Jewel
All in disguise¹⁴⁴*

4.3 The Transcriptions: Trial, Error, and Process

The transcription process posed several challenges, the main difficulties of which were due to the idiosyncratic nature of Jandek's tunings. For example, on "European Jewel (Incomplete)" from *Ready for the House*, two of the strings on the guitar are heard approximately one quarter tone sharp (or flat, depending on how pitches are spelled). The first string sounds virtually in between F and F-sharp/G-flat (strings one and six are usually tuned to E, so the tuning of the first string was adjusted upwards in pitch by nearly three quarters of a whole tone from this E, or by

¹⁴⁴ Lyrics are taken from Seth Tisue's site, <http://tisue.net/jandek/lyrics.html#0746> (accessed April 8, 2013), though I have divided the site's transcription into verses and separated the lyrics into lines as they are heard on the track, ex. each verse has three distinct lines. There is some discrepancy concerning the final line which I have noted as "All in disguise." On Tisue's site, this lyric is stated as "Aw, in disguise."

approximately 150 cents). Early on in the process several different versions of the transcriptions were notated. On the early transcriptions I began by only notating the prominent top line (the highest pitches played on the first string) of the riff chords. The spelling out of pitches according to their raised tunings by assuming that the first string was tuned to an F-sharp rather than an F-natural worked with regards to the first string notes. Initially the top voice of each of what eventually would be notated as chords was spelled assuming that the open string was tuned to an F-sharp, rather than an F-natural. At one point in the transcription process, I came to realize the importance of presenting the riff in more detail and decided to notate the full chords rather than just the more prominent pitches. This was necessary for two reasons. First and foremost, the top notes of each riff are not entirely representative of the riff, for it is one that was comprised of chords. Secondly, by notating the riff in terms of the top voice alone, the streamlining of riff statements by type would not account for the harmonizations heard during each statement. Further, these harmonizations are defining musical elements of each riff type.

When presenting each event of the riff as chords, the F-sharp first string method of spelling out chords made neither theoretical nor aural sense. This was partly due to the fact that not all of the strings of the guitar were tuned sharp by equal amounts. For example, the third string was not quite as sharp as the first and second strings. It was, if we are assuming deviations from equal temperament, slightly closer to the A than A-sharp, as it was only approximately 45 cents sharp. While 5 cents does not necessarily make a noticeable difference to the ear in all cases, the difference became noticeable when I played back the riff chords on an electronic keyboard, something that I had initially done to verify chord quality which in turn was reflected in chord spellings. The F-natural spellings not only facilitated a slightly more accurate interpretation of the chords (because of the not-quite quarter tone sharp third string), but also

made more sense to the ear upon playback than did the F-sharp open strings-based chords. F-sharp sounded just a little too sharp.

Initially, while working on the transcriptions I used an electronic keyboard to verify pitches. For the sake of further accuracy, I then switched to an online tone generator (The Seventh String Tuning Fork¹⁴⁵) in order to better decode individual pitches in a way which was unencumbered by my electronic keyboard's preset voices. This early transcription process began by playing the riff segments on my computer's player and working out the pitches using the online tone generator in combination with an online tuning program (The Seventh String Tuner¹⁴⁶). I then made the necessary adjustments to accurately spell out the notes using this system of cross referencing. While the first of these programs, the tone generator, gave me a sense of what pitch area I was dealing with (A, B-flat, etc.), the second program measured pitch based on cents deviations from equal temperament. Determining the pitch content of the riff using this method proved to be a daunting task. As was mentioned previously, the tuning for the two highest sounding strings on "Incomplete" was out by an approximate quarter tone. This rendered a significant amount of the pitched material from Smith's guitar not reproducible in any exact manner using the tones of The Seventh String Tuning Fork. Furthermore, readings from The Seventh String Tuner would vary depending on Smith's attack of the note and the specific point of the vibration cycle of the string. The Seventh String Tuner runs in real-time. Pitches and cents deviations often change during the course of the vibration cycle and this was reflected in the real-time readings of the tuner, even when small samples of the tone generated by the guitar were looped. Indeed, this—fluctuation in frequency during the sounding of a single tone produced by an acoustic instrument—is the case with analog tuners as well. It should also be

¹⁴⁵ The Seventh String Tuning Fork, <http://www.seventhstring.com/tuningfork/tuningfork.html> (accessed May 1, 2013).

¹⁴⁶ The Seventh String Tuner, <http://www.seventhstring.com/tuner/tuner.html> (accessed May 1, 2013).

mentioned that it is relatively rare to see a tone sustain the exact same reading for any prolonged length of time. To summarize, the readings from the tuner required some interpretation. And so the tunings I have provided should be read as near but still approximate. Because of this, the sign that I have used to indicate deviations from equal temperament is the \pm (plus or minus) sign.¹⁴⁷ This sign will be seen before a cents approximation is provided on a case by case basis for the different versions of “European Jewel.”

Eventually, I altered my method of transcription to include a program written by the same creator as the Seventh String Tuning Fork and The Seventh String Tuner called “Transcribe!”.¹⁴⁸ This program allowed me to adjust the speed of each excerpt and mark certain points of each track. Unlike digital audio programs, many of which would have needed samples processed in order to adjust speed, Transcribe! allowed me to alter the speed of each “European Jewel” track in real-time as it was playing. However, what made the largest difference in the transcription process, and what essentially changed the course of my method was the decision to employ a guitar. Instead of relying on the synthesizer and/or the electronic keyboard, tuner, and Transcribe! combination, I tuned the guitar’s open strings to the open string tunings heard on each “European Jewel” track, and used the tuner to determine the tuning of each string. I then figured out how each riff was played *on the instrument*. This facilitated the spelling of chords immensely. For example, some of the chords had pitches which were out by a quarter tone and could have been spelled several ways because of this. Again, this was particularly the case with “Incomplete.” After playing the riff material at pitch on the guitar, the way in which the chords functioned—and in turn were spelled—became clearer. For example, by barring the twelfth fret

¹⁴⁷ This system was used in favour of the + or – system used for Appendix A, which looks at Smith’s tunings more generally.

¹⁴⁸ Transcribe! is a program created by Seventh String Limited. Unlike the two tuning programs which are accessible for free, there is a fee for Transcribe!.

while using the tunings for “Incomplete” a major chord sounded. This major chord was essentially the same as would be heard on the open strings but an octave higher. Had the same chord been analyzed according to the tuner, because the strings were detuned in the manner in which they were, the readings may have not reflected what was actually being played on the instrument. For instance, they may have been interpreted by the tuner as flatter variation of G-flat/F-sharp rather than as a sharpened variation of F. Indeed, in some cases the tuner would go back and forth between the sharper F and the G-flat /F-sharp flat while the same string in the same short period of time sounded. These inaccuracies of the digital tuner were magnified when the *human factor*, explained below, was added.

To explain the human factor I will return to the example whereby the twelfth fret is stopped. To illustrate the human factor, I will use only one string/note, rather than a chord. When the twelfth fret is stopped, the note should theoretically sound an exact octave higher (without any cents deviations) than its open string counterpart. However, when the note is played and read by the tuner, an inaccurate result may be reflected. This may be due to slight intonation differences on the neck of the guitar (slight warping) or bending of the stopped string by the player (inadvertent or not). Further, readings could also vary depending on the attack of the note. For example if a note is played more softly, the pitch reading will be more accurate than if a string is pulled hard enough for it to slap against the neck as Smith sometimes does, for example.

In certain instances, I interpreted readings from the tuner and altered them to suit what was actually happening on the instrument. On Statement 2 of the “Incomplete” version of the song, for example, Smith barres the first, second, and third strings at the same fret and plays these barred chords in sequence down the neck of the guitar. Because the open strings are, in the case of “Incomplete,” tuned to what is essentially a major triad, the result is a series of

descending major triads throughout the entire statement of the riff. The spellings of individual notes coming from the tuner did not always reflect this because the tunings were out by a near quarter tone and because of the human effect. I cannot stress enough the liberation experienced by playing each statement of the riff on the guitar when transcribing the chords played on each recording. It allowed me to better understand Smith's tunings, and I was able to decipher what was physically happening on the instrument. In addition to the facility this granted me in the transcription process, it also permitted a glimpse into Smith's compositional process, particularly the idiomatic way in which he played the guitar during each riff statement. For instance, Smith often used the guide dots on the neck of the instrument. Eventually, the entire process of transcribing each riff statement evolved into tuning the guitar to the open strings heard on each recording by checking these with the Tuner; playing each riff statement myself and using Transcribe! to carefully check the accuracy of each statement using the playback speed adjustment feature on the program; and finally, notating the riff statements in Finale, where they were verified aurally once more (however not using Smith's pitch deviations as these were not accounted for in Finale's playback feature).

What has been included in the transcriptions and what has been left out of them? To begin, I have included the chords of each riff in each statement. In most cases, the chords are primarily played on the first, second, and third strings, though there are cases, "Incomplete" and "613", for example, where Smith plays on the other strings as well. Whereas the spaces in between each chord could be interpreted as being a single, or in some cases a combination of rests, there are other instances where non-chord sounds—such as the sound of Smith's movement from one chord to the next or the brushing of lower-pitched open strings—are heard in between the riff chords. Often, this is unpitched material which essentially serves to keep the

pulse throughout the riff. This material has been notated with x-shaped note heads. There are also points where open strings are brushed intermittently or throughout the riff. If these are only faintly audible, their sound too has also been notated using x-shaped note heads. Yet again, sometimes the open strings function in a more integral way to the riff. These instances have been noted in the transcriptions and accompanying analyses as well. In some cases, non-riff chord sounds were only clearly audible when the excerpts were slowed down considerably. I have only included riff events where they have been audible when playback was at tempo.

In terms of meter, dotted bar lines have, in many cases, been used in favour of solid bar lines as the meter implied in each excerpt is not frequently clear. In some cases, upbeats are indicated where more stress has been placed on the second chord at the start of the statement. Upbeats are usually played using upstrokes on the guitar—where the chord tones sound from highest to lowest—whereas downstrokes have a stronger rhythmic and metrical accent. This is partly due to the lower strings being played first, but is also attributable to the gravitational pull of the hand downward, something which results in a generally stronger sonic event. When reviewing the transcriptions the reader will see that an arrow appears at the end of each riff statement. This is to indicate a continuation of the final chord which leads into the next verse, or in some cases, solo segments.

4.4 General Characteristics of the “European Jewel” Riff

Before the first verse of each version of “European Jewel,” the song opens with either one or two riff statements. In the case of “Incomplete,” “613,” and “501,” two phrases of the riff are heard before the verses commence, whereas on “European Jewel [CBAW]” and “II” we hear the riff

only once. These one or two repeated phrases serve as an introduction to the song.¹⁴⁹ Beyond the introduction, the riff is usually only heard once in between each verse. Exceptions to this are the two back-to-back statements heard in “II” and the *riff—solo—riff* sequence which is heard in between verses six and seven on “613.” As was mentioned previously, there are two types of riff statements. Type 1 begins at the twelfth fret.¹⁵⁰ Generally, in Type 1 statements, the chords move in parallel harmonies, and are barred straight across one fret rather than straddling two frets, as is often the case in Type 2 riffs. Intervals, Type 1 phrases are comprised of chords which are positioned on the guide dots located on the neck of the guitar. Depending on the tuning of the guitar, these chords are either major (“Incomplete,” “European Jewel [CBAW]”); quartal (“613,” “501”); or minor (“II”¹⁵¹) in quality. While the guide dots are primarily followed in Type 1 phrases, they are abandoned on the penultimate chord of the riff. Type 2 phrases begin higher than the twelfth fret, giving the phrase a wider range (usually a ninth or tenth), and in some cases, a longer phrase length. Though the chords—or in some cases dyads—in Type 2 phrases are usually built using tritones, harmonies do not stay consistent throughout, primarily because the guitar will only accommodate tritones played on the first and second strings above the second fret. Perhaps because of this, fourths are usually heard towards the end of Type 2 phrases. Common to both types of phrases are: contour, the vast majority of phrases move in an exclusively descending sequence over the course of the riff; syncopated rhythms, which are in small rhythmic values and are separated by either unpitched material or rests; and (mostly) parallel movement, made in small increments of seconds and thirds. All phrases with only one

¹⁴⁹ “European Jewel [CBAW]” is somewhat exceptional as it begins mid-way through the song at the eighth verse. It is unknown whether the first verse was preceded by one or two statements as the opening of the song was not released, that is, if it was recorded at all.

¹⁵⁰ On “Incomplete” a slip starts the phrase and it begins slightly higher, on the F sharp, the thirteenth fret. All other chords in the riff, however, adhere to Type 2 characterization.

¹⁵¹ “II” begins with only the first and second strings sounding. These produce a fourth which we hear more fully as a minor triad later on in the song.

exception resolve to the open strings of the guitar at the end of the phrase. An idiomatic approach to the instrument is also common to both Type 1 and Type 2 phrases. This includes the use of guide dots, barred chords, and, Smith's frequent alternation between upstrokes and downstrokes.

Common to the different versions of the riff is the larger metrical scheme—one which is loosely in 4/4 time. This has, to a large extent, been determined by the structure of the verses, as they are much more rhythmically regular than those of the riff statements. While various factors support common time constructs, there is significant flexibility within them. Rhythms used for the motivic sequence are heard in either straight or iambic patterns, depending on the version of the piece. Sometimes, both are present in the same version, sometimes even within the same statement. This is the case, for instance, in “European Jewel II” from *The Rocks Crumble* (1983). Please refer to the transcription and analysis portions of each chapter for further comparison and analysis of each statement.

4.5 “European Jewel (Incomplete)” from *Ready for the House*

“European Jewel (Incomplete)” first appears as the concluding track of Jandek's debut, *Ready for the House* (1978). It is the only song on the album to feature an electric guitar, rather than an acoustic, and the instrument is tuned to what is close to standard major chord tuning. The track ends abruptly whereas all other tracks off the album are heard in their entirety. Despite the fact that the recording stands in stark contrast with the rest of the album, the song functions as a connecting point to subsequent releases.

“Incomplete” begins with two iterations of the riff and is then followed by a three line verse. As with other versions of the song, in between each verse of “Incomplete” the characteristic riff is heard. There is a guitar solo played mostly on the instrument's first string heard in between the sixth and seventh verses. This is typical when verses six and seven are

present, as they are on “613,” “501,” and “Incomplete.” During the solo, Smith primarily uses the pitches played on the first string of the riff as source material though these pitches are not played exclusively in the descending pattern in which they occur during the vast majority of riff statements. While Smith delivers the lyrics to each verse the guitar accompaniment is kept to a minimum. Only the open strings sound during the song’s verses. “Incomplete” stays true to its verse/refrain form. Fluctuation can be heard through the song’s tempo changes, and more minute variation can be found within the signature riff itself in terms of pitches and rhythms used. These last elements will be explored in more detail in the music analysis segments which follow each riff transcription.

The song begins at a slow to moderate pace, with the quarter note beat at approximately 72 beats per minute. Tempo fluctuates throughout the track though Smith maintains the overall slow-faster-slow arch-like scheme of the song. Within this broader tempo scheme verses tend to move more quickly than the song’s instrumental segments. The tempo peaks at approximately 84 beats per minute during its second half though during the closing moments of “Incomplete’s” solo the tempo winds down to more or less 70 quarter note beats per minute. Following the solo there is one more verse, another statement of the riff, and a partial final verse. The song ends abruptly mid-verse. Interestingly, when the song does finish, the conclusion seems almost natural due to the gradual slow down which takes place during the final bars of the recording. However, the mid-word, mid-strum ending interrupts the sense of a natural conclusion.

The characteristic riff, as it is heard on “Incomplete,” is very often two measures in length. Sometimes it begins on the downbeat. At other times it starts with an upbeat. Metrically, the track leans towards four quarter note beats to the bar but this is not consistent. The verses tend to be more metrically regular than the riff segments. Meter sometimes shifts to

accommodate longer riff segments. Rhythmically, the riff is a combination of single eighth notes and groups of eighth notes (played mostly straight but ever so slightly lilted at times) separated sometimes by rests, but more often than not, by extraneous rhythmic material (unpitched strums, etc). With each statement of the riff there is rhythmic variation. The first three statements include more rests, while subsequent statements of the riff fill these in with either un-pitched strums or additional riff material. Statement five, for example, features what are continuous eighth notes for nearly the first complete bar.

Riff statements in “Incomplete” are typical in that they involve chords, played at either the twelfth fret or higher, that descend down the neck of the guitar to the open strings where the phrase ends. Sometimes the guide dots are used to facilitate harmonic progression and chord formation. Sometimes they are not. While about half of the statements found on “Incomplete” begin with an F Major chord, barred at the twelfth fret (in the other statements, the Type 2 riffs begin higher than the twelfth fret), all statements close with an F Major chord. Statements alternate between a major second and a minor second placed between the penultimate and ultimate chords. When the minor second is used, the effect is Phrygian-like. Type 1 phrases consistently use movement by a minor second at the phrase’s conclusion whereas on Type 2 phrases, the movement is by whole tone. We hear eight iterations of the riff altogether on “Incomplete.” Each of these statements is separated by a three line verse. Each verse is accompanied by open string strumming and picking.

The tuning on “European Jewel (Incomplete)” is found below. These tunings are close approximations. The \pm symbol is used to indicate that the number of cents deviated from theoretically correct equal temperament is approximate. Please refer to the Introduction to Part

Two for a lengthier explanation of the methods used for determining tunings and the employment of the \pm symbol.

F4 \pm 50 cents sharp

C4 \pm 50 cents sharp

A3 \pm 45 cents sharp

C3 \pm 45 cents sharp

A2 \pm 45 cents sharp

F2 \pm 25 cents sharp

4.6 Transcriptions and Analysis: “European Jewel (Incomplete)”

(Note that all pitches in all riff statements of “Incomplete” sound between 25 and 50 cents higher than they are notated depending on the tuning of the string upon which the pitches are played.)

Riff Statement 1: “European Jewel (Incomplete)”



<p>Pitch</p>	<ul style="list-style-type: none"> -Though the first chord begins with an F-sharp on the first string, this first chord sounds on the recording to be a technical slip which is corrected quickly. -The technical slip results in a muddiness of the first chord when played at tempo. The slip is only clearly audible when the chord is slowed down to one quarter of its real-time speed. -Primarily, the range of the chords as they move down the fret board is an octave (most voices move from the twelfth fret to the open strings), with the exception of the highest pitched voice which spans
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	<p>a ninth.</p> <ul style="list-style-type: none"> -At first the chords descend by thirds and then proceed to descend by seconds. -Movement from the penultimate chord to the open strings at the phrase's ending is by a major second. -The x-shaped note head in this case denotes a pitched sound that is not integral to the riff. In this case, it is an open string which is very lightly brushed.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -Tempo is set at approximately 72 quarter note beats per minute. -The first statement is slightly over two measures in length. -Eighth notes pairs separated by eighth rests are the predominant rhythmic figures employed. -Rhythmic coupling of the chords is typical. -Rhythms are played in slightly slack eighth notes (the first of two paired eighth notes is slightly longer but not with enough lilt to be considered iambic).
Harmonization	<ul style="list-style-type: none"> -Statement 1 is accompanied by parallel descending first inversion minor triads with the exceptions of the first chord, where the technical slip is heard, and the final open string chord. - Full chords do not always sound clearly; the highest sounding pitches played on the first string usually ring more clearly than the supporting harmonies below.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 Statement. This has been determined by the range, harmonizations, avoidance of the guide dots on the neck of the instrument, and by the movement from the penultimate to final notes of the phrase by whole tone. -The harmonization of the riff in minor triads (rather than open strings) and evasion of the guide dots on the neck of the guitar also indicate that this is a Type 2 riff, though because of the possible slip at the beginning of the phrase, this is somewhat unclear. -On the LP version a sixth string F before the initial chord of the riff is heard. This is edited out on the CD release. -In some case, where rests are indicated in statement transcriptions, faint slides to the next position can be heard. Because these are primarily inaudible except when the excerpt is slowed down greatly, they have not been notated.

Riff Statement 2: “European Jewel (Incomplete)”



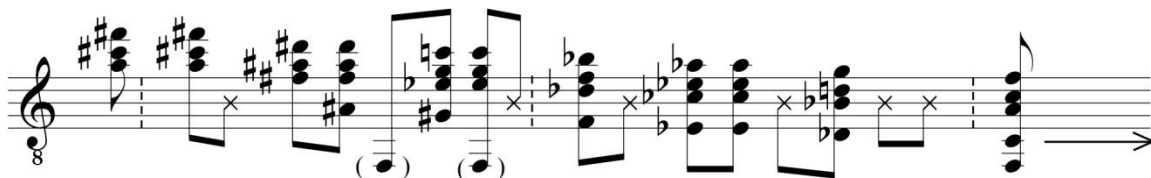
Lyrics (Verse 1) following Statement 2:

*You are so cool
A European Jewel
I dig you most*

<p>Pitch</p>	<ul style="list-style-type: none"> -The range of this statement is one octave (from the twelfth fret to the open strings). -Despite some similarities in rhythmic gesture and contour, pitches—with the exception of the final open string chord—do not resemble those of Statement 1. -Aside from the intervallic movement by a third at the riff’s opening and the minor second movement from the penultimate chord to the final chord of the riff, movement is by whole tones in all parts. -Framing the whole tone movement are F triads which sound at both the beginning and ending of the statement. -The riff concludes with movement by a minor second. -A voice played on the sixth string can be heard on this statement with close listening. It is played in parallel to the chords heard above on the first, second, and third strings, with the pitch playing two octaves below the first string.
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Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The tempo is consistent with the first statement. -Statement 2 is slightly longer than two bars in length, making it longer than Statement 1. -An upstroke begins the riff. This is followed by a heavy downstroke. This approach places a slight accent on the second chord of the first pair of eighths, making the first chord an upbeat (this is reflected in the transcription). -Chords are still primarily grouped in eighth note pairs with two single chords appearing during the statement. -Pairs and single eighth notes are separated by either a rest or pitched/un-pitched/somewhat pitched material.
Harmonization	<ul style="list-style-type: none"> -Chords are major triads, with the root of the chord appearing in the lowest part. -The quality and position of each chord is kept consistent in this statement of the riff, whereas the quality of chords is inconsistent in Statement 1.
Additional Observations	<ul style="list-style-type: none"> -This is a classic example of a Type 1 Riff Statement. Harmonization of the chords, use of the guide dots on the instrument, range and movement at the conclusion of the phrase by semitone all point towards this categorization. -All barred chords are played on the guide dots on the neck of the guitar. This is demonstrative of the way in which Jandek's guitar playing has been directly influenced by the physical layout of the instrument and in this respect represents Smith's tendency to create music which is idiomatic to the instrument.

Riff Statement 3: "European Jewel (Incomplete)"



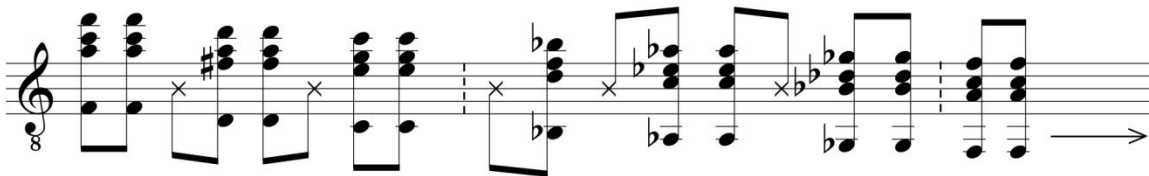
Lyrics (Verse 2) following Statement 3:

*A letter came
It's not the same
The ink was blue*

Pitch	<ul style="list-style-type: none"> -The chords in the first half of the statement move in parallel motion by thirds (in the case of the third chord this is spelled as an augmented second). -In the second half of the statement, the chords move by intervals of either major or minor seconds. -The final descent from the penultimate to final chords is by a major second. -As was the case in Statement 2, there is a lower voice heard at some points during the phrase. In this case, this voice is played on the fourth string. It sometimes moves in parallel with the chords above (and is in this regard an extension of these chords) though it only becomes more prominent in the second half of the statement.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The tempo remains fairly consistent with Statements 1 and 2. -The length of Statement 3 is the same as the first two riff statements (two measures plus two eighth notes outside of the complete measures). -Like Statements 1 and 2, Statement 3 features primarily pairs of eighth notes though this pattern is interrupted by two singular eighth notes. -Though there are pauses in between pairs of eighths notes and the two single eighths (in this respect this iteration resembles Statement 2), there are extraneous sounds inserted in between each riff chord.
Harmonization	<ul style="list-style-type: none"> -Accompaniments below the top line of the riff are in parallel first inversion minor triads. In this way Statement 3 resembles much of what is heard in Statement 1. -The fourth chord—the first chord of the second bar—is muted slightly and is not as clear as other chords in the statement.
Additional Observations	<ul style="list-style-type: none"> -Statement 3 is a Type 2 phrase due to the fact that it spans beyond the twelfth fret at its onset and does not primarily use the guide dots of the guitar to influence pitch content. It also concludes by movement of a whole tone. Harmonizations are also not transpositions of the open string harmonies as they are with Statement 2. -At times during this statement, the low F string (the sixth string) is lightly brushed and left ringing during the riff. -Chords played are a semitone higher than the guide dots in terms of

	<p>the highest note of each chord during the first half of the riff though during the second half of the riff dots are followed with the exception of the penultimate to final chords.</p> <p>-Smith uses a more definite attack to articulate each chord than he does in other statements.</p>
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Riff Statement 4: “European Jewel (Incomplete)”



Lyrics (Verse 3) following Statement 4:

*A relative
Stopped by to say
He saw you, hey*

Pitch	<p>-This statement of the riff spans one octave.</p> <p>-With the exception the distance between the first and second chords (these move by a minor third) and the penultimate and final chords (these move by semitone) movement is by whole tone.</p> <p>-A minor second concludes this statement, as it does in Statement 2.</p> <p>-A voice can be heard on the sixth string. This part moves in parallel to the chords played on the first string.</p> <p>-The pitched material of this riff phrase resembles that of Statement 2.</p>
Rhythm/Meter/Tempo	<p>-The tempo is slightly increased on this statement, approaching 80 quarter note beats per minute.</p> <p>-The riff is two measures in length.</p> <p>-Riff chords are primarily grouped in eighth note pairs separated by un-pitched eighth note pulses.</p> <p>-There is one single eighth note chord heard in the middle of the phrase.</p> <p>-A downstroke begins the statement, placing an accent on the first of the coupled eighth chords. Because of this accent on the first beat,</p>

	an upbeat is not used.
Harmonization	-As with Statement 2, all chords formed are parallel major chords. Strings one, two, and three are barred to form these chords though the root of each chord, in this case, is played on the sixth string.
Additional Observations	-This is a Type 1 statement based on harmonization, use of the guide dots, range, and its conclusion by movement of a semitone. -All riff chords with the exception of that of the penultimate chord follow the guide dots on the neck of the instrument. -Percussive-like sounds are heard in between chords. These produce a rhythmic effect which has been notated with x-shaped note heads.

Riff Statement 5: “European Jewel (Incomplete)”



Lyrics (Verse 4) following Statement 5:

*A walkin' down
A lonesome town
Sometime ago*

Pitch	-The riff begins higher in pitch than in previous statements. -The range of this statement is a tenth. -Pitched material on the second and fourth eighth beats of the first measure (notated with x-shaped note heads) appear to be muffled versions of the first and third eighth note chords but they are not played clearly and the effect they produce is percussive/extraneous rather than pitched. -Movement from the penultimate to final chords is by whole tone.
Rhythm/Meter/Tempo	-Due to reiterations of the same chord, the length of Statement 5 is extended. -This statement is faster in tempo than Statements 1-4, and is played

	<ul style="list-style-type: none"> -at approximately 84 quarter note beats per minute. -Due to the strong attack on the first chord this statement is not notated with an upbeat. -This statement features two distinct groups of four eighths note chords played consecutively. The first four eighths (where x-shaped note heads are used) could arguably also be considered a group of four as well (see x-shaped note head remark in “pitch” category of Statement 5).
Harmonization	<ul style="list-style-type: none"> -Harmonies are inconsistent throughout this riff. -Chords begin with an incomplete major/minor chord with an absent fifth but change throughout the statement. -At times, open strings are played in between the riff chords. These are notated with x-shaped note heads.
Additional Observations	<ul style="list-style-type: none"> -Statement 5 is a Type 2 Statement. Harmonies are less stable, the range is wider than one octave, Smith does not rely on the guide dots for chord formation, and the phrase concludes with whole tone movement.

Riff Statement 6: “European Jewel (Incomplete)”



Lyrics (Verse 5) following Statement 6:

*He said you had
A mouth so bad
Your lips were rotting off*

Pitch	<ul style="list-style-type: none"> -The span of the top notes of each chord (the root of the chord) is one octave. -Pitch-wise, this statement resembles Statements 2 and 4. -Movement is by whole tones with the exception of the first and
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	<p>second chords and the penultimate and ultimate chords.</p> <ul style="list-style-type: none"> -Movement from the penultimate to final chords is by semitone. This is consistent with Statements 2 and 4. -The voice played on the open lower strings of the guitar sounds more prominently than on other riff statements which is why they have been included in the notated example above. These open string pitches are found in the first measure and into the second measure. They are the F, A, and C. A lower voice is continued beyond the playing of the open strings but is played on the sixth string and is fretted, producing an octave doubling of the pitched material heard on the first string.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -This statement is played at approximately 84 quarter note beats per minute. This is consistent with Statement 5. -The phrase is lengthier due to the number of repetitions of each chord. -Rather than being grouped in eighth note couplets, in Statement 6 eighth notes are most often repeated in groups of three. -Some chords sound singly (i.e., not as part of a group of three). -Repeated notes continue to be separated by primarily un-pitched rhythmic material, indicated by x-shaped note heads, as has been the case with other statements. -There is a stronger feeling of meter with this statement.
Harmonization	<ul style="list-style-type: none"> -This statement is harmonized in parallel major chords in first inversion by barring the adjacent strings. -Harmonizations are the same as in Statements 2 and 4.
Additional Observations	<ul style="list-style-type: none"> -This statement is considered to be of the Type 1 variety due to its range, pitch—which is affected by the consistent use of the instrument’s guide dots and its conclusion by movement of a semitone. -Un-pitched material in between pitched chords has a percussive effect.

Riff Statement 7: “European Jewel (Incomplete)”



Lyrics (Verse 6) following Statement 7:

*You dropped a tear
To end his fear
You seemed quite well*

Pitch	<ul style="list-style-type: none"> -The range of Statement 7 is a tenth. -The starting upper note of the chord is the same as it is on Statement 5. -Statement 7 concludes with a major second descent.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -Statement 7 maintains a tempo of 84 beats per minute for each quarter note. -The phrase is shorter, only slightly over two bars in length. -With the exception of the first chord which is played five times and the single chord with x-shaped note heads on either side, most chords are played in eighth note pairs.
Harmonization	<ul style="list-style-type: none"> -Harmonizations alternate between major/minor seventh chords (dominant sevenths with the fifths missing) and minor triads. -Treatment is similar to Statement 5 concerning the alternation between seventh chords and major/minor triads.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 Statement. Chord types are not as consistent as they are with Type 1 riffs, the range of the riff is wider, and the chords are not barred along the guide dots on the neck of the guitar, and the statement concludes with movement by a whole tone. -X-shaped note heads in the case of Statement 7 contain more pitched material than in previous statements. Open strings usually sound at these points during the riff. -The descent of an augmented third has been enharmonically spelled as a diminished fourth.

Statement 7 is followed by a guitar solo where the tempo slows down throughout. Lyrics follow this guitar solo which lead up to the final statement of the guitar riff heard on “Incomplete.”

Lyrics (Verse 7) appear below:

*It's a long time spell
I'm wondering, well
You got an infection*

Riff Statement 8: "European Jewel (Incomplete)"



Lyrics (Verse 8) following Statement 8:

*There's bugs in my brain
I can't feel any pain
Just a shaky sha----[tape stock runs out or machine is turned off
mid-word]*

Pitch	<ul style="list-style-type: none"> -The span off this statement is one octave. -Pitches are the same as in versions 2, 4, and 6 of the song. -Statement 8 ends with movement by a minor second. -The lowest voice of the chords is played on the sixth string of the guitar and plays in parallel at the octave to the first string pitched material.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -Rhythm in this statement is treated much more freely than in previous statements. -A <i>ritardando</i> is built into this statement of the riff. The slowing down is almost to the point of halting to a stop though there is continuation into the last incomplete verse. -The length of the riff is extended. This is partly due to the length added by pauses on certain chords (indicated by the fermata, but also with ties and quarter note values rather than the eighth notes of previous statements).
Harmonization	<ul style="list-style-type: none"> -Harmonization is in parallel major chords exclusively, as is the case with Statements 2, 4, and 6.
Additional	<ul style="list-style-type: none"> -This is a Type 1 Statement because of the consistency of the pitched

Observations	material, range, the use of barred chords on the instrument's guide dots, and the conclusion of the phrase by movement of a semitone.
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4.7 Summary

“European Jewel (Incomplete)” is first in the set of “European Jewel” tracks. There are several observable features which re-emerge on subsequent recordings that are first heard on “Incomplete.” Song structure (verse/refrain) and shared lyrics, along with each song’s title, connect all versions of “European Jewel” together. More subtle connecting factors are also evident. These include Smith’s use of binary and often alternating musical structures. Patterns of alternation are particularly noticeable during the song’s guitar riff, the one phrase instrumental refrain which separates most verses. Some of these patterns, such as the alternation between Type 1 and Type 2 riff phrases, are observed in all but one version of the song (see Chapter Five, “European Jewel [CBAW]”). Smith clearly places each riff within Type 1 or Type 2 frameworks. Type 1 phrases are one octave in range (or move from the twelfth fret to the open strings), chords are primarily formed by barring across the guide dot positions on the neck of the guitar which creates parallel harmonies to the open strings, and statements conclude by movement of a semitone. Type 2 statements are less consistent in terms of harmonies, as well as in the use of the guide dots for chord formation. They are wider in terms of range and conclude by movement of a whole tone. A chord played on the open strings concludes each riff statement regardless of whether the statement is of the Type 1 or Type 2 variety.

It would be inaccurate to assume that each “European Jewel” track is simply the same song re-recorded as, say, a “European Jewel” remix. Instead, the riffs themselves, their situation within the larger context of each song’s structure, and the way in which each song functions

within the “European Jewel” song-group points to a more conceptual design of the different versions of the song as one complete set. This set is not truly complete until the final version, “European Jewel 501.” Each version of the song has a distinct role within that set. These roles are evident when considering the order in which the different versions of the song appear chronologically with regards to being incomplete or complete as well as their instrumentation. In Chapter Five, another incomplete version of “European Jewel” will be analyzed. In the upcoming analysis we will observe another glimpse of the song’s multifaceted, gem-like structure.

Chapter Five

5.1 “European Jewel,” from *Chair Beside a Window*

“European Jewel” from the album *Chair Beside a Window* is the second recording of the song in the “European Jewel” song-set. Unlike all other renditions it has no affixations. This version will be referred to as “European Jewel [CBAW]” in order to differentiate it from the “European Jewel” song-type as it is discussed more generally. Though separated in time by three years, “European Jewel [CBAW]” picks up at the beginning of the verse which was cut short on “European Jewel (Incomplete).” Essentially this second song fills in the lyrics absent from “Incomplete” and, in this manner, completes the song. The song is also fleshed out in terms of its instrumentation. It features a four piece band comprised of guitar, drums, bass, and vocals. For most of the track, the other instruments play in synchronization, which is not always the case with Jandek band recordings including some subsequent versions of “European Jewel.” No musicians are given credit for playing on the album. This is typical of Jandek. Due to this and other factors explored below, it is not known whether Smith multitracked the parts himself or whether there were other players involved. However, the latter case is suspected due to the stylistic inclinations demonstrated in the guitar playing on the track. These differ significantly from Smith’s approach. Mannerisms/performance gestures which are present in the guitar part of “European Jewel [CBAW]” are not present where Smith is known to have been playing the instrument, such as at live performances. That said, a third scenario, where both multitracking and other instrumentalists have been combined—albeit subtly—is also possible. Pointing towards a combination of methods used to create the recording is the faint open string playing which can be heard at some points simultaneously while the riff is being played (see Statement 2).

There are several differences between the first and second versions of the song beyond instrumentation and lyrical treatment. The second performance is more nuanced for example, particularly in the solo section. Small details, which include playing in steady triplets with more seemingly deliberate syncopation, are heard. “European Jewel [CBAW]” also remains fairly faithful to quadruple time. The metrical ambiguity heard on “Incomplete” is, for the most part, not present on this version. One exception to this is the track’s ending where meter dissolves. Rhythmically, the opening segment of the second version is in triplet eighth notes. Though an iambic lilt is sometimes used, all three eighth notes of the triplets are also frequently heard. Also noted is that Statement 4 of the riff is in straight eighth notes. This particular statement arises out of a short instrumental segment. The freedom of rhythmic movement in and then out of triplets suggests more proficiency, more fluency on the instrument on the part of the performer. The length of the “European Jewel” riff itself differs as well. Whereas the riff phrases of “Incomplete” are generally under four measures in length, “European Jewel [CBAW]” extends to four, five, or six measures.

The guitar’s tuning is again sharper than concert pitch, but is slightly lower than that of “Incomplete.” Readers should note that there is no tuning given for the sixth string of the guitar as it is not heard for the duration of the song. Note as well that the riff is slightly higher in pitch than is notated. The guitar tuning is as follows:

F4 ± 25 cents sharp

C4 ± 35 cents sharp

A3 ± 25 cents sharp

E3 (near exact)

B2 (near exact)

sixth string, unknown (may be absent/not played or buried within the mix)

5.2 Transcriptions and Analysis: “European Jewel” (from Chair Beside a Window)

Riff Statement 1: “European Jewel [CBAW]”



Lyrics (Verse 8) following Statement 1:

*There's bugs in my brain
I can't feel any pain
Just a shaking shake*

<p>Pitch</p>	<ul style="list-style-type: none"> -Pitch contour on Statement 1 remains the same as the statements on “Incomplete,” i.e., all pitches descend. -The riff dyads first descend by a fourth. This is followed by a descent of a third. This movement then moves to the open first and second strings which are tuned to F and C. -The concluding pitches belong to a detuned F major triad which is formed by the highest pitched open strings. Though the full chord is not played at the statement’s conclusion, the triad is played in the segment which follows this statement. -There are fewer distinct pitches in this statement than on previous statements heard on “Incomplete.” “Incomplete,” for example, usually features seven or so different chords, whereas there are only four different dyads present in this statement. -Movement from the penultimate dyad to the final dyad is by a major second in the top voice and a minor second in the lower voice. -Lyrics following this statement are the same as those heard after Statement 8 of “Incomplete,” however, whereas on Statement 8 of “Incomplete” we hear a Type 1 riff, Statement 1 of “European Jewel [CBAW]” is of the Type 2 variety.
<p>Rhythm/Meter/Tempo</p>	<p>-The tempo is set at approximately 72 quarter note beats per minute, as it is at the opening of “Incomplete.”</p>

	<ul style="list-style-type: none"> -The first statement is approximately four measures in length. -Though the meter fluctuates during the verses (unlike in “Incomplete” where the verses are kept more metrically intact), here the riff statement is metrically regular, sounding in common time throughout. -There is a <i>slight</i> amount of metrical ambiguity at the end of this statement where the open strings are played. -With the exception of the last dyad, chords change at the beginning of each measure. -Rhythms in Statement 1 are frequently played in triplet eighth note patterns.
Harmonization	<ul style="list-style-type: none"> -Statement 1 is comprised of parallel tritones with the exception of the final dyad which is a perfect fourth.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 riff. Primarily indicating this is the harmonic treatment and movement from the penultimate to final chords by a whole tone. Range-wise, the riff resembles that of a Type 1 riff. This is one example where crossover is heard between the riff types. The riff also does not correspond to the guide dots on the guitar. -The performance is cleaner (less extraneous material within the notes of the riff) than it is on “Incomplete.” -Other instruments on Statement 1 are synchronized with the guitar.

Riff Statement 2: “European Jewel [CBAW]”

Lyrics (Verse 9) following Statement 2:

*Just a breaking break
Broke me today
In the afternoon*

<p>Pitch</p>	<ul style="list-style-type: none"> -Pitch contour on this statement resembles those in “Incomplete” where descending major chords are heard throughout the statement. -Movement of the riff spans one octave. -Chords move primarily by whole tones, with the exception of the first to second and penultimate to final chords. -With the exception of the altered tuning (this version of the song is tuned slightly lower in pitch than “Incomplete”) pitch content of the riff chords is the same as it is on statements 2, 4, 6, and 8 of “Incomplete.” -Movement from the penultimate to the final chords is by a minor second, again resembling the treatment given to the even-numbered statements of “Incomplete.” -In between riff chords, individual notes of the chord are played at times. These have been notated but have been placed in parentheses as they are not a primary feature of the riff. -Non-pitched sounds have also been notated using x-shaped note heads.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -The tempo of the guitar riff remains consistent between Statements 1 and 2. -This statement is extended, in part because of the longer pauses in between the riff’s chords. The statement is just over 6 measures in length. -Triplet eighth note figures continue to be used in Statement 2. -There is a small amount of temporal squeezing (pauses are not held for their full duration) in between the chords of measures two through six.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Statement 2 is harmonized in first inversion major triads which move in parallel motion.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This is a Type 1 riff. This is determined by the harmonizations, which are in parallel to the open strings due to player’s barring of the chords at the guide dots, the statement’s range, and the concluding movement from the penultimate to final chords by a semitone. -There appears to be an additional low-volume guitar track multitracked into the recording. On this track, the open strings of the guitar can be heard. It is suspected that a separate track has been used

	<p>as some of these open string pitches, which sound during the riff statement, are heard while the riff chords are played. These open string pitches are also in straight eighth note rhythms independent of the triplets being played during the riff.</p> <p>The other instruments on the track are not synchronized with the guitar on Statement 2. Cohesion of the group has dissolved. This is unlike Statement 1 where the ensemble seems unified.</p>
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A short instrumental segment (perhaps not substantial enough in material to be considered a solo) is heard after Verse 9. There is no riff statement which follows; rather the instrumental segment leads directly into another verse. The lyrics to Verse 10 are as follows:

*No matter who you fool
It's a European Jewel
All in disguise*

Riff Statement 3: “European Jewel [CBAW]”



No lyrics follow Statement 3. Rather, there is an extended solo section which features quickly strummed riff chords that do not follow the typical contour of the riff. This dissolves and Statement 4 is heard.

Pitch	<ul style="list-style-type: none"> -Pitch contour on this statement resembles those of some previous statements. -Descending major chords are heard. As is the case with Statement 2, individual notes of the chords are played. These have again been placed within parentheses. -Movement of the riff does not span an octave during this statement. Nor do the chords resolve to the open strings F major triad. -Chords move by a whole tone with the exception of the movement from the first to the second chords.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -This statement moves slightly faster than Statements 1 and 2, and is played at approximately 76 quarter note beats per minute. -Like Statement 2, this statement is extended and is approximately 6 measures in length. -Triplet eighth note figures continue to be used in Statement 3.
Harmonization	<ul style="list-style-type: none"> -Statement 3 is harmonized in parallel first inversion major triads.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 1 Statement, determined to be so based on harmonies provided by barring the neck of the guitar at the guide dots. -This statement does not resolve to the instrument's open strings. Rather, it reaches the fret directly above them (which would be the semitone above the open strings) and continues into the solo segment. -The open string guitar track noted in the summary of Statement 2 is not present on Statement 3. -Other instrumental parts play mostly in synchronization with the guitar riff in Statement 3, though the drums are slightly behind the guitar in terms of rhythmic accuracy. -A stronger sense of the synchronicity between parts is reached as both the drums and the guitar play in eighth note triplets throughout much of the riff.

Riff Statement 4: “European Jewel [CBAW]”

(dissolves from instrumental section into final riff statement)

No lyrics follow Statement 4. The statement is followed by an instrumental segment as the song closes.

<p>Pitch</p>	<ul style="list-style-type: none"> -The riff begins on the second chord (not the F Major triad). -The span is less than one octave. -This iteration of the riff departs from the contour of previous statements. In Statement 4, the guitar plays lower neighbour chords. These chords have been marked with x-shaped note heads. While it can be determined with some certainty that these chords are lower in pitch than the chords which follow them, the exact pitches of the chords are not easily determined because of the muffled way in which they are played. -Some individual pitches are also heard (see the beginning of the second system). These particular pitches correspond to those of the open strings but do not appear to be overdubs as they do in Statement 1 of “European Jewel.” Because of this, I have chosen to include them in the transcription. -The chords that are played resemble those of Statements 2 and 3.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -This statement begins more quickly than those heard previously on this version of the song. At first, the quarter note sounds at approximately 80 beats per minute. As the riff progresses, the tempo accelerates to approximately 90 beats per minute. -It is difficult to determine where the downbeat is, as the riff departs from a free-form section and then dissolves back into an instrumental. The drums, while playing on the beat, do not give a strong indication of where the downbeat falls. -Unlike previous riff statements on this track, Statement 4 is performed using straight eighth note pairs, not triplet eighth notes.

Harmonization	Statement 4 is harmonized in parallel first inversion major triads.
Additional Observations	<p>Though the range of this statement is not a full octave, for example it does not pass from the twelfth fret down to the open strings, this statement would most appropriately be classified as a Type 1 riff because of the harmonies used and the intervallic movement of the chords. It also concludes by movement of a semitone.</p> <p>The open string guitar track noted in the summary of Statement 2 is not present on this statement.</p> <p>This statement of the riff follows the guide dots of the instrument with the possible exception of the neighbour note gestures which sound below the clearer riff chords. The exact pitches of the neighbour gestures are difficult to determine.</p> <p>Other instrumental parts are in synchronization with the guitar part in this statement. This is somewhat interesting because the combined instrumental parts which come both before and after the statement sound more freely improvised.</p>

5.3 Summary

Both versions of “European Jewel” analyzed so far in this dissertation— “European Jewel (Incomplete)” and “European Jewel [CBAW]”—share the same title and two and a half lines of the same lyrics. These first two tracks of the “European Jewel” set are incomplete; yet, one picks up where the first leaves off. Both clearly present different renditions of the song. Some of the more immediately noticeable differences include instrumentation and musical structure. The first of the set, “Incomplete,” is a solo guitar/voice number. The second version features a full rock band, with what is likely a different player on the guitar. On “European Jewel [CBAW]” deviation from the first version of the song is also found within the treatment of the signature riff. Perhaps this is not remarkable as variation itself is a feature of the riff but it is, however, implemented in a different manner. “European Jewel [CBAW]” does not feature consistently alternating musical structures. For instance, Type 1 and Type 2 phrases do not alternate as they do on “Incomplete,” and the semitone/whole tone movement which alternates at each riff’s

ending is also absent. On “European Jewel [CBAW]” we hear four iterations of the riff, three of which feature the harmonic treatment and intervallic movement typical of Type 1 phrases. Rhythmic gesture is also treated differently. For instance, on the second version of the song triplet eighth note figures are used while these are absent entirely from the debut version (and are not heard again on any version of the song in the set). The riffs of the first and second “European Jewel” recordings share the following elements: contour, syncopation, and consistent use of similar chord types. Whether this second rendition is an evolution of the song is unanswerable; however, it does point to the interconnectivity of the project, the variation found within that interconnectivity, and the way in which the different renditions of the song function within the larger set.

Chapter Six

6.1 “European Jewel 613” from *The Rocks Crumble*

“European Jewel 613” is the first in the “European Jewel” set where all verses of the song’s lyrics are present. While there are similarities in terms of lyrics, vocal delivery, and musical materials found between all versions of the song, “613” resembles “European Jewel (Incomplete)” more closely than any of the other three versions of the song. The most immediately noticeable factor connecting “Incomplete” and “613” is common instrumentation. Both are for solo guitar and voice. There are also a significant number of minute traits which are common to both renditions of the song. Many of these features pertain to the treatment of rhythm. We see, for instance, eighth notes played straight throughout “Incomplete” and “613.” This is in contrast to the frequent iambic groupings found on “European Jewel [CBAW].” Eighth notes are also found singly or in pairs, most often separated either by rests or unpitched strums on these two closely linked versions. Metric ambiguity between the two is also found, though “613” is comparatively more stable metrically than “Incomplete.” In terms of pitch similarities, though the tunings of the two versions are not the same, the use of stopped notes played on the sixth string—which are heard in parallel to the barred chords moving on the first through third strings—is consistent between both recordings. This approach is absent on “European Jewel [CBAW].” As well, as with “Incomplete,” “613” alternates between Type 1 and Type 2 phrases.

While there are similarities between “Incomplete” and “613” there are also differences. Riff phrases tend to be longer on the latter, for example. Rhythmic variation through the use of sixteenth notes is also present in “613” whereas these figures are not found in “Incomplete.” Differences which include non-rhythmically- or metrically-centered attributes are primarily a result of the different tunings implemented on the two versions. Not only is the guitar generally

tuned lower in pitch on “613” than it is on “Incomplete,” the highest pitched strings (strings one through three) are tuned to what are close to perfect fourths. When barred on the same fret, this tuning allows for quartal harmonies. These harmonies are unlike the parallel major chords heard on “Incomplete” when strings one through three are barred. The reader is encouraged to consult the transcriptions and the charts in the upcoming pages for further comparison.

The tuning of the guitar on “European Jewel 613” is as follows:

E-flat₄ (near exact match to equal temperament though slightly sharp)

B-flat₃ (near exact)

F₃ (near exact)

C₃ (± 5 cents sharp)

F₂ (Readings for this string fluctuate depending on Smith’s attack and pitch is unclear. Readings indicate variation within the range of F₂. Pitch readings range anywhere between ± 10 cents sharp and ± 15 cents flat.)

C₂ ± 45 cents flat (The distance between the fifth and sixth strings often sounds like a wide perfect fourth.)

6.2 Transcriptions and Analysis: “European Jewel 613”

(Note that most of the pitches on “613” very closely resemble the pitches in the transcriptions. In the case of the sixth string, however, the sound is nearly a quarter tone flatter than it appears in the transcriptions.)

Riff Statement 1: “European Jewel 613” from *The Rocks Crumble*



<p>Pitch</p>	<ul style="list-style-type: none"> -Pitch contour on Statement 1 remains the same as the typical descending lines of other “European Jewel” tracks. -The descent through whole tones with the exception of the minor third at the beginning and minor second at the statement’s closing is also typical of other Type 1 riff statements. -At the start of the riff, the lower pitched open strings can be heard but are not prominent (these have not been included in the transcription). In the second bar, a voice played on the sixth string is heard moving in parallel to the upper notes. This is similar to what occurred on “Incomplete.”
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -The tempo is approximately 72 quarter note beats per minute, but fluctuates somewhat. -The first statement is approximately two measures in length, resembling that of “Incomplete” more so than “European Jewel [CBAW].” -Primary rhythmic features of this statement are syncopated but straight eighth notes separated by rests. -The rhythms of the statement are nearly identical to those heard on Statement 2 of “Incomplete.” The only difference between the two is that the earlier statement has an upbeat.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Because the first, second, and third highest strings of the guitar are tuned in fourths, Smith’s barring of these three top strings results in quartal harmonizations. -When the bass voice enters, the harmonies remain quartal.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This is a Type 1 riff though the chords are no longer first inversion major triads. The same action whereby the strings are barred at the guide dots creating harmonies which are transposed versions of the open string harmonies is the same as is used in all Type 1 statements. Intervallic movement between chords is also the same as in previous Type 1 statements. Also pointing towards Type 1 categorization is the semitone movement which concludes the phrase.

Riff Statement 2: “European Jewel 613” from *The Rocks Crumble*



Lyrics (Verse 1) following Statement 2:

*You Sure are cool
A European Jewel
I dig you most*

<p>Pitch</p>	<ul style="list-style-type: none"> -Pitch contour on Statement 2 remains the same as typical descending line of other “European Jewel” tracks. -This statement begins a major third higher in pitch than Statement 1. -The range of this statement is a tenth (range is determined by the distance in one voice). -Whereas there is some activity in terms of resonating open strings and fretted activity on the sixth string on Statement 1, there is only minimal lower pitched activity in this iteration of the riff. -The approach to the final event of the riff is transcribed as a semitone. It is difficult to judge, however, whether this descent is by whole tone or by semitone as the pitch is somewhat ambiguous and likely the result of the ‘human’ effect.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -The tempo of Statement 2 remains consistent with Statement 1. -Statement 2 is slightly longer than Statement 1. -Primary rhythmic features of this statement are syncopated but straight eighth notes. As is the case with other riff iterations, there are instances where a single eighth note bookended with eighth rests is heard. -The rhythms of the statement are nearly identical to those heard on Statement 2 of “Incomplete.” Both statements feature a pickup, though “613” differs in the rhythmic approach at the end of the phrase.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Unlike the stacked fourths harmonies of Statement 1 of “613” on Statement 2 there is a return to tritonic harmonization. This is heard at the beginning of the statement but is not consistent throughout.

	-Parallel fourths are used at the statement's conclusion.
Additional Observations	<p>-This is a typical Type 2 phrase. Tritonic dyads are featured, the riff begins higher than the twelfth fret and the guide dots on the neck of the instrument are used inconsistently. It is unclear as to whether this statement concludes by whole tone or semitone movement though it has been notated as moving by whole tones.</p> <p>-The top line/voice played on the first string does not play on the guide dots of the guitar, however the bottom voice does. This approach is abandoned at the pickup to the second full measure. From that point onward, the guide dots serve to guide the player until the penultimate dyad.</p>

Riff Statement 3: "European Jewel 613" from *The Rocks Crumble*



Lyrics (Verse 2) following Statement 3:

*A letter came
It's not the same
The ink was blue*

Pitch	<p>-Pitch contour remains consistent.</p> <p>-Movement is mostly by whole tone. There are two exceptions: at the beginning of the phrase and at the end of the phrase where semitone movement is used.</p> <p>-In the middle of the iteration, where only a dyad is notated, Smith either did not strike the first string, or did so with such a weak attack that it was not picked up on the recording.</p> <p>-Some open string resonance can be heard. There is also a lower line played on the sixth string, as there is in Statement 1, though it is only faintly present in the first measure. These first measure pitches should be read as approximate because of this. They are also notated</p>
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	within parentheses. The lower voice from the second measure onward has been notated with somewhat more certainty.
Rhythm/Meter/Tempo	<p>-Tempo begins to accelerate during this statement and approaches 80 quarter note beats per minute. A more exact measurement of tempo indicated by BPM is not possible due to the fluctuations within the statement.</p> <p>-This riff statement is over three measures in length.</p> <p>-Primary rhythmic features of this statement are syncopated eighth note chords and rhythmic unpitched percussive strumming (see x-shaped note heads).</p> <p>-The unpitched material is a primary feature of this iteration of the riff, so much so that in the first complete measure more unpitched material is heard than the riff chords themselves.</p> <p>-In Statement 3 there are <i>two</i> eighth note pulses which have been filled by unpitched strums, whereas in past iterations, the unpitched material has perhaps functioned more similarly to the single eighth rests found in between chords.</p>
Harmonization	-A return is made to harmonization by stacked “perfect” fourths with respect to the chords formed on the higher strings. The lowest voice does not conform to this harmonization and functions more independently though it is rhythmically synchronized with the higher sounding chords.
Additional Observations	<p>-This is a Type 1 riff, indicated by the range, consistent barring of chords at the guide dots (see note below), movement by semitone at the phrase’s conclusion, and similar intervallic movement between chords to that which is found in other Type 1 riffs.</p> <p>-The notes played on the sixth string in the first half of the riff, which is notated in parentheses, is not played on the guide dots of the instrument. The pitches are difficult to discern both at tempo and when the excerpt is slowed down.</p>

Riff Statement 4: “European Jewel 613” from *The Rocks Crumble*



Lyrics (Verse 3) following Statement 4:

*A relative
Stopped by to say
He saw you, hey*

<p>Pitch</p>	<ul style="list-style-type: none"> -Like Statement 2, this riff phrase begins higher in pitch than Statements 1 and 3. -The range of this riff iteration is a tenth, as with Statement 2. - The fifth and sixth open strings are brushed from time to time and are left to resonate throughout the statement. This has not been notated in the transcription, but should be noted by the reader. -The approach from the penultimate to final notes of the statement is by whole tone. This is unlike the approach used on Statement 2.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -Tempo exceeds 80 quarter note beats per minute. -Statement 4 is just over three measures in length. -A more consistent eighth note pulse is maintained, partly by the unpitched strums which take the place of rests heard on earlier statements. -Eighth note groups are sometimes in threes or fours, with fewer pairs heard throughout. One single eighth note dyad is also found.
<p>Harmonization</p>	<ul style="list-style-type: none"> -There is some alternation between tritonic harmonies (found in the first measure, for example) and non-tritonic quartal chords. The latter can be found towards the riff's ending. -A similar approach is taken on Statement 2.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This is a Type 2 riff. Tritonic harmonies, range, and inconsistent use of the guide dots on the neck of the instrument point towards this categorization. As is the case with some other Type 2 phrases, this riff statement ends with movement by a whole tone. -Guide dots are used for the first half of the statement but are abandoned for the second half.

Riff Statement 5: “European Jewel 613” from *The Rocks Crumble*



Lyrics (Verse 4) following Statement 5:

*A walkin' down
A lonesome town
Sometime ago*

<p>Pitch</p>	<ul style="list-style-type: none"> -Treatment of pitch resembles that of Statements 1 and 3. -The range of this riff iteration is an octave (moving from the twelfth fret to the open strings). -On this statement the sixth string is stopped again to create a bass line which moves parallel to that of the upper part. -The approach from the penultimate to final notes of the statement is by semitone.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -As is the case with Statement 4, tempo exceeds 80 quarter note beats per minute but this varies somewhat. -The length of this statement is just over 3 measures. -Whereas in Statement 4 an eighth note pulse is heard consistently throughout the statement, on this iteration of the riff, rests are inserted in between chords. -Syncopation typical of the riff is found here. Groupings of eighth notes are frequently in pairs. Single eighth notes punctuate the riff as well.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Like Statement 3, the riff is comprised of quartal chords. -With the exception of the opening chord, heard below the chords played on the instrument's first, second, and third strings, is similar motion on the sixth string. -It should be noted that at the start of the riff the “F” notated as the bottom voice is the open fifth string of the instrument. This pitch sounds prominently before the parallel pitches played on the sixth string are heard.
<p>Additional</p>	<ul style="list-style-type: none"> -This is a Type 1 statement, as are the other odd-numbered riff

Observations	<p>iterations in “613.” Chord types remain consistent, the concluding movement of the riff is by semitone, the range of the statement is one octave, and the guide dots on the neck of the guitar are used.</p> <p>-Guide dots are used for nearly the entire statement. The exception is the penultimate chord.</p>
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Riff Statement 6: “European Jewel 613” from *The Rocks Crumble*



Lyrics (Verse 5) following Statement 6:

*He said you had
A mouth so bad
Your lips were rotting off*

Pitch	<p>-Jandek’s consistent alternation between statements, where the riff begins above the twelfth fret on even-numbered statements remains consistent in Statement 6.</p> <p>-The range of this riff iteration is, like Statements 2 and 4, a tenth.</p> <p>-Like Statement 4, the fifth and sixth open strings are brushed from time to time and are left to resonate throughout the statement.</p> <p>-The approach from the penultimate to final notes of the statement is by whole tone.</p> <p>-Movement, while continuing to descend through the riff, is somewhat more disjunct.</p>
Rhythm/Meter/Tempo	<p>-Tempo is in the range of 84-86 quarter note beats per minute.</p> <p>-Statement 6 is five measures in length.</p>

	<ul style="list-style-type: none"> -A somewhat consistent eighth note pulse is maintained throughout. Unlike in Statement 4, where unpitched material provided the pulse when chords are not played, the non-chord material in this iteration is provided by the open strings which are articulated and left to resonate throughout. In the case of Statement 6, the x-shaped note heads denote pitched material provided by the open strings rather than unpitched material. -A distinctive rhythmic pattern is found throughout this statement and is repeated at most chord changes. The pattern features a single eighth note, followed by two pairs of eighth notes. Rests surround the single and double eighth notes.
<p>Harmonization</p>	<ul style="list-style-type: none"> -As with Statement 4, some of the chords feature tritone-based harmonies (these are found at the beginning of the statement). The harmonies are quartal towards the riff’s ending. -A similar approach is taken on Statements 2 and 4, pointing towards alternation between binary types, a practice first laid out in “Incomplete” though abandoned on “European Jewel [CBAW].” -It should be noted that during this riff iteration the open strings provide harmony throughout the riff. They essentially function as drone strings which are rearticulated throughout.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This is a Type 2 riff, due to the wider range spanned by the chords, the use of tritones in the harmonies, and the inconsistency in the use of the guide dots on the neck of the guitar. The final descent is also by whole tone rather than by semitone as is typical of Type 1 riffs. -Guide dots are used for most of Statement 6 though are not used towards the statement’s ending. -There are slight variations in the pitch which are audible when the statement is played back at a very slow speed (30% of the regular tempo). Because these changes are not perceived while the excerpt is played back at full speed, I have not included them in the transcription.

Riff Statement 7: “European Jewel 613” from *The Rocks Crumble*

Lyrics (Verse 6) following Statement 7:

*You dropped a tear
To end his fear
You seemed quite well*

<p>Pitch</p>	<ul style="list-style-type: none"> -The pitch treatment of Statement 7 is similar to that of Statements 1, 3, and 5. -The range of the riff is one octave. -Open strings are not brushed as frequently, rather the statement is marked by frequent unpitched gestures (see Rhythm/Meter/Tempo). These are indicated by x-shaped note heads. -Movement by a semitone concludes this statement. -As is the case with other iterations in “613” and in “Incomplete” a lower voice, likely played on the sixth string, is heard below the chords played on strings 1 through 3.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -Statement 7 is over 5 measures in length. -The tempo approaches the early-mid 90s per quarter note range, representing the quickest tempo taken in the three versions of the song examined thus far. -A consistent eighth note pulse is maintained throughout. -What is primarily unpitched material punctuates the riff and helps to maintain a steadier pulse for this statement. -Like Statement 6, Statement 7 is very rhythmic and features distinctive rhythmic patterns. The pattern is not exactly the same as that heard in Statement 6 but is similar with regards to its repetition

	throughout the iteration and by its syncopation.
Harmonization	<ul style="list-style-type: none"> -Harmonies throughout this statement are quartal. -The voice played on the sixth string moves in parallel motion to other voices on other strings. The parallel fourths harmonization is consistent with all four voices. -The way in which harmonization alternates between riff statements remains consistent. -There is one exception to the quartal harmonies used. This can be heard at the start of the riff in the bass line below the chords which are played on the first through the third strings.
Additional Observations	-This is a Type 1 riff. It is an octave in range, consistent in its implementation on the guide dots on the neck of the guitar for each barred chord, and features harmonies parallel to those of the open strings. This riff also concludes with movement by semitone.

There is a solo guitar segment which follows Statement 7. Like other “European Jewel” solos, the pitch region of the solo resembles those of the riffs, particularly those of the Type 1 riffs. The material for the solo primarily explores the pitches found on the guide dots of the neck of the guitar. Pitches are primarily played on the first string though other pitched material is played on the open strings of the instrument. Another verse of lyrics follows the solo and precedes Statement 8. The lyrics to this verse (Verse 7) are as follows:

*It's a long time spell
I'm wonderin' well
You got an infection*

Riff Statement 8: “European Jewel 613” from *The Rocks Crumble*



Lyrics (Verse 8) following Statement 8:

*There's bugs in my brain
I can't feel any pain
Just a shaking shake*

<p>Pitch</p>	<ul style="list-style-type: none"> -Statement 8 departs from the previous pattern of alternation between Type 1 and Type 2 chords. -In this case, the same pitched material for the odd numbered statements is also used here. -The range of the riff is one octave. -The final descent to the open strings is by semitone. -Open strings do not sound throughout this statement with the possible exception of the lowest pitched voice heard on the first chord. -A lower voice played on the sixth string of the instrument is heard on this statement.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -This statement is shorter than others and is shy of four measures in length. -The quarter note tempo is considerably slower than that of the previous statement. The tempo of this iteration is slightly below 80 quarter note beats per minute. -Meter is not altogether clear. -Both rests and unpitched percussive gestures are heard. -This is the first of any “European Jewel” versions to feature sixteenth notes. These add variation and rhythmic interest to the phrase.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Harmonies are again quartal. This is consistent with all voices played on the instrument, including that which is played on the sixth string.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This is a Type 1 statement. In this case, the pattern of alternation is broken as two Type 1 statements are heard consecutively (though they are separated by the guitar solo). Type has been determined by

	range, use of the guide dots on the neck of the guitar, chord type, and movement at the statement's conclusion.
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Riff Statement 9: "European Jewel 613" from *The Rocks Crumble*



Two verses which are not separated by a riff iteration follow Statement 9. The tape machine is shut off almost directly following the final verse. Lyrics to the final two verses (Verses 9 and 10) are as follows:

*Just a breaking break
 Broke me today
 In the afternoon
 No matter who you fool*

*It's a European Jewel
 All in disguise.*

Pitch	<ul style="list-style-type: none"> -The range of this iteration is a tenth. -This statement more closely resembles that of the even numbered statements (with the exception of Statement 8). -The lower pitched open strings sound throughout this iteration. -Movement from the penultimate to final chord of the riff is by whole tone.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -This is another shorter iteration of the riff. It is only slightly over 2 measures in length. -Interestingly, this phrase is faster than that of Statement 8. It approaches 90 quarter note beats per minute. It should be noted that afterward there is a considerable ritard as the two final verses are

	<p>played.</p> <ul style="list-style-type: none"> -Meter is more directly perceptible during this statement. -Fewer rests and unpitched rhythmic pulses are heard. The harmonic rhythm is also generally faster. -Sixteenth notes are present again in this phrase.
Harmonization	<ul style="list-style-type: none"> -Harmonies move in parallel but recall the tritonic harmonies heard in statement 2, 4, and 6. -The phrase concludes with quartal harmonies as is the case with previous riff statements which primarily feature tritonic harmonies.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 statement. This is based on the harmonic treatment, range, and pitch content (influenced by the layout of the guide dots on the neck of the guitar), and the concluding movement of the riff's chords by a whole tone. -Guide dots are used inconsistently during this statement.

6.3 Summary

“European Jewel 613” is the third song in Jandek’s “European Jewel” set and the first version of the song presented in its entirety. It is the first of three versions found on Jandek’s eighth album, *The Rocks Crumble*, released in 1983. Though it is not known how much time elapsed between the recording of the first and third versions of the song (Smith did not indicate timeline by year of recording in the written interview), “613” and “Incomplete” are similar to each other in many respects. In terms of the similarities found within the guitar riff, these have been addressed in the analysis portion of this chapter. Similarities and differences can be also observed when comparing riff transcriptions of the two versions of the song.

At first, the most apparent difference between “Incomplete,” “613,” and “European Jewel [CBAW]” is that the latter is an ensemble performance, or at least is presented as such on the recording. However, with closer inspection of the riff statements, it is apparent that “Incomplete” and “613” contrast “European Jewel [CBAW]” more than by way of instrumentation alone. These subtle differences—such as the implementation of triplets and the

more nuanced playing which is present on “European Jewel [CBAW]”—may point to an adaptation of playing style based on the fact that it is a group performance. More likely though, the differences indicate that a player besides Smith is at the instrument on “European Jewel [CBAW].”

Much like how Smith often alternates between riff types, likewise alternation between the instrumentation of solo guitar and voice, and band versions of the song continue. That there may be another performer besides Smith present for the second song in the set and not the first or third seems to tie into the concept of alternation as well. However, this notion is not continued into the fourth version, “European Jewel II,” explored in the chapter which follows. While interconnection between different elements of the project is very present, the concept of alternation/binary constructs appears to be another force at work, one which is present in all but the second song in the set of five.

Chapter Seven

7.1 “European Jewel II” from *The Rocks Crumble*

“European Jewel II” from *The Rocks Crumble* is the second of three versions of the song on the album and the fourth of the “European Jewel” set. Unlike “European Jewel 613,” the track which directly precedes it and the first to include all of the song’s verses, “II” presents only the first six verses. It is yet another incomplete version of the song. The lyrics on “II” have also been altered.

In the last sung verse, Verse 6, Smith iterates:

*You dropped a tear
Into his ear
You seem quite well*

Unlike the two other incomplete versions of the piece, “Incomplete,” and “European Jewel [CBAW],” “II” has a clean start and finish. It does not pick up mid-way through the song as does “European Jewel [CBAW],” nor is it cut off before its natural conclusion as is the case with “Incomplete.” “II” is also a band number, though there is no bass guitar present as there is on “European Jewel [CBAW].” While it is likely that the primary guitar player from “European Jewel [CBAW]” is not Smith, all tracks on “II” appear to be played by Smith. In fact, Smith has said that he had used overdubbing as a recording technique on the album, stating that on some band tracks he himself had played all of the instrumentals heard on the track.¹⁵² Indeed, there are strong similarities between the playing on “II” and Smith’s approach to non-guitar instruments in concert settings. The likelihood of “II” being comprised of overdubs seems high when taking this into account. This notion is strengthened further if we compare the stylistic differences

¹⁵² Sterling Smith, interview with John Trubee. *The Rocks Crumble* is cited in the interview as one album which contains overdubbed songs with parts played by Smith exclusively.

between the playing heard on the riff phrases of “European Jewel [CBAW]” and the guitar work heard through each riff segment of “II.”

The exact tunings used for “II” were difficult to obtain as the guitar part is not prominent in the track’s mix. The tuning documented below is likely more accurate on the first through fourth strings as they ring more prominently in the segments of the song where the open strings are used. The fifth string is barely audible. The sixth string is not heard at all and is therefore not documented below.

E-flat4 ± 45 cents flat

B-flat3 ± 20 cents flat

G-flat3 ± 40 cents flat

C3 ± 30 cents sharp

C2 ± 20 cents flat¹⁵³

7.2 Transcriptions and Analysis: “European Jewel II”

(Note that the pitches played on the first through third strings sound approximately one third of a tone lower than they appear on the transcriptions. Pitches played on the fourth string are slightly higher in pitch than notated.)

Riff Statement 1: “European Jewel II” from *The Rocks Crumble*



¹⁵³ This may be either the fifth or sixth string. It is also possible that both of these strings are tuned similarly but not exactly. Other possibilities—including the absence of either the fifth or sixth string altogether—may be the case.

Lyrics (Verse 1) following Statement 1 (there is only one statement of the riff before the first verse begins):

*You sure are cool
A European Jewel
I dig you most*

Pitch	<ul style="list-style-type: none"> -Pitch contour is slightly different than it is on other riff statements. In the second measure there are two dyads where fourths played on the first and second string are played closer to the headstock of the guitar. Smith then plays higher again, only to descend back down. -The final descent is by a semitone. -There is very little action if any on strings 3-5 (see note above regarding tuning). This is unlike some other versions of the song which feature the open strings prominently. -The range of this riff is an octave, from the twelfth fret to the open strings.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The tempo is approximately 72 quarter note beats per minute. The tempo is somewhat difficult to ascertain because of the drums which frequently do not correspond to the tempo and metrical stress of the guitar. The phrase is essentially polyrhythmic because of the lack of coordination between parts. -Meter in this statement is ambiguous, therefore barlines are almost arbitrary. Other interpretations of meter may be possible. -Metrical ambiguity notwithstanding, there is pulse heard throughout the statement. Sometimes the riff dyads supply the pulse. Sometimes it is punctuated by rests. At other times unpitched percussive sounds provide the pulse. The two dyads noted in parenthesis are played softly and are almost inaudible, particularly in the case of the first of these dyads. -Syncopation is featured. Eighth notes are grouped either singly or in small groupings separated by rests, unpitched sounds, or barely audible pulses. -This statement is just over two bars in length.
Harmonization	<ul style="list-style-type: none"> -Harmonization is in fourths throughout. -There is no audible open string resonance below the dyads.
Additional Observations	<ul style="list-style-type: none"> -It is difficult to determine whether this is a Type 1 or Type 2 statement, though the range, movement by semitone at the riff's conclusion, and quartal dyads point more towards a Type 1 categorization. The inconsistent use of the guide dots, however,

	<p>that this tempo reflects only that of the guitar.</p> <ul style="list-style-type: none"> -This statement is longer than the first iteration. -Meter is somewhat ambiguous, however; an upbeat is suggested by the first event of the statement. Supporting the idea of an upbeat is that the first event is played with an upstroke. -A sense of pulse remains throughout the metrical ambiguity. -Eighth notes are grouped in pairs or are heard singly throughout most of this statement. This is in keeping with gestures first heard on “Incomplete.”
Harmonization	<ul style="list-style-type: none"> -With the exception of the opening of the statement, where repeated tritones are heard, Smith appears to be harmonizing the primary voice using the fourth string. -The interval between the two voices could be described as a narrow minor third (see notes on tuning in the pitch analysis for Statement 2).
Additional Observations	<ul style="list-style-type: none"> -The wider range and use of tritonic harmonization at the statement’s opening suggests that this is a Type 2 statement, though the use of the guide dots on the first string suggest that there is some overlap. Movement at the statement’s conclusion by a whole tone also points towards categorization of this phrase as Type 2. -Guide dots are used exclusively throughout the statement on notes played on the first string. The lower pitch of the tritone at the beginning of the statement, however, is not played on a guide dot.

Riff Statement 3: “European Jewel II” from *The Rocks Crumble*

The image shows two staves of musical notation for a guitar riff. The key signature has two flats (B-flat and E-flat). The first staff contains a sequence of chords and eighth notes, including tritones. The second staff continues the sequence, ending with a long arrow pointing to the right, indicating a sustained or sliding note.

Lyrics (Verse 3) following Statement 3:

*A relative
Stopped by today
He saw you, hey*

<p>Pitch</p>	<ul style="list-style-type: none"> -The range of the riff is one octave. -The directional tendency of notes during this iteration of the riff is downward though there are some muted pitched sounds (marked with x-shaped note heads) which are lower in pitch than the strummed chords. -Regarding the muted sounds, while it can be determined that they sound lower in pitch, there is not enough pitch information to determine frequency more exactly. -In the case of the bracketed E-flat in the second system, this note, though muted, sounds more clearly than other muted pitched material which is why it has been notated. Because it is still muted, however, it has been placed in parentheses. -Intervals remain consistent with other versions of the piece in terms of the line which is played on the first string. Intervals between the voices differ, however. See harmonization below. -The final descent in this statement is by semitone.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -The tempo is faster during this statement of the riff and approaches the mid-80s for each quarter note beat. -The length of this statement is like that of the second riff iteration. -Meter is somewhat more regular but it is still ambiguous. Part of this ambiguity is a result of the drums which play out of synchronization with the guitar. So, while it can be determined with some certainty that the first event is an upbeat, it is unclear whether this is leading into the downbeat of the next measure or whether it is the second eighth pulse of another point during a measure. -A sense of pulse remains throughout the metrical ambiguity. -With the exception of the sixteenth notes heard at the end of the statement all chords are either played singly or in pairs. Each of these events is separated with either a rest or muted/unpitched material.
<p>Harmonization</p>	<ul style="list-style-type: none"> -This statement features barred chords. Because the first, second, and third strings complete a first inversion minor (though still detuned) triad, all triads in the excerpt are minor in quality. -It should be noted that though the quality could generally be described as being loosely minor, the open strings are detuned.

Additional Observations	-The range, intervallic consistency, and concluding movement by semitone, points towards a Type 1 categorization for this riff statement.
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Riff Statement 4: “European Jewel II” from *The Rocks Crumble*



Lyrics (Verse 4) following Statement 4:

*A walkin' down
A lonesome town
Sometime ago*

Pitch	<ul style="list-style-type: none"> -The range of this statement is a tenth. -All chords descend throughout the duration of the riff. -As is the case with Statement 3, the final descent is by a semitone. This is representative of a departure from patterns which had previously alternated between a whole tone and a semitone at the conclusion of a phrase. These patterns were first laid out in “Incomplete.”
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -Tempo on this statement exceeds the mid-80s for each quarter note beat. -Again, the rhythms played on the drums obscure the guitar’s meter during this statement. This is perhaps more pronounced than that of other riff phrases heard on “II.” -Despite the lack of correlation between the drums and guitar, a steady pulse is noted in the guitar part. -The weaker amplitude of the first event, followed by a stronger second chord gives the impression that the first chord is an upbeat. -A strong pulse can be heard beneath the drums. -Eighth notes are heard either singly or in pairs with the exception of the closing chords.

	-Rests are used to indicate pauses in between chords though there may be some pitched material which is buried below the drum track.
Harmonization	-Statement 4 features harmonies in tritones throughout with the exception of the last two chords which are harmonized in fourths.
Additional Observations	-This riff phrase can be categorized as a more typical Type 2 phrase. This has been determined by the range, the frequently appearing tritones, and the inconsistent use of the guide dots on the instrument. However, a semitone is used to conclude the movement of this riff. This semitone movement has been more consistently seen in Type 1 phrases. Again, this points towards a departure from the previous “Incomplete” and “613” versions. -A mixture of chords which follow the guide dots of the instrument and those which veer from them is used. -The drums are so high in amplitude in this statement that it is difficult to ascertain how much open string or lower frequency (if any) material is played during the statement.

Riff Statement 5: “European Jewel II” from *The Rocks Crumble*



Lyrics (Verse 5) following Statement 5:

*He said you had
A mouth so bad
The lips were rotting off*

Pitch	<ul style="list-style-type: none"> -The range of this statement is an octave. -All chords descend throughout the duration of the riff though the riff is punctuated by the B-flat heard twice during the statement. -The final descent from the penultimate to the final chord of the riff is by semitone. This is the case for all but the first of the riff statements from “II.” -Two unpitched strums are noted at the beginning of the third measure. -There may be some lower pitched open string material that is buried by the more prominent drum part.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The tempo returns to the mid-80s for each quarter note beat. -Again, drums obscure the meter of the guitar part during this statement, though the pulse can still be perceived. -Though meter is obscured, a sense of syncopation is retained throughout the statement. -There is some play within the tempo of this iteration. This occurs particularly in the third measure where there are quarter notes and in the fourth measure where the tied quarter note figure has been indicated in the transcription. -Because of the lower volume level of the guitar part, it is difficult to hear where some weaker amplitude strums are heard. It is possible that in the second measure (where quarter notes appear in the transcription) that there are strums which have been rendered inaudible by the drums.
Harmonization	<ul style="list-style-type: none"> -Parallel first inversion minor triads are used throughout the iteration with the exception of where there are single notes. It is possible that some open strings also play below the main chords, though the levels of the guitar track are not high enough in amplitude to be certain.
Additional Observations	<ul style="list-style-type: none"> -The range of this statement, the final movement of the chords by semitone, and the barred chords played at the guide dots of the frets indicate that this is a Type 1 statement. -Guide dots are used for all but the penultimate chord of the riff.

Riff Statement 6: “European Jewel II” from *The Rocks Crumble*



Lyrics (Verse 6) following Statement 6:

*You dropped a tear
 Into his ear
 You seem quite well*

<p>Pitch</p>	<ul style="list-style-type: none"> -The material is the same in pitch as it is for Statement 5. -All chords move in descending motion throughout the duration of the riff. -The interval between the penultimate and final chords is a minor second. -A significant amount of unpitched material is heard during this statement. -Some pitch bending is audible towards the beginning of the riff phrase.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -Tempo on this statement is slower than in Statement 5 and is in the low-80s per quarter note beat range. -While the drums continue to obscure the rhythm of this statement, there is some departure in the rhythmic treatment of the riff. Several groups of three are heard. This shift does not last long enough to constitute a metrical change but has been indicated by the dotted slurs in the transcription. -A steady pulse is noted in the guitar part of this statement, despite the lack of congruity with the drums.
<p>Harmonization</p>	<ul style="list-style-type: none"> -Again, harmonization in first inversion minor triads is used throughout the statement. This is indicative of the departure from alternating patterns found within the earlier versions of the song.
<p>Additional Observations</p>	<ul style="list-style-type: none"> -This iteration of the riff corresponds to a Type 1 riff due to its range, concluding movement by semitone, treatment of pitch, and idiomatic use of the guide dots on the neck of the guitar. -Most chords—the exception being the penultimate to final chords of the statement—follow the guide dots.

7.3 Summary

“European Jewel II” is another unfinished/incomplete version of the song and is the second of three renditions found on *The Rocks Crumble*. As is the case with “European Jewel [CBAW],” the other band version of the song, there is a departure from the alternation of Type 1 and Type 2 riff statements on “II.” Again, as with “European Jewel [CBAW],” we see the introduction of rhythmic groupings of three on “II.” On this second band version these are not played with the same ease and regularity as they are on the earlier of the two band recordings. This is due to the difference in playing style of what are likely two different guitarists who play on the two band “European Jewel” numbers analyzed to this point. Despite their differences, common to both recordings is that the song is not heard in its entirety, with all verses present. Both omit certain verses. “II” does so differently than the earlier version of the song, however. In “European Jewel [CBAW]” the lyrics pick up from where they had left off on “Incomplete.” In this manner, they complete the first version of the song. On “II” the lyrics to the final verse are changed and the song finishes prematurely after this altered verse.

What do the riff statements in “II” tell us about the innate qualities of Jandek’s music? Of course they serve as structural elements which, along with the lyrics of the song, ultimately aid in the piece fitting into the “European Jewel” song framework. This is an obvious point. Perhaps it is a simple explanation which can be observed with respect to the musical structures inherent in any music which is bound by such formal constraints. What is unique about the way in which the riffs function in “European Jewel II” then? Primarily, the uniqueness of “II” lies in the way in which its structural elements function within the larger “European Jewel” set. Departures can be observed in “II,” and in this way, they fulfill part of the function of each piece as part of a process. For example, while there is a loose sense of rhythmic cohesion between the drums and

guitar parts on “European Jewel [CBAW]” what cohesion is present on the earlier recording dissolves on “II” as the song progresses with very little direct correspondence between the guitar and drum parts. So another part of Jandek’s process can be understood as one where cohesion dissolves. Again, rhythmically speaking, we hear sixteenth note figures. This is an example of variation implemented in Jandek’s process. We see this as well in Smith’s treatment of pitch. As has been observed in other versions of the song, changes in tuning which affect the pitched material of each riff are also present in “II.” Changes in the guitar’s tuning on “II” result in the most significant departures in terms of pitch heard on the recording. This development is one which affects the quality of the barred chords in particular as the top three open strings are tuned to a minor triad. In other songs in the set, major chord or quartal tunings have been used. With regards to pitch, there is also some variation on the direction of the riff’s pitched material as well, though this is minimal. In Statement 1, for example, the dyads ascend at certain points, instead of adhering to the more consistent descending pattern evident in other versions of the song.

While I have hypothesized that perhaps Smith had overdubbed some parts on “European Jewel [CBAW],” is it likely that on “II” Smith has played all of the parts. And while he may have recorded the vocal and guitar parts simultaneously, the drums appear to have been set as a completely separate track, one which is prevalent in the mix. “II” departs from the previous versions of the song production-wise, in this respect. The most apparent of these departures can be seen when comparing the solo voice/guitar versions with the band versions of the song where overdubbing has been used. Of course another departure is made (though still somewhat subtle) by including the only altered verse found in any song of the set. This verse is delivered almost directly prior to the song’s conclusion. While initially it seems possible that Smith has simply

recorded each version of the song either to illustrate processes at work or to indulge perfectionistic tendencies, I argue that instead each version of the piece is one part of a larger set. The set as a whole has been carefully designed, with each part, each version of the song, serving a specific purpose. In Chapter Eight, I discuss “European Jewel 501,” the last song in the set, and the only complete band version of the song. I also address elements of the riff which are found in pieces not labeled as “European Jewel” song-types.

Chapter Eight

8.1 “European Jewel 501” from *The Rocks Crumble*

“European Jewel 501” is the final version of the song in the “European Jewel” set though remnants and transformations of elements of the song’s guitar riff appear in releases which follow the set’s conclusion. “501” is similar in some respects to the versions heard before it. Like “613,” all verses of the song are heard on the recording. All lyrics remain consistent on both complete renditions. As is the case with “European Jewel [CBAW]” and “II,” “501” is a band number, featuring instruments other than the guitar/voice combination heard on “Incomplete” and “613.” “501” resembles “II” more closely than “European Jewel [CBAW]” as drums, guitar, and voice are featured. On “European Jewel [CBAW]” we hear electric bass as well as the three piece band. As is the case with “II,” the guitar is low in the mix, making at least some of the material played on the instrument just barely audible. While riff statements can be heard in between verses, the harmonies below the top line of the riff are buried by the drums and, to a lesser extent, the vocals.

“European Jewel 501” is the only complete version of the band recordings of the song and the last version of the song appearing under the “European Jewel” title. The tuning of the guitar on “501” is similar to that of “613.” The strings are tuned in fourths, essentially creating a quartal chord on the open strings. That said, only the first three strings are clearly audible. There are points during the song, however, which may indicate the presence of the fourth string as well, though this is far from certain. The guitar’s tuning, insofar as it can be ascertained, is as follows:

E-flat 4 ± 40 cents flat

B-flat 3 ± 30 cents flat

F3 ± 10 cents flat

C3 ± ?

Strings 5, 6 inaudible

8.2 Transcriptions and Analysis: “European Jewel 501”

(Note that all pitches are flatter on the recording than they appear on the transcriptions below.)

Riff Statement 1: “European Jewel 501” from *The Rock Crumble*



Pitch	<ul style="list-style-type: none">-With the exception of the F heard at the end of the first complete measure, pitch contour on Statement 1 descends as is typical of the riff.-Whereas some other statements of the riff have the pitches descending by a third, then by several whole tones, and then finally either an additional whole tone or semitone to the open strings, there is a more direct /steep descent on this statement. This is particularly noticeable through the downward motion preceding the penultimate dyad.-The range of this statement is one octave, from the twelfth fret to the open strings.-The final descent is by semitone.
Rhythm/Meter/Tempo	<ul style="list-style-type: none">-The tempo is approximately 70 quarter note beats per minute.-This first statement is approximately two measures in length.-Movement in this statement is by quarter note. This combined with the slower tempo give the riff iteration a slower feel than is heard on all previous statements.-Regarding meter, the weak-strong movement of the first two dyads is reflected in the upbeat notation of the events on the transcription.-The rhythm of the statement is remarkable in that it features no overt syncopations.

Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The tempo is consistent with the first statement of the riff. -The riff length is also consistent with Statement 1. -A return to the combined single eighths and eighth note pairs is made during this statement. What is presented is one of the more simplified versions of the more typical syncopation heard in the riff. -It would appear that rests are used more frequently instead of unpitched material, though this is not possible to verify due to the subordinate placement of the guitar part in the mix.
Harmonization	<ul style="list-style-type: none"> -The first half of the riff is harmonized in tritones while the second half is harmonized in fourths. -It is possible that the note highest in pitch is doubled at the octave below, and played on the third string, yet this is not overtly audible pitch-wise. What is audible, however, is that when the excerpt is slowed down to half-speed there are muted chords played intermittently throughout the statement. However, there is not enough amplitude to actually hear the pitches at full speed. Because of this, I have only notated the audible pitches.
Additional Observations	<ul style="list-style-type: none"> -This riff can be considered a Type 2 riff due to the tritone harmonization present at the riff's opening and the extended range which begins higher up the neck of the guitar than the twelfth fret. The statement also concludes with whole tone movement.

Riff Statement 3: "European Jewel 501" from *The Rocks Crumble*



Lyrics (Verse 2) following Statement 3:

*A letter came
It's not the same
The ink was blue*

Pitch	<ul style="list-style-type: none"> -Though contour remains the same as that which characterizes the riff, there is what appears to be a slip made in the second bar which
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	<p>results in movement by a third where typically, in Type 1 statements, chords move by a second. The F triad is where the likely slip occurred.</p> <ul style="list-style-type: none"> -The range of this statement is an octave. -The movement from the penultimate event to the final chord is by semitone.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -In this statement the drums and guitar play in synchronized rhythm, something not typical of the band renditions of the song. -The tempo is increased to approximately 80 quarter note beats per minute. -The riff is slightly longer than in the first two statements. -A rhythmic pattern of two pairs of eighth notes separated by a rest and then one single eighth note followed by an eighth rest is adhered to for the first two measures. This rhythmic figure is also found in statements 1, 2, and 5 of “613.” In “613” this pattern is sometimes displaced throughout the measure, however, because of the looseness in meter in many statements the rhythmic figure is practically identical. -Again, rests are used rather than unpitched material. -The F triad slip seems to have affected the metrical regularity heard on this statement. This has been indicated by a dashed bar line following the second measure.
Harmonization	<ul style="list-style-type: none"> -The riff begins with harmonizations in stacked fourths. -Though the voice played on the third string—appearing as the lowest note of the chord on the transcription—is not that clearly heard throughout, it is somewhat audible for the first measure. -While there is an F triad played partway through the riff, the rest of it is harmonized in fourths.
Additional Observations	<ul style="list-style-type: none"> -This statement could be classified as a Type 1 Statement although because of the pitched material at the second half of the phrase, classification cannot be determined for certain. Range, harmonization, and the concluding movement by semitone seem to point towards Type 1 classification. -Smith begins by barring the strings on the twelfth fret where the guide dots are found but this is not followed through during the second half of the riff, after the slip. -As with the other statements on “501” there is no musical material heard on the fourth, fifth and sixth strings.

Riff Statement 4: “European Jewel 501” from *The Rocks Crumble*



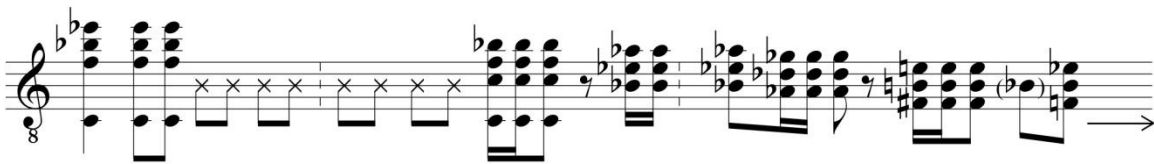
Lyrics (Verse 3) following Statement 4:

*A relative
Stopped by to say
He saw you, hey*

Pitch	<ul style="list-style-type: none"> -This statement begins a third higher than Statement 3 of the riff, as is typical of Type 2 phrases. -The range is a ninth, as it is in Statement 2. -The descent is also typical with the exception of the statement’s closing which does not rest on the open string chord but rather on the whole tone above it. This is one of only two phrases where Smith has not ended on the open strings at the end of a phrase. The other example of this is Statement 3 from “European Jewel [CBAW].”
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -Synchronization between the guitar and drums is mostly absent on this statement. -There is, however, a distinct metrical feel to Statement 4. This is provided by the repeated rhythmic pattern adhered to for the first three measures of the phrase. The pattern is five eighth notes followed by a rest, a single eighth note and another rest. -There is some rhythmic dissolution towards the statement’s conclusion. -Statement 4 is four measures in length. -The tempo exceeds 80 quarter note beats per minute. -Again, rests are used rather than unpitched material.
Harmonization	<ul style="list-style-type: none"> -Harmonization is in tritones and fourths. -Dyads are played on the first and second strings though there may be a third voice which is rendered inaudible due to the drums.
Additional	<ul style="list-style-type: none"> -This riff can be classified as a Type 2 riff. Range is extended beyond

Observations	<p>an octave, harmonizations are tritonic and the pitches played on the most prominent string, the first string, do not follow the guide dots of the instrument. The final event is typical of a Type 2 phrase in that it moves by a whole tone.</p> <p>-This statement is more active rhythmically and pitch-wise than previous riff iterations heard on “501.”</p>
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Riff Statement 5: “European Jewel 501” from *The Rocks Crumble*



Lyrics (Verse 4) following Statement 5:

*A walkin' down
A lonesome town
Some time ago*

Pitch	<p>-Statement 5 begins at the twelfth fret and is one octave in range.</p> <p>-This statement descends down a fourth after the opening chords are played. This is somewhat atypical of Type 1 statements.</p> <p>-There is a fair amount of muted/un-pitched material in this riff phrase. This has been notated by x-shaped note heads.</p> <p>-An open string C sounds prominently for the first two different chords.</p> <p>-The B-flat in parentheses is only faintly heard.</p>
Rhythm/Meter/Tempo	<p>-There is only loose synchronization between the drums and the guitar on this statement though both instruments play sixteenth note figures.</p> <p>-A distinct sense of meter is absent from this statement, despite the evident pulse.</p> <p>-Not all of the sixteenth note figures are clearly articulated. It is possible that the reverb on the electric guitar has obscured these rhythms somewhat.</p> <p>-With regards to the sixteenth note figures, they still retain a strong rhythmic presence. Consistent use of repeated rhythmic figures</p>

	<p>which differ during each statement on “501” characterize this version of “European Jewel.” While variation is typical in all pieces of the set, “501” is particularly rhythmically playful.</p> <ul style="list-style-type: none"> -Statement 5 is three measures in length. -The tempo of this iteration of the riff is in the mid-80s range per quarter note beats per minute.
Harmonization	<ul style="list-style-type: none"> -Harmonization is in stacked fourths throughout. -The open string C also sounds during the first two different chords.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 1 statement. This is indicated by the barred chords at the guide dots, the range, and the movement of the penultimate to final pitched events by semitone.

Riff Statement 6: “European Jewel 501” from *The Rocks Crumble*



Lyrics (Verse 5) following Statement 6:

*He said you had
A mouth so bad
The lips were rotting off*

Pitch	<ul style="list-style-type: none"> -Statement 6 begins higher than the twelfth fret. -The range of this statement is a ninth. -Motion from fret to fret is not as smooth (less stepwise motion) as it is with earlier riff statements on other versions of the song. There are also several points where the riff events ascend rather than descend. -Smith experiments with string bending during this statement. -The two segments in the transcription which are in parentheses indicate points during the riff where the pitches were unclear. It is possible that this muddiness was intentional. Another possibility is that these are technical slips. -It is difficult to determine with certainty what the penultimate to final movement is in this statement. It has been notated here as a semitone.
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	If this is the case, it is an atypical movement for a Type 2 phrase. The technical slip/intentional muddiness is the cause of the uncertainty.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -There is no direct synchronization between the drum and guitar parts, yet mid-way through the phrase the two parts pause momentarily together. Metrically and rhythmically they do not align apart from this pause. -Meter is unclear in this statement. -The sixteenth note figures present on this statement are not clearly audible as the guitar part is obscured by the drums. -There are no repeated rhythmic gestures. This is unlike Statements 4 and 5, where rhythmic figures are repeated. -Statement 6 is three measures in length. -Tempo is very difficult to determine as the guitar part is so low down in the mix and tends to fluctuate. What can be determined is that it is likely in the mid- to high-80s range.
Harmonization	<ul style="list-style-type: none"> -Tritonic harmonies can be heard throughout. -Towards the end of the riff there are fourths present but there is a shift back to tritones later in the bar. There is oscillation between the two in the second half of the riff.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 riff phrase. This has been determined by the harmonies used, the more fluid use of pitch (not adhering to the guide dots, and the range of the statement). The conclusion of the statement is unclear, however, so does not factor into the riff's categorization. -Transcription of this iteration of the riff was somewhat challenging as the intensity of the drums masks the guitar part significantly.

Riff Statement 7: "European Jewel 501" from *The Rocks Crumble*



Lyrics (Verse 6) heard following Statement 7:

*You dropped a tear
 [pause] To end his fear
 You seem quite well*

Pitch	<ul style="list-style-type: none"> -The range of Statement 7 is one octave. -With the exception of the chord in parentheses in the second measure, the movement from chord to chord is typical of earlier iterations whereby the chords descend a minor third, then stepwise—or in the case of the penultimate to final chords by semitone—to the conclusion. -The chord in parenthesis is somewhat muffled but not altogether unpitched.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -There is no apparent synchronization between the drums and the guitar. -The meter of the guitar is clearer throughout this statement, particularly at the beginning of the phrase. Towards the phrase’s end there is some dissolving of the metrical integrity. -The statement is primarily comprised of groups of two eighth notes and single eighth notes. Most of these figures are separated by eighth rests. -Statement 7 is under three measures in length. -The tempo is clearer than in Statement 6, partly because of a clearer rhythmic pulse. The guitar part plays in the mid- to late-80s range.
Harmonization	<ul style="list-style-type: none"> -This statement consists of stacked fourth harmonies throughout.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 1 statement. Chords move by a semitone at the conclusion, Smith barres across the fret board at the guide dots consistently and the range of the statement is one octave.

A guitar solo follows Statement 7 of the riff and Verse six of the lyrics. After the solo, the following lyrics (Verse 7) are delivered:

*It's a long time spell
I'm wondering, well
You got an infection*

Riff Statement 8: “European Jewel 501” from *The Rocks Crumble*



Lyrics (Verse 8) following Statement 8:

*There's bugs in my brain
I don't feel any pain
Just a shaking shake*

<p>Pitch</p>	<ul style="list-style-type: none"> -Like Statement 7, the range of Statement 8 is one octave. -That said, the first three events (the F/B-flat/E-flat chords) are buried beneath the drums and are only somewhat audible. The exact rhythm in which these chords are played is somewhat unclear though I have constructed what I believe the rhythmic fabric based on close listenings at both reduced and at tempo speeds. The parentheses, in this case, indicate the lack of rhythmic clarity demonstrated at this point during the riff. -The descent through the chords is quite typical with the exception of the lower neighbour chord in the third bar. -It is possible that there are other lower neighbour chords played, but they are not clearly audible. -The final descent is by semitone.
<p>Rhythm/Meter/Tempo</p>	<ul style="list-style-type: none"> -There appears to be some loose synchronization between the guitar and drum parts though they do not play in metrical unison. -Again, concerning the guitar part, meter is somewhat clearer though this becomes more apparent as the riff progresses. -There is some rhythmic repetition on Statement 8 but it is not as consistent as that heard on Statement 4, for example. -Common rhythmic figures used in the statement include eighth note pairs which are separated by eighth rests, and single eighth notes, also separated by single eighth rests. -Statement 8 extends beyond three and a half measures. -The tempo exceeds that of Statement 7 and is in the mid-90s range.
<p>Harmonization</p>	<ul style="list-style-type: none"> -As is the case with Statement 7, Statement 8 consists entirely of

	quartal chords.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 1 statement. This classification is based on the range, use of guide dots, semitone movement at the riff's conclusion and barring of the chords at the guide dots. -This statement very closely resembles that of Statement 7 in many respects as is demonstrated in both the transcription and in the analysis charts of both statements.

Riff Statement 9: "European Jewel 501" from *The Rocks Crumble*



Lyrics (Verse 9) following Statement 9:

*Just a breaking break
Broke me today
In the afternoon*

Pitch	<ul style="list-style-type: none"> -Statement 9 follows the trend whereby the riff begins higher and is harmonized by tritonic dyads. -The chromatic motion which occurs in the middle of the riff is uncharacteristic as chromatic motion is not usually seen other than at phrase endings or occasionally where neighbour chords are employed. -This statement concludes with dyads moving by a semitone.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The pulse of the drums and guitar seems to be somewhat synchronized though this dissolves near the end of the statement. The seeming synchronization between the two parts may or may not be coincidence. -Again, the drums mask some of the rhythmic detail of the guitar part. -As is the case with Statement 4, dyads are repeated more frequently. In Statement 4, however, there are more repeated tritones than in

	<p>Statement 9.</p> <ul style="list-style-type: none"> -Sixteenth notes are implemented at the conclusion of the phrase. These are only faintly heard. -This statement is just over three measures in length. -The tempo of Statement 9 approaches 100 beats per minute. This is the fastest tempo reached during any riff statement in any version of the song.
Harmonization	<ul style="list-style-type: none"> -Tritones are the predominant harmonies heard in Statement 9. Near the conclusion of the phrase, as is the case with other versions which feature predominant tritone harmonies, fourths are used. This may facilitate the movement to the open strings which are tuned in fourths.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 2 statement, classified as such because of the range (more than one octave), inconsistent use of the guide dots, tritone harmonizations, and conclusion of the riff by a whole tone rather than a semitone. -Guide dots are not followed, particularly where the movement between dyads is chromatic. -Heavy masking of the guitar by the drums occurs once again.

Riff Statement 10: “European Jewel 501” from *The Rocks Crumble*



Lyrics (Verse 10) following Statement 10:

*No matter who you fool
It's a European jewel
Aw, in disguise¹⁵⁴*

¹⁵⁴ In this case, the lyrics “Aw, in disguise” are clearer than on other versions where it sounds as though Smith is singing “All in disguise.”

Pitch	<ul style="list-style-type: none"> -Statement 10 returns to the typical one octave descent from the twelfth fret back to the open strings. -As is typical on Type 1 phrases the general movement begins with a descent of a minor third, and is then followed by descending motion by whole tones. -The final open string chord is approached by a semitone.
Rhythm/Meter/Tempo	<ul style="list-style-type: none"> -The drums and guitar parts are metrically unrelated though they do become synchronized at points during the phrase. The drums, however, discontinue before the guitar. -The rhythmic figures in this statement are a culmination of other figures heard on other versions of the song. Sixteenth notes appear, unpitched percussive sounds are present, there are multiple eighth note groupings of the same chord, and single and double eighth note figures appear. Rests which draw attention to the syncopated nature of the phrase's events are also present. -It should be pointed out that some of the rhythmic figures present in "European Jewel [CBAW]," such as the triplet figures, are not present in "501." This points once again to the likelihood of another player playing the guitar for that version of the song. -This statement is four measures in length. -The tempo of Statement 10 exceeds 100 beats per minute. -Unlike the first complete version of the song "613," the tempo does not slow down by the last statement of the riff. The tempo does, however, become slower before the song's conclusion. This does not occur until the moments following Statement 10.
Harmonization	<ul style="list-style-type: none"> -This statement is comprised of quartal chords. The lowest voice is difficult to hear, however.
Additional Observations	<ul style="list-style-type: none"> -This is a Type 1 riff phrase. Conclusion of the phrase by movement of a semitone, harmonies which result from the chords being barred at the guide dots on the neck of the guitar, and the range of the statement all point towards this categorization. -While the guitar part is masked by the drums at the beginning of the statement, the drums are not hit as frequently during the second half thereby making the guitar part easier to hear.

8.3 Summary

"European Jewel 501" is the last version of the most often repeated song in the Jandek oeuvre. It is the second complete rendition of the song, where all of the song's lyrics and verses are

present. While the first complete version, “European Jewel 613,” features only Smith’s voice and electric guitar, “501” features guitar, voice, and drums, and is a band version of the song. Smith likely plays all of the instruments on the recording and uses overdubbing techniques to produce the effect of a three-piece band.

The statements of the guitar riffs on “501” exemplify the consistency and intent which is first made evident on the “Incomplete” version of the song. We hear the alternation of riff types, those which span an octave and feature relatively consonant harmonies which are triadic or quartal in nature alternating (with a few exceptions) with statements which are tritonic and are wider in range (they begin higher than the twelfth fret and span more than an octave as the dyads or chords descend down the fret board to eventually reach the open strings). These musical qualities of the riff, along with the final movement from the penultimate to final chords/dyads of the phrase, determine whether each riff statement belongs to either the Type 1 or Type 2 category. There is little crossover between riff types, and little ambiguity as to whether a riff belongs to one type or another. While most of these distinctions between riff type hold true for “501” there are some exceptions, as there were with “II.”

Of course, using the five different versions of “European Jewel” to demonstrate the theory that interconnection is an innate feature of Jandek’s music could be seen as somewhat problematic. The most overt issue with using the song to that end is that initially it seems as though Jandek has simply recorded five different versions of the same song, much like how other artists have recorded alternate takes of certain pieces. This approach to alternate takes has been widely used. Acts ranging from The Beatles to Metric to Radiohead all provide examples of alternate takes; perhaps Jandek has simply done so five times over. What Smith does, however, with each take of the song clearly shows intent which is beyond simply recording the same song

again and again. Instead, the different takes of “European Jewel” function as a set of songs that share the same title, mostly the same lyrics, and similar musical treatment but exist within a larger five-song set. This set is bound by binary ideals. These primarily include alternating riff types (Type 1 and Type 2) and the idea of incompleteness followed by completion. That the two song types, solo and band versions do not appear in succession but are rather interwoven demonstrates more than a linear interconnectivity between the different versions of the song. We, as listeners, are first presented with an incomplete version of the solo voice/guitar type, labeled “Incomplete” on the jacket. This is followed by an incomplete version of the group type (it also happens to be a continuation lyrics-wise of the first rendition) which is simply named “European Jewel” but has, for the sake of clarity been called “European Jewel [CBAW]” in this dissertation. Following this we hear a completed version of the solo voice/guitar type, “613,” which is followed directly by two more versions of the same song on the same album, “II” and “501.” “II” is incomplete. It is a band number. The final version—and the focus of the analysis presented in this chapter—is the completed version of the song and belongs to the band category. On “501” we hear a full ten iterations of the riff, whereas this had not occurred on any of the previous versions of the song. This, along with the factors discussed above, points to an overall planned structure to the “European Jewel” set.

In my analysis I have transcribed each iteration of the guitar riff as it is heard in each version of “European Jewel.” The purpose in doing so was to examine motivic interconnectivity and patterns within a limited sample of Jandek’s music. Initially, I had intended to use selected riff statements from different versions of the song to provide a limited case study of interconnectivity that would fit into the confines of only one dissertation chapter. Upon the commencement of my analysis it became clear that the “European Jewel” world was a

microcosm within the larger Jandek project. It proved to be a rich source of thematic material itself. Though the lyrical interconnectivity is clear and obvious, the way in which extra-lyrical features operate is more nuanced. The song's main guitar riff is played 37 times in total. Rhythms, pitched material, and harmonic treatment within the riff are never reiterated in exactly the same manner twice. This seems less a result of incompetent playing or improvising than an intentional approach taken by Smith. This is something which is somewhat deceiving when listening to the different versions consecutively. In a sense, Smith keeps listeners under the illusion that it is simply the same song played over and over again with perhaps some minor changes. Yet each version, each statement of the riff is varied each time, so much so that it would be difficult to map a single template of the "European Jewel" riff, or even of each of the two riff types. In his presentation of what appears to be the same material articulated in only slightly different ways within the "European Jewel" song set as well as in the fragments which are explored below, Smith mirrors much of what comprises the Jandek world as a larger whole.

8.4 Coda: "European Jewel" Riff Fragments Found Elsewhere in Jandek's Oeuvre

A number of non-"European Jewel" songs, released both on and following *The Rocks Crumble*, feature musical gestures which include elements of the Type 1 "European Jewel" riff. In the analysis below, I refer to these musical gestures as riff *fragments*. An arch-like trend becomes evident when regarding the riff fragments chronologically. References to the Type 1 riff materials are stronger in the releases more closely following "501."¹⁵⁵ The presence of these fragments lessens with the releases in the years afterward though this period is followed by the reemergence of the riff on the release *One Foot in the North* (1991). If it were not for the two tracks, "Yellow Pages" and "Phoenix," off the album, it could be assumed that the similarities

¹⁵⁵ One example explored is from the album itself but appears after the set of three consecutive "European Jewel" tracks.

between the Type 1 riff and the fragments were the result of Smith's idiomatic approach to the guitar, one which suited Smith's aesthetic inclinations and playing ability. While it is impossible to say for certain that Smith was knowingly quoting "European Jewel" in all of the instances where the fragments are heard, evidence points towards conscious (or subconscious) referencing over coincidence.

Smith's Type 1 riff is idiomatic to the instrument, as are other gestures that Smith employs in other Jandek songs. However, Smith uses certain idiomatic tendencies repeatedly, resulting in the repetition of certain sonic gestures. Gestural tendencies which are reflected in the "European Jewel" Type 1 riffs include the barring of chords across the fret board to form triads or quartal patterns; chording on the top strings above lower pitched open strings which sometimes resonate; and (primarily) using the guide dots on the neck of the guitar to affect pitch and, in turn, intervallic movement. Sometimes these techniques are utilized simultaneously. As will be explored in the examples below, the musical effects of the performance tools listed above are also found elsewhere in the oeuvre. Though there are some contextual similarities in which these musical materials appear (for example within the "European Jewel" song-set), musical contexts also vary. Analyses of the riff fragments as they appear in non-"European Jewel" songs are found in the pages below. At the conclusion of this segment, the reader will find analyses of "Yellow Pages" and "Phoenix," the only two tracks which are not investigated chronologically (this decision will be explained in the analyses segments exploring these two songs).

On the track "Lonesome Company," off the album *The Rocks Crumble*, a series of descending barred minor chords is played on the electric guitar. The range is more limited than that of the Type 1 riffs, spanning a fifth at most. At times during this sequence, the open strings are also played and left to resonate. The gesture is repeated in variation, essentially forming a

loop, but one which is characterized by varied repetition. At certain points during these repetitions, the barred chords ascend rather than descend. There is a resemblance to the way in which these repeated gestures function and the way in which the solo segments of “Incomplete” and “613” operate: all use pitched material based on strings stopped at the guide dots. This creates similarities in intervallic relationships; these are the same intervallic relationships that are heard in the Type 1 riffs. Differentiating the gestures of “Lonesome Company” from those of the solo material on “Incomplete” and “613” is that in the case of “Lonesome Company” we hear the guide dot pitches in harmony, as chords. This is unlike the single notes heard during the “European Jewel” solo passages. So while contour and range is different from the Type 1 riffs proper, full harmonies formed on the instrument’s guide dots contribute to a resemblance between the Type 1 riff and the varied looped material on “Lonesome Company.” This track represents the first migration of the Type 1 riff material to tracks outside of the song-set.

Another instance of the appearance of fragmented material of the “European Jewel” Type 1 riff is found on “Hey,” the second track off *Interstellar Discussion* (1984). On the track Smith uses overdubbing extensively. Unlike on “II” and “501” where the technique is also used, the primary instruments heard on “Hey” are the drums and two separate (but sounding as simultaneous) tracks of Smith’s voice. The guitar is present but it enters only halfway through the song. At one point Smith descends down the neck of the instrument on the first string. The descent begins at the twelfth fret. As is the case with Type 1 phrases, this particular phrase on “Hey” descends by a third and then moves by whole tones downward to the third fret but does not continue descending in this fashion. Instead, the pitch veers upwards at the phrase’s ending. While this particular passage from “Hey” bears a somewhat stronger resemblance to the Type 1 riff in terms of pitched material, the line is played on the first string alone, and not as chords or

dyads, as it is in the Type 1 riff. Listeners are reminded of the riff but Smith provides only a sketch of it.

The several examples explored below demonstrate the drift away from more overt references to the riff. These next few instances, where the listener might interpret the materials to be related to the Type 1 riff, are missing elements which connect each track more conclusively to the Type 1 riff. “Tumblings,” for example, is a short instrumental piece played on the acoustic guitar from the album *Nine-Thirty* (1985). At the beginning of the track Smith plays several repeated variations of a descending phrase. Though there are moments when Smith also plays in ascending patterns, the majority of phrases maintain downward direction. Again, as was the case with “Hey,” much of the material heard on “Tumblings” results from Smith stopping the strings on the guide dots of the neck of the guitar. In the case of “Tumblings” the connecting factors again include use of the guide dots and what are primarily descending phrases. Unlike the two earlier fragment examples, however, on “Tumblings” we hear these fragments only at the very start of the track. These phrase types are soon abandoned for gestures which bear no resemblance to the Type 1 riff.

Smith’s utilization of the instrument to affect pitch idiomatically (by using the guide dots) is heard once more on the track “Spanish in Me” from the album *Nine-Thirty* (1985). Treatment of the materials differs again. On the track, a descending pattern of barred chords is played above resonating lower pitched open strings. This pattern is looped, with variation. Like the other examples explored above, the pitches of the barred chords are based on the guide dots of the instrument. In the case of “Spanish in Me” the gesture only spans a third, moving from the fifth fret downward by whole tones to the first fret, a series of movements which results in only three different chords. This particular set of pitches resembles the treatment of pitch heard during

the second half of the “European Jewel” Type 1 riff minus the conclusion on the instrument’s open strings, but it is not long enough to determine with certainty that it is a quotation of the Type 1 riff. A similar approach is used on the track “Uncle Steve,” another song from *Nine-Thirty*. On the track, Smith frequently plays barred chords on the guide dots; however, the contour of the combined gestures (phrasing is not clear on this song) does not descend consistently and the range of the gesture is again limited as it is on “Spanish in Me.” The fragments also only appear intermittently and are separated by lengthier phrases which are not derived from the riff material.

Examples continue. Smith utilizes the guide dots approach on the track “Twenty-Four” off the album *Telegraph Melts*. Barred chords based on the third, fifth, and seventh frets are used in combination with the open strings for much of the song. Unlike the octave-spanning Type 1 riff, range is again limited on “Twenty-Four.” On the track ascending patterns based on these frets are heard almost as frequently as those which descend towards the headstock of the guitar. This example is another which illustrates more dilution in terms of the connection between it and the Type 1 riff. Similar is the approach taken on “Hand for Harry Idle” where barred chords positioned on frets three, five, and seven are played in alternation with the open strings. On “Hand for Harry Idle” the range of the material is limited again and it departs in contour from that of the “European Jewel” riff statements. Smith takes a similar approach on “Bring it Back to Seventy-Five,” from the album *On the Way* (1988). In this case, Smith does not use barred chords. Instead, he plays individual pitches on the first string, as he does in the solo sections of the “European Jewel” songs, and on “Hey.” At certain points on “Bring it Back to Seventy-Five” Smith descends down the neck of the instrument, playing pitches that correspond to the guide dots, yet, the descending contour does not continue throughout. While some phrases begin much

like the Type 1 riff, they depart in terms of note direction, almost as though Smith is avoiding following the guide dots through the Type 1 pattern. If examined chronologically, up to the point of “Bring it Back to Seventy-Five,” the Type 1 fragments bear less and less resemblance to the Type 1 riff. Contour affects this primarily, though so does range and whether or not complete chords are used or fragments are played on only the first string. The guide dots approach, however, is indicative of Smith’s reliance upon this manner of playing to achieve a certain sonic result. Over time, there appears to be a process of dilution occurring, whereby the riff fragments might be more accurately described as compositional/improvisational/performance-oriented tools drawn upon, rather than direct references. That this is perhaps the case becomes increasingly more convincing until two songs on *One Foot in the North* appear.

While in the examples explored above Smith’s referencing of the Type 1 riff phrase is not necessarily direct or overt, two later songs bear much stronger similarities to the Type 1 riff materials. In the case of the second example, examined below, these similarities extend beyond the riff to the larger “European Jewel” song structure as well. Both songs appear on the album *One Foot in the North* (1991). Like the examples above, both tracks use the pitches that come as a result of Smith’s playing on the guide dots of the guitar, however, the connection between the materials are strengthened by more than just this factor. For this analysis I have chosen not to present the two songs in the order in which they appear on the track list. The opening track on the album is “Yellow Pages” yet my analysis of this song will be presented after that of the eighth track, “Phoenix.” This approach has been taken because the similarities between “Phoenix” and the Type 1 riff are more motivically connected, as they are in the examples provided in the paragraphs above. “Yellow Pages” is somewhat different in that the similarities

between it and “European Jewel” occur on a broader scale as well as on one which is more gesture-oriented.

On “Phoenix” most of Smith’s playing involves strumming major chords which are barred across the fret board. Only a limited number of frets are used to vary the chords played. Midway through the piece, however, Smith iterates what is nearly an entire “European Jewel” Type 1 phrase. All of the chords during this passage are major in quality—as they are on “Incomplete”—and all are played on the guide dots of the instrument. The only difference lies in the approach from the penultimate to final chords. These do move by a semitone down to the open strings when the phrase’s conclusion is finally reached as is typical of Type 1 riff phrases; however, before the open strings are reached Smith delays the phrase’s conclusion by momentarily ascending up the fret board before the final descent. Though this phrase is only played once during the course of the song, the factors which connect this particular phrase to the Type 1 riff are more substantial than those found during the period in between the post-*The Rocks Crumble* releases and *One Foot in the North*.

The second track on *One Foot in the North* which resembles “European Jewel” is “Yellow Pages.” Resemblances between the two songs occur on both the micro and macro levels. Structurally, “Yellow Pages” is very similar to the “European Jewel” song-type (if we are to regard the complete versions of the song). Both begin and end at a slower tempo than is reached during the middle portion of the song. Both “Yellow Pages” and the “European Jewel” variants have three line verses delivered with the same rhythmic structure. All but one of the verses on “Yellow Pages” is accompanied by the open strings. Further similarities include the separation of each verse by an instrumental phrase. As was the case on “Incomplete,” the upper three guitar strings are tuned to a major triad. Towards the beginning of the song in particular,

the instrumental phrases follow a descending pattern which is based on the chords formed on the guide dots on the neck of the guitar.

Though remarkably similar with the exception of the song's lyrics, one difference between the two songs is that on "Yellow Pages" the range of the instrumental phrases is narrower than those of the Type 1 riffs. On "Yellow Pages," phrases generally only descend from the seventh fret downward to the open strings, covering a fifth. Some phrases also feature ascending barred chord patterns rather than those which descend exclusively. Instrumental phrases are also generally longer. This is apparent during the introduction to "Yellow Pages," for example as this segment of "Yellow Pages" is much lengthier than the one or two phrases which lead into the verses on the four out of five "European Jewel" songs where an introduction is present. The return to the materials of "European Jewel" on "Yellow Pages," is indicative of the many returns which are made during the course of the project. Both "Phoenix" and "Yellow Pages," along with the fragments heard in the releases which lead up to *One Foot in the North*, mirror the ways in which other returning material is treated throughout the oeuvre. Smith even reminds us of the return to previous modes with some of the lyrics of "Yellow Pages" wherein he chants,

*You've got to help me dear
Cause there's no release
From this tangled beast*

Here Smith's lyrics reflect the circularity of many of the musical, visual, and lyrical themes found within the project. These lyrics also foreshadow the post-2000 releases, where Smith takes on (or acknowledges) "the tangled beast," yet does not always do so metaphorically. Instead, in these later releases he refers many times to crippling depressive mood states more directly.

Conclusion

9.1 In Closing

Sterling Smith's craft of weaving musical, visual, and lyrics-oriented themes to create disjointed but traceable narratives forms the foundation of the Jandek project. My dissertation explores this fundamental aspect as an innate quality of the artist's work. It contributes to the breadth of popular music scholarship by exploring works by an artist on the fringes of the mainstream. This dissertation also contributes to the scholarly discourse on music and disability, but does so from a musicological perspective, providing balance to the discussion. If the suggestion is made that there are possible artistic qualities to be valued in an outsider musician's work, it is only logical to follow up and discover what these qualities are.

To amass and analyze all of Jandek's complete works would be an insurmountable, ever-evolving task; certainly this would be the case within the confines of a dissertation. For this reason, the focus of the analysis portion of my study was limited to only the "European Jewel" song-set, the riff which characterizes the song, and its transmigration into songs outside of the set. It is acknowledged in Jandek-related discourse that a significant aspect of the project is its recurring themes. This has been well-documented by those who have contributed to the tracing of material in Seth Tisue's "Guide to Jandek," for example. The documentation of themes, however, has primarily been lyrics- and image-oriented. Little has been explored in terms of musical self-referencing.

Extensive tracing of the "European Jewel" riff has served two main functions: to demonstrate the interconnectivity and citational nature of musical elements in Jandek by illustrating the structures found in "European Jewel" and in songs outside of the song-set; and to exemplify Jandek's aesthetic inclination towards self-referencing as an innate feature of the

project. While, to an extent, what is discussed in this dissertation validates Jandek as an endeavor which is more than a demonstration of ineptitude or amateur art-making (studies of which are equally as valid), it also functions as a response to the question of what innate qualities might be present in so-called outsiders' music.

While Jandek's music draws from different styles, a frequently seen generic descriptor is that "he" is an outsider musician. This dissertation looked at the first mention of this term in connection with the project as it appeared in Irwin Chusid's book *Songs in the Key of Z: The Curious Universe of Outsider Music* (2000). The outsider label has continued to follow Jandek since that time—Jandek played a set at The Menil Collection in Houston, Texas at the Seeing Stars Outsider Art Festival in 2011, and the Wikipedia entry on the project continues to, in its first phrase, state that Jandek is the name of an outsider musician from Houston, Texas.¹⁵⁶ That he is an outsider musician seems to be well-accepted, not only by those familiar with the term but by Smith himself.

To a significant extent, this study is a response to an article authored by Martin James and Mitzi Waltz—"The Re-Marketing of Disability in Pop"—which appeared in the journal *Popular Music* in 2009. In the article the authors suggest that the marketing of a musician's work as outsider risks diminishing the "innate qualities" of the so-called outsider's work.¹⁵⁷ The idea which drove my dissertation was that without investigating these potential "innate qualities" the focus would continue to remain on the outsider label rather than on the artwork and music created by outsiders thus providing continued distraction from the works. While James and Waltz made the suggestion of possible innate qualities, readers were left hanging as to what these might be.

¹⁵⁶ "Jandek," <http://en.wikipedia.org/wiki/Jandek> (accessed May 19, 2014).

¹⁵⁷ Martin James and Mitzi Waltz, "The (Re)marketing of Disability in Pop: Ian Curtis and Joy Division," *Popular Music* 28/3 (2009): 378.

To demonstrate the innate quality of interconnectedness in Jandek's work, a large portion of my dissertation focused on transcription-led and prose-based analysis of the "European Jewel" riffs, the song-set in which these riffs are found, and on the fragments of the riffs heard elsewhere in Jandek's music. Because a music-as-text-based approach formed a large part of my study, I reviewed other scholarly materials which have implemented music analysis as an investigative tool. Some attention was given to distinctions between metatextual and metacontextual epistemological approaches as they have been outlined by Philip Tagg. I did not use these approaches to Tagg's end of extrapolating social meanings from sonic gestures, though my investigation looked beyond the musical text as a sole source of knowledge and regarded various discursive contexts in which Jandek has been situated. This dissertation also included a survey of popular music ethnographic and auto-ethnographic accounts. The decision to include an emphasis on auto-ethnography was made because, in part, my understanding of Jandek draws from experiences as a collaborative member of the project.

In my study I investigated different aspects of the project in order to demonstrate interconnection. These included those which are visually-based and lyrics-oriented along with those which are sonic in nature. More specifically, I look at consistencies and inconsistencies found throughout Jandek's themes. These are documented in Chapter Three, though they are explored in further detail and in charted format in the Appendix of this dissertation. In terms of visual themes, I investigated earlier visual representations, such as those of white houses, as well as later themes, such as that of place. I investigated portraiture as a connecting point through the various decades. Also explored were photographic series where certain themes were found in conjunction with others.

In terms of Jandek's lyrics, I made distinctions between themes and motifs. Whereas I viewed themes as weightier in terms of their functioning within the larger narrative, I identified motifs as reappearing more sporadically and with less narrative emphasis. Early themes explored included spirituality, death, Spain, the river in Madrid, and violence/self-harm. Later themes included existential quandary, the cave, place, lost love, and depression. Early motifs included jail, fortune, teeth painting, and the mountain, while in later releases the motifs of "second thoughts" and the "box" recur. In some instances motifs do develop into themes. This is the case with colour, for example.

In addition to interconnectivity achieved by way of themes found in Jandek's lyrics, another self-referencing tool is Smith's repurposing of song lyrics for the titles of later albums. Examples provided in this dissertation included the documentation of the releases *Staring at the Cellophane* (1982), *Follow Your Footsteps* (1986), and *Somebody in the Snow* (1990). These three album titles were extracted from the lyrics of various songs on Jandek's debut *Ready for the House* (1978). The trend continued with the second release *Six and Six* (1981) where Smith foreshadowed the titles of later releases *Living in a Moon So Blue* (1982), *The Rocks Crumble* (1983) and *Blue Corpse* (1987). Though self-referencing in this manner was frequent in the first decade of Jandek's releases, it became much less so during the decade which followed, and had turned scarce by the time of the post-2000 releases.

At times, Jandek's lyrics are re-appropriated for other purposes. We see lyrics restated in part or in their entirety. They appear not only as different 'takes' but as re-contextualizations of earlier songs under different titles. Sometimes their titles appear as variations of the original title. A prime example of this is the song "Nancy Sings." Subsequent recordings of the same lyrical material have been dubbed, in one case, "John Plays Drums," and in another case "A Dozen

Drops.” All three treatments of the same lyrical material are distinctly different and are not simply recreations of the original song. In my study, I traced Smith’s tunings.

Among these were tunings which employed conventional dissonances such as seconds, sevenths, and tritones. Also outlined were instances of open major chord and other standard tunings. Other trends explored were those where large intervallic distances were placed in between the fifth and sixth strings; instances where quartal tunings were employed; and other examples where slight detunings from standard were found, the latter often producing pronounced dissonances.

In this dissertation, I investigated the instrumentation found on Jandek’s albums, Smith’s guitar playing style (whether chords/notes were played on the open strings or by using the frets of the instrument, for example), and production effects which were used to enhance performances (reverb, delay, etc.). I also documented where harmonic progressions were implemented, and traced rhythmic consistencies and inconsistencies (whether straight or iambic patterns were used, for example). The presence of other performers was also noted, as were extraneous sounds present on the recordings.

The consistencies and inconsistencies of Smith’s vocal performances are discussed in this document’s body and are outlined in the Appendix. Stylistic tendencies noted include instances where Smith gravitated towards central pitches, for example. Vocal quality—whether wispy, strained and cathartic, or intoned—was discussed, as was range and register. In the body of my dissertation, as well as in the Appendix, I indicated where Smith had used extended techniques. These included the appearance of rhythmic laughter and register crossing/gliding through the vocal break. I have also documented where lyrics were delivered through slurred speech/song, as well as those which indicate affectation or homage, such as when Smith used Dylanesque or Lou

Reed-inspired gestures. The interaction between Smith's vocal performances and guitar playing was explored, as was the use of silence.

A significant portion of my dissertation was devoted to exploring the "European Jewel" song-set and the guitar riffs contained therein. I looked at incomplete versions of the song ("European Jewel (Incomplete)," "European Jewel" from the album *Chair Beside a Window*, and "European Jewel II") as well as versions of the song heard in their entirety ("European Jewel 613" and "European Jewel 501"). The different occurrences of the song are described and analyzed extensively not only in terms of how they function as either incomplete or complete renditions of the song, but also as they appear as being either for solo guitar and voice or for a three or four piece band.

Common to the two complete versions of the song ("European Jewel 613" and "European Jewel 501") are the following elements: both have ten verses; they begin with a Type 1 riff phrase (see below); they alternate between riffs/instrumental refrains and verses; and they generally alternate between Type 1 and Type 2 riffs. Other commonalities include the presence of a guitar solo in between verses six and seven; the exclusive use of the open strings during the verses; and the structure given by the song's fluctuating tempo.

In my analysis, I delineated two distinct types of riff phrases (Types 1 and 2) and outlined the characteristics of each. The Type 1 riff is generally one octave in range and features barred chords on the first to third strings which move in parallel, creating chord quality as it is determined by the guitar's tuning. Chords descend from the octave above the open strings (at the twelfth fret) to the open strings. These riff phrases are idiomatic in that they implement the guide dots on the neck of the guitar. Type 1 riffs conclude by movement of a semitone.

Type 2 riffs are generally wider than an octave in range, and feature harmonies which are not as consistent as their Type 1 counterparts. However, like Type 1 riffs, they also descend to the open strings. Guide dots are also frequently used in Type 2 riffs but Smith does not barre straight across the fret. Rather, he employs adjacent frets as well to create what are often tritonic harmonies. Common to both riff types is a certain amount of variation in terms of phrase length, and the use of repeated chords which are punctuated by rests or unpitched strums. These unpitched elements create syncopations which contribute to the obscuration of meter during the riff phrases. Other commonalities include movement in small intervallic increments of seconds and thirds and alternations between up- and down-strokes.

Explored at the end of my dissertation were fragments of these riffs found in other non-“European Jewel” songs. Examples provided included the tracks “Lonesome Company” from *The Rocks Crumble* (1983), “Hey” from *Interstellar Discussion*, “Tumblings” from *Nine-Thirty* (1985), and “Spanish in Me” along with “Uncle Steve” from *Foreign Keys* (1985). Also explored were the songs “Hand for Harry Idle” from the album *Modern Dances* (1987) and “Bring it Back to Seventy-Five” from *On the Way* (1988). Two tracks from *One Foot in the North* (1991) were of particular significance as they referenced material heard on the “European Jewel” tracks more directly. In the guitar playing of “Phoenix,” for example, a citation of the Type 1 riff is heard. “Yellow Pages” also draws from the elements of the Type 1 riff, though similarities between “European Jewel” and “Yellow Pages” go beyond that of riff citation. The latter song is almost structurally identical to “European Jewel;” this occurs not only in terms of musical treatment but also in the metrical structure of the lyrics to the song. There are differences, such as the lengthened instrumental phrases which are heard in “Yellow Pages” and the non-adherence to descending chords, yet the similarities are more than uncanny.

The impetus for the analysis of the riffs heard during the song-set in such a detailed manner was to illustrate specific musical materials which were then referenced/cited in later recordings. This self-referencing permeates Jandek and is not limited to “European Jewel” or the riff fragments found outside of the song-set proper. Backed up by Appendix A which charts various themes, motives, and developments, readers can observe that Jandek’s architectural approach, arrived at by way of self-referencing and style citation, is not limited to the “European Jewel” song-set. Instead, self-citation and interconnectivity within certain structural parameters are innate qualities of the Jandek project.

9.2 Potential Areas for Research

The focus of much of this dissertation has been on contextualizing Jandek and, to a greater extent, on musical analysis of the “European Jewel” guitar riff to illustrate the innate qualities at work in the project. While Jandek’s self-citational approach has been demonstrated in the preceding chapters, analyzing the broader signification implicit in Jandek’s repeated musical gestures would be a worthwhile area of future study. In my study, I did not venture into the area of gestural signification; only the citation of previous iterations was documented, along with the positioning of these within a chronological context. A study of the larger social meanings of musical gestures such as those of the “European Jewel” riff was not within the scope of my analysis. This is not to say that there are no social meanings which might be implicit within these gestures. Future work may extend to compare riff materials—or other gestures not related to those explored in this dissertation—to other musical materials which might be similar in contour or idiomatic approach, for example. This technique, implemented to arrive at the social meanings of gestures, has been used extensively by Philip Tagg (see Chapter One).

Concerning social meanings, the exploration of Jandek's fan-base would be a potentially fascinating area of study. Jandek's fan-base appears to be scattered through the 'western' world, though it is seemingly concentrated into small geographical pockets in the northern hemisphere. These fan-pockets may be related to the locations of repeated Jandek performances; however there may be little correlation as Jandek does not tour in any typical sense. Just as the concept of place has been explored in the lyrics of Jandek songs, place may be an area of exploration in terms of Jandek's fan-base. Valuable explorations of Jandek fandom may also involve the area of identity politics, in particular those concerning outsidersness/otherness. This may involve an investigation of the qualities which are present in Jandek's lyrics which seem to draw certain populations into the fan-base, for example.

Corwood Industries' actions and their performative nature in the construction of identity and meaning would be another potential area of exploration. Such a study might include an investigation of Corwood's written correspondence as it is demonstrated in "The Purpose of Art" letter explored in Chapter Two, for example, as well as in other letters where the content is beyond matters of a practical nature. Other potentially related areas include the slow expansion of the project from its early days of relative anonymity to the live performances of recent years. Tying into the fan explorations suggested above, a study which would involve fans' attraction to these performative qualities rather than 'the music itself' could be very interesting.

Another possible area of study would be a deeper delving into the connection between DIY values/aesthetics and the values held by avant-garde artists. Though this would not necessarily involve Jandek by necessity, the discussion is a timely one. Not only is there an historic connection between popular music and the avant-garde, 'new music' (contemporary Western Art Music) composers have, in recent years, more freely appropriated gestures, and, in

fact, whole songs, from popular sources. The “Purple Haze” recording of the Jimi Hendrix song performed by the Kronos Quartet provides an early example of this appropriation. In previous decades, this relationship had been more freely announced by popular musicians, whereas the engagement with popular music by avant-gardist musicians/new music composers has been more recent. Regarding the ties to DIY endeavors specifically, some discursive materials explored in this dissertation, such as *Op* and *Sound Choice*, lucidly illustrate the connection between these two worlds. Despite this connection, there remains a dearth of scholarly information on popular music’s relationship with the avant-garde.

9.3 Postlude

As popular music scholars Martin James and Mitzi Waltz point out, the outsider music label potentially contributes to the “narratives of enfreakment” which follow so-called outsider musicians.¹⁵⁸ The concern with respect to such enfreakment is not unfounded; there are historical precedents of the oppression and in some cases the execution of creators of “degenerate art,” outsider art’s close ancestor.¹⁵⁹ While the beginnings of outsider art were discussed in Chapter Two, it is well acknowledged that the roots of it originated from the artistic creations of mental hospital inpatients. Interest in this art *as art* rather than as evidence for pathology was first documented in the early twentieth century by psychiatrist Hans Prinzhorn. Chusid—while clearly not a mental health specialist or advocate—does, in his book, deal with several musicians who have had comparable mental health issues to those of Prinzhorn’s patients. Though there are some clearer cases where the mental health history of Chusid’s subjects is known, whether or not Jandek fits into the category of art-makers with mental health issues is unknown and perhaps

¹⁵⁸ Martin James and Mitzi Waltz, “The (Re)marketing of Disability in Pop: Ian Curtis and Joy Division,” *Popular Music* 28/3 (2009): 378.

¹⁵⁹ This term was used by the Nazi Party to describe art made by mental hospital inpatients along with avant-gardists, and some impressionists. Art by mental hospital patients is still considered to be outsider art by some.

even irrelevant. That said, lyrical content would suggest that at least some of his works had at least been directly influenced by severe melancholic as well as other mood states.

Value placed in art is subjective, perhaps more so now than ever in our post-modern world. Not only is it individualized—tying into consumer identity, and accessibility, amongst other things—but merit is also at the whims of the *Zeitgeist*, economics, governmental policy, and other seemingly unrelated factors. Jandek is not every listener's first stop at sonic gratification for a variety of reasons, and the project's mark on popular music may not be indelible. It is said that "history is written by the victors."¹⁶⁰ Are we then to assume that music which is not successful in the mainstream to be of no documentable value? Indeed, Jandek *is* of great value to some. Fan Naythen Wilson stated that it was Jandek's art alone that had reached him when he had arrived at a very serious "suicidal low."¹⁶¹ Upon hearing the artist's album *Put My Dream on this Planet* "it all snapped into focus"¹⁶² for him. The recording had delivered him from that very dark place. If nothing else, is this not a testimony to the value of Jandek's art for at least one individual?

According to Corwood, the driving force behind Jandek was simply this: "It's what was meant to be done. I did it." Concerning reception, Corwood's perception of why listeners gravitate towards Jandek is "to go someplace they haven't been, psychic comoratorie [sic]." Corwood's response concerning why he believed people listen to Jandek is paradoxical, or at the least, two-sided. On the one hand, he believes Jandek allows listeners to "go" (sonically, lyrically, visually, and/or psychically) somewhere new. They are drawn into the narrative—one which is either directly or indirectly autobiographically informed. The journey, though at times is

¹⁶⁰ Author unknown though attributed to "Winston Churchill."

¹⁶¹ Naythen Wilson, telephone interview with the author. June 24, 2012.

¹⁶² Naythen Wilson, telephone interview with the author. June 24, 2012.

dark, is intriguing. On the other hand, Corwood suggests that there is a sense of “comoraderie” felt by Jandek fans, some sort of connection. Perhaps it is empathy.

Appendix A: Threads in Jandek's Studio Works

The purpose of this table is to sketch the continuity of thematic and motivic material in Jandek's studio releases. Consistencies, changes, and developments are traced in a format which facilitates quick cross referencing of motifs and themes present in the albums ranging from *Ready for the House* (1978) to *Canticle of Castaway* (2010). The leftmost column of the table states the album title, date, and catalog number of each release. The second column traces the visual themes of album covers. The third addresses lyrics. Tunings are traced in the next column. While tunings are also a sonic marker of Jandek's style (and as such crossover with that documented in the second column), they are also a defining element of Jandek's sound, hence their treatment within a separate category. In the next column musical features are documented. This includes effects used (reverb, delay, etc.), production quality, and, where relevant, idiosyncrasies of each release. Idiosyncratic elements include abruptly ending tracks and those which include extra-musical sounds on tracks. The last column addresses Smith's vocal style. While other vocalists are heard on certain releases, Smith's voice is emblematic to the project, and is the only voice heard consistently over the three decades of examined releases. I do not address the vocal contributions of transient Jandek participants (those who are not Smith) to any extent though I do document their presence. On releases that were available on both LP and CD, rather than using the CD rereleases to construct the table, I have used the original LP versions of the albums.

Album	Cover Art	Lyrical Threads	Predominant Guitar Tunings	Instrumentation/Style	Vocal Delivery/Style
0739 <i>Ready for the House</i> (1978)	-colour photograph -room interior, featuring window with blinds drawn, book of plays by Marlow, a couch, chair, and table with flowers -most objects are not altogether in photo's frame, ex. couch, chair, and window are not seen in their entirety	-future album titles present in <i>Ready for the House</i> lyrics: "...staring at the cellophane" in "First You Think Your Fortune's Lovely" "...somebody in the snow" in "Know Thyself" "...follow your footsteps," in "They Told Me I Was a Fool" -names: Grandmama, Jacob -motif: fortune -theme: spirituality thread begins in "Show Me The Way, Oh Lord" -“cowboy” and “daughter” from “Naked in the Afternoon” reappear in <i>London Tuesday</i> (recorded 2005, released 2008)	E4+ ¹⁶³ E4- B-flat3- E3- A2+ E2- -tuning for “European Jewel” is close to standard major chord tuning though is sharp (forming a major chord with the open strings, falling between F and F sharp/G flat major)	-vocals and detuned acoustic guitar played exclusively on the open strings with the exception of “European Jewel” (“E.J.” as a short form is used in this Appendix) -light brushing of strings, also single notes -rhythmic gesture: shuffle and straight eighths -sets up contrasting closing song tendency with “E.J.” marked “Incomplete” on both LP and CD -likely dubbed “Incomplete” because track cuts off mid-sentence -only track that uses electric guitar and fretted notes	-wispy vocals -controlled delivery with limited range -hovering around central pitch though dipping to lowered seventh below, sometimes rising to third above -treatment of pitch noted above leans toward audible blues influence
0740, <i>Six and Six</i> ,	-black and white photo-booth style	-future album titles: “...the rocks crumble,”	-same as <i>Ready for the House</i>	-detuned acoustic played exclusively on	-more monotonic than <i>Ready for the House</i> ,

¹⁶³Because of the inaccuracy at which exact cents deviations can be noted, + and – signs are used instead. The + sign refers to pitches which are higher than those of theoretical equal temperament whereas the – sign is indicative of those which are slightly flat of equal temperament.

(1981)	portrait of a youthful and unsmiling Smith -another figure is in the booth but is mostly left out of the frame	in “I Knew You Would Leave” “...you’re living in a moon so blue,” in “Can I See Your Clock” “...blue corpse,” on “Forgive Me” -name: Mr. Genry -places: Point Judith, Ohio -motif: jail -theme: death on “I Knew You Would Leave”		open strings -similar playing style to <i>Ready for the House</i> but more homogenous, less variation -sound is muffled with much of the upper end cut off	but otherwise similar in style -uses minor third, occasionally tritone above central pitch -some lyrics delivered through speech-song (intoned speech)
0741, <i>Later On</i> , (1981)	-black and white youthful indoor profile and somewhat silhouetted portrait of Smith	-names: Jenny, Max, John, Jessica, Jackson the Janitor -theme: spirituality on “Don’t Know If I Care” and “The Second End”	E4- E-flat 4+ B-flat 3 E-flat 3+ B-flat 2- A-flat 1	-detuned acoustic played exclusively on open strings -harmonica present on some tracks -expansion of style—at times more aggressive playing using heavy downstrokes rather than single notes -contrasting ending on “The Second End,” with brightly arpeggiated chords, departure from previous methods of strumming, single note picking	-more variation on vocal delivery -sometimes more pressure exerted on some tracks as upper range is used, ex. “Your Condition,” “John Came”

<p>0742 <i>Chair</i> <i>Beside a Window</i> (1982)</p>	<p>-black and white -close-up of Smith's face -image is grainy, larger than life, seemingly extracted from a larger image as ink-dots are visible, particularly on LP version which is larger than the CD cover</p>	<p>-theme: death/spirituality present in "Down in a Mirror"</p>	<p>E 4 E 4- (slightly different from first string) E-flat 4+ (again, slight different from first and second strings) B-flat 3 B-flat 2- A-flat 1- -see Chapter 4 for tuning used for "E.J" as it is heard on this album</p>	<p>"E.J." features four piece band (electric guitar, bass, drums, voice) -lyrics pick up from where they left off on first "Incomplete" version -"Nancy Sings" features female singer (FV1, Nancy?) backed by solo acoustic accompaniment -fretted notes are heard, but Smith still uses open strings more frequently than not -continued presence of harmonica -second female singer (FV2) on "No Break," backed by band -electric/band tracks use barre chords, not open strings -on "The First End," "Your Condition" is heard in the background in reverse</p>	<p>-wispy sounding vocals continue in some places -more pressured delivery (almost shouting) on certain tracks, ex. "Unconditional Authority," "You Think You Know How to Score," -occurs more frequently with use of upper range</p>
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<p>0743 <i>Living in a Moon So Blue</i> (1982)</p>	<ul style="list-style-type: none"> -black and white interior photo featuring a guitar leaning against a wall -image is doubled, likely caused by hand movement 	<ul style="list-style-type: none"> -names: Gretchen, Mrs. Potter, Alexandria -motif: rhythmic laughing “ha, ha, ha” in “Comedy” -motif: crime/jail on “Crime Pays” -theme: spirituality on “Blood and Bone” makes possible reference to Christ’s crucifixion 	<ul style="list-style-type: none"> F4+ C4+ A-flat 3+ E-flat 3- B-flat 2 + F2+ 	<ul style="list-style-type: none"> -frequent use of open strings -some fretted notes -timbral experimentation with strumming closer to the bridge on “One Step Ahead,” producing a brighter but rougher sound -harmonica present 	<ul style="list-style-type: none"> -wispy vocals -more aggressive delivery noted on “Supression” [sic], accompanied by heavy downstrokes on the guitar near mid-point of song when lyrics are shouted -timbral variation on “Professional,” departure from monotonic delivery
<p>0744 <i>Staring at the Cellophane</i> (1982)</p>	<ul style="list-style-type: none"> -black and white of the guitar -similar to previous cover, but now photographed from further back -clothes closet visible to the right of the guitar (not clear on CD) -no objects appear in their entirety 	<ul style="list-style-type: none"> -future album titles: “...it’s your turn to fall” in “Don’t Get Too Upset,” “...one foot in the north” in “Split to the East” -names: Michael, Napoleon -motif: reference to crime/theft 	<ul style="list-style-type: none"> -same as <i>Living in a Moon So Blue</i> 	<ul style="list-style-type: none"> -mostly utilizing open strings -more aggressive playing once again, ex. strings pulled hard so as to create slap effect on neck of the guitar -close to bridge strumming producing rougher sound -mostly fretted work on “Sand I,” has minimal lyrics accompanying more experimental guitar work -appears to be continuation of the 	<ul style="list-style-type: none"> -mostly wispy vocals though use of wider range becomes more frequent -vocal experimentation (nonsense syllables) on “Basic Themes”

				same session as <i>Living in a Moon So Blue</i> , judging by consistency of guitar tuning	
0745 <i>Your Turn to Fall</i> (1983)	<ul style="list-style-type: none"> -interior colour photo of a painted white desk -guitar case on right of desk, partially out of frame -mattress on left of desk, also mostly out of frame 	<ul style="list-style-type: none"> -motif: fortune on “If Your Fortune Fails You” -theme: death on “Centaur Train,” “Dance of Death” -lyrics on “John Plays Drums” are same as “Nancy Sings” 	<ul style="list-style-type: none"> -begins same as <i>Living in a Moon So Blue</i> and <i>Staring at the Cellophane</i> -tuning changes with “New String” to: F4+ D4 A3 E3- B2- C2+ - changes again with “I’ll Come Back” -like the “New String” tuning, the track has fifth and sixth strings tuned a seventh apart (A1-G2) -after “I’ll Come Back” the tuning returns to “New String” -likely not chronological 	<ul style="list-style-type: none"> -solo acoustic album with the exception of “John Plays Drums” which features drums and open string acoustic guitar -heavy reverb on guitar and vocals -changes back and forth between tunings (see next column) suggests that tracks on the album were not placed in sequence in which they were recorded 	<ul style="list-style-type: none"> -wispy, high register delivery for entire album -“Echo” has delay effect on vocals

0746 <i>The Rocks Crumble</i> (1983)	<ul style="list-style-type: none"> -black and white interior -drum set in silhouette in front of a window -shot taken from outside the room, shows open door to room -high contrast, backlit 	<ul style="list-style-type: none"> -lyrics first heard on “Nancy Sings” return on “Birthday” -“E.J.” returns, 3 different takes, each appended with seemingly arbitrary numbers “613,” “II,” and “501” -see chapters 3-7 for more detailed information about each “E.J. track” 	<ul style="list-style-type: none"> -different tunings are used on different tracks -*see chapters 5-7 for “E.J.” tunings/permutations -tunings are the same for “E.J.” and “Message to the Clerk” 	<ul style="list-style-type: none"> -all parts likely recorded by Smith -recorded on reel-to-reel tape¹⁶⁴ -solo acoustic for first two tracks -return of “E.J.” -“E.J. 613” features Smith on vocals and the electric guitar -“E.J. II” and “E.J. 501” feature drums, electric guitar, vocals -“E.J. II” onward features same instrumentation of vocals, electric guitar, drums -abrupt ending of “Message to the Clerk, Part 1” -permutation of “E.J.” riff on “Lonesome Company” -rhythmic dissolution on “Message to the Clerk” 	<ul style="list-style-type: none"> -first two songs wispy vocals -“E.J. 613” “E.J. II” and “E.J. 501” slightly more full voiced, not wispy, some slightly audible laughter can be heard -electric tracks feature more full vocals beginning with “Message to the Clerk” and continuing until the end of album
0747 <i>Interstellar Discussion</i>	<ul style="list-style-type: none"> -colour photo of a partial drum kit (complete instrument is not 	<ul style="list-style-type: none"> -name: John on “Rifle in the Closet” -motif: rhythmic laughing on “Ha Ha” 	<ul style="list-style-type: none"> -multiple approaches to tuning depending on the track -electric tunings the 	<ul style="list-style-type: none"> -“E.J.” riff on “Hey” -appears to be continuation of <i>The Rocks Crumble</i>, same 	<ul style="list-style-type: none"> -“Starless,” “Waltz in Two-Fourths Time,” “I Ain’t Got None:” vocals are cathartic

¹⁶⁴ Jandek interview with John Trubee, 1985.

<p><i>n</i> (1984)</p>	<p>visible)</p>	<p>-motif: fortune on “Ha Ha” -theme: spirituality on “The Spirit”</p>	<p>same as tunings as electric tunings of <i>The Rocks Crumble</i> -beginning with “The Spirit,” returns to detuned acoustic sound</p>	<p>instrumentation as electric tracks from <i>The Rocks Crumble</i> -instrumentation changes in “Waltz in Two-Fourths Time” to include harmonica and bass -percussive sounds, tapping of microphone and other surfaces -combined with delay for added texture/effect -instrumentals are well below vocals in volume -return to solo acoustic on “The Spirit” -harmonica/voice alone present on “Ha Ha” -“May 7, 9:15 AM” onward to the closing track features slow pitch bend effect, likely a transfer error which is corrected on the CD rerelease -pitch bends gradually, effect present on guitar track, not</p>	<p>-“Hey:” Smith’s voice is multitracked -first vocal crack noted on the track -returns to wispy vocals on “The Spirit”</p>
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				vocals "Kick" features Smith playing what is the same string for nearly the entire track	
0748 <i>Nine-Thirty</i> (1985)	-black and white portrait of Smith sitting in a chair outside a white siding-clad house -face is in profile	-names: Faye, Jenny -places: South Carolina, "Ohi-a," Georgia East, Savannah, Atlanta, Charleston, SC -motif: rhythmic laughing on "Voices in the Dark" -theme: dreams, ex. "This is a Death Dream," "Green Dreams" -theme: death, ex. "This is a Death Dream" -theme: spirituality in lyrics "what is God?" from "Wrong Time" -"Oh Jenny" returns	F4- D4- B-flat3- E3 B-flat 2- B-flat 1-	-solo acoustic with the exception of harmonica on one track -mostly open strings -some barred chords on some tracks, ex. "Nine-Thirty," "Tumblings" -varying approach with individual strings plucked and strummed, brushed lightly -plods at nearly the same slow pace throughout with some exceptions for dramatic purposes, ex. "Voices in the Dark" -"E. J." riff on "Tumblings"	-wispy delivery, intoned speech mode used at times, ex. "This is a Death Dream" -intoned lyrics suit track as lyrics are declamatory, lengthy -affected drawl on some tracks

<p>0749 <i>Foreign Keys</i> (1985)</p>	<p>-another black and white photo of Smith outside of a white house -he is standing beside the house with the door open</p>	<p>-future album title: <i>Lost Cause</i> album title in track “Lost Cause” -names: Patty, Uncle Steve, Robert -theme: “Spanish in me” -theme: “floating down a river to Madrid” -both themes present in “Spanish in Me” -final track “River to Madrid” uses similar lyrics to opening track -theme: spirituality on “Caper”</p>	<p>-same tuning for electric guitar used throughout as determined by “Don’t Be So Mean” where open strings are used</p> <p>E-flat4 B-flat4 F3 C3+ A-flat2 C2-</p>	<p>-vocals, electric guitar, drums “Spanish In Me” features permutation of “E.J.” riff -more barre chords, less open strings except for “Don’t Be So Mean” where open strings are used exclusively -FV2 returns on “Needs No Sun,” and is present on much of album -Smith sings all tracks on Side 1 -electric bass present on “Coming Quiet” onward -previously unheard male vocalist (MV1) heard on “River to Madrid” -fragments of “E.J.” riff heard on “Spanish in Me,” “Uncle Steve”</p>	<p>-full voice rather than wispy voice -vocals are lower in pitch -delivery often lacks sense of tonal centre/pitch centrality -some lyrics spoken, register crossing, gliding on “Don’t Be So Mean”</p>
<p>0750 <i>Telegraph Melts</i> (1986)</p>	<p>-black and white photo of Smith outside, shirtless and crouching</p>	<p>-motif: teeth painting on “You Painted Your Teeth” -theme: death/violence</p>	<p>-continuation of <i>Foreign Keys</i> (audible with open string playing heard</p>	<p>-drums, bass, electric guitar, 3 distinct singers -FV2 returns, present</p>	<p>-Smith returns on “Ace of Diamonds” with screaming, cathartic vocal creating signal</p>

	<p>over a garden -white house in the distance</p>	<p>on “Don’t Paint Your Teeth” -theme: spirituality on “Governor Rhodes” -title track, “Telegraph Melts,” returns on later releases</p>	<p>on “Twenty-Four”)</p>	<p>on several tracks -instrumentation points to continuation of <i>Foreign Keys</i> session -five separate instruments heard simultaneously beginning with “Telegraph Melts” suggesting a larger ensemble -varying levels of instrumental proficiency -feedback present on “Ace of Diamonds” -“Twenty-Four” features “E. J.” riff -“Telegraph Melts,” duet between Smith and FV2 -“Governor Rhodes,” another duet, this time between MV1 and FV2—dramatic recitation, alludes to a dramatized ceremony -other duets appear to be Smith multitracked with himself</p>	<p>distortion -“Star up in the Sky,” “Don’t Paint Your Teeth” feature inebriated sounding, unhinged vocals, glides through break, howls heard throughout track, all sung by Smith -these tracks exemplify this period; Smith develops his cathartic delivery mode</p>
<p>0751 <i>Follow</i></p>	<p>-black and white photo of youthful</p>	<p>-name: Randy</p>	<p>-standard tunings primarily used</p>	<p>-first album with guitar work not played by</p>	<p>-not much vocal material performed by</p>

<p><i>Your Footsteps</i> (1986)</p>	<p>Smith with electric guitar strapped around shoulder -appears to be taken in a basement or garage (low ceiling, exposed joists)</p>		<p>-“Leave All You Have”: two guitars, electric and acoustic are not in tune -electric is flat, played on the open strings, (presumably by Smith) -attempt made by acoustic player to tune down closer to electric at the beginning of the track, attempt is abandoned -acoustic on last three tracks beginning with “For Today,” the song played on the open strings (played by Smith)</p> <p>G4- E4+ B3- B2- E2- B1-</p>	<p>Smith -smooth chord changes, conventional harmonies -Smith likely on drums (as determined by more recent videos of performances by Smith, ex. Glasgow Sunday, 2005) - Smith, MV1, and to a lesser extent, FV2 perform vocals -electric and acoustic both used on “Preacher” -last three tracks are solo acoustic</p>	<p>Smith -those which are mostly wispy, upper range vocals -some slides, speech-song deliveries</p>
<p>0752 <i>Modern Dances</i> (1987)</p>	<p>-black and white photo of Smith shirtless in front of a brick wall</p>	<p>- place: Ohio on “I Want to Know Why” -motif: teeth painting on “Painted My Teeth”</p>	<p>-slightly deviating from standard -last three acoustic tracks use:</p>	<p>-Smith and FV2 alternating lines -drums, bass, electric guitar, vocals by</p>	<p>-mostly cathartic delivery when Smith is joined by other players - shouting, full voiced,</p>

	<ul style="list-style-type: none"> with his face turned away from the camera -in the rightmost portion of the photo is the garden seen in the cover of <i>Follow Your Footsteps</i> 	<ul style="list-style-type: none"> -motif: dream -motif: mountain -theme: violence, “kill ‘em all” lyrics on track “Twelve Minutes Since February 32nd” -theme(s): Spain and rivers in “Spanish in Me 003” and “River to Madrid” -theme: spirituality on “Nothing is Better than God” and “Spiritual Song” 	<ul style="list-style-type: none"> G4+ F4+ B3+ E3+ B2- B1- 	<ul style="list-style-type: none"> Smith, FV2, and occasionally MV1 -in “Spanish in Me 003” Smith drops out partway, other vocalists take over -last three tracks are solo acoustic as was the case on <i>Follow Your Footsteps</i> -remnants of “E.J.” riff on “Hand for Harry Idle” -smaller fragments of descending sequence similar to “E.J.” found elsewhere on the album -open strings are used exclusively with delay on vocals and guitar for “Carnival Queen,” the album’s last track 	<ul style="list-style-type: none"> deepened tone -more slides, whoops, glides -overdriven vocal tracks -last three tracks return to wispy style, verges on monotonic chanting
0753 <i>Blue Corpse</i> (1987)	<ul style="list-style-type: none"> -blurry black and white photo -Smith again in front of the brick wall, shirtless and smiling 	<ul style="list-style-type: none"> -names: Jerry, Lucas, Eddy, Arnie -place: New Orleans on “House of the Rising Sun” -theme: violence “...time to kill” lyrics on “Quinn Boys” though this is also a play on words -theme: self harm, death 	<ul style="list-style-type: none"> -standard tuning falling slightly flat of concert pitch 	<ul style="list-style-type: none"> -acoustic album, open strings frequently used on first few tracks -presumed to be previously unheard male vocalist, here labeled as MV2 but could be MV1 -“Part II” features 	<ul style="list-style-type: none"> -Smith’s vocals begin on “Part II” -vocal style is slightly different, more swoops and glides through octaves, mostly gliding smoothly over vocal break -percussive sounds with hard vowels on “Down

		<p>on “I Passed By the Building”</p> <ul style="list-style-type: none"> -theme (s): Spain and rivers on “Only Lover” “...floating down a river to Madrid” 		<p>proficient playing</p> <ul style="list-style-type: none"> -standard e minor progression, used for much of the album, not played by Smith -harmonica present on “Harmonica” -rendition of “House of the Rising Sun” with idiosyncratic chordal progression -track accompanied by Smith’s meandering vocals -does not follow traditional tune -some sense of pitch centrality with resting pitch of E, tuned with resting chord played by the guitar 	<p>at the Ball Park”</p> <ul style="list-style-type: none"> -vocalizes into harmonica on “Harmonica”
<p>0754 <i>You Walk Alone</i> (1988)</p>	<ul style="list-style-type: none"> -black and white photo of Smith in profile in front of white house 	<ul style="list-style-type: none"> -names: Dusty, Sadie -places: Ireland, Florida -theme: death on “War Dance” -tracks return under different titles: “The Cat that Walked from Shelbyville” is “For Today” from <i>Follow Your Footsteps</i> -“Telephone Melts” is 	<ul style="list-style-type: none"> -standard tuning used throughout 	<ul style="list-style-type: none"> -two electric guitars: one soloing, the other rhythm; drums (toms mostly, some cymbal crashes, likely played by Smith) -standard 12 bar blues changes, ex. “Time and Space” -“Lavender” chord progression (and 	<ul style="list-style-type: none"> -Smith on vocals -wispy, upper range, intoned speech at times -sounds Lou Reed-influenced on first part of album -delivery changes with swoops (going from head voice, through break into lower

		<p>virtually same as “Telegraph Melts” from <i>Telegraph Melts</i></p> <p>–“The Way that you Act” is same as “Customary” from <i>Interstellar Discussion</i></p> <p>–“Quinn Boys II” is variation on “Quinn Boys” from <i>Blue Corpse</i></p>		<p>variations thereof)</p> <p>returns several times on the album</p> <p>–MV2 returns</p>	<p>range) and other register breaks, ex. “Time and Space”</p> <p>–rougher delivery on “The Way That You Act”</p> <p>–expanded vocal range</p>
<p>0755</p> <p><i>On The Way</i></p> <p>(1988)</p>	<p>–colour photo of drums</p> <p>–kit is barely recognizable as it is obscured by poor lighting</p> <p>–only the cymbal and the chair make it recognizable</p>	<p>–names: Sadie</p> <p>– theme: spirituality on “Wrap It Up”</p> <p>–returning tracks: “Message to the Clerk” originally from <i>The Rocks Crumble</i></p>	<p>–slight deviations from standard on first two tracks where Smith is on guitar</p> <p>–when other musicians return, standard tuning is used</p>	<p>–drums, two guitars, Smith on vocals, bass present later on the release</p> <p>–“E.J.” riff remnants present on “Wrap it Up,” “Bring it Back to Seventy-Five”</p> <p>–likely Smith performing earlier tracks using multitracking</p> <p>–solid, proficient 12 bar blues on “Message to the Clerk”</p> <p>–MV2 present again on vocals on “Give it the Name,” lyrics are largely undecipherable</p> <p>–previously unheard</p>	<p>–less wispy, but not cathartic, intoned mostly but with fuller voice</p> <p>–more control on swoops, other vocal effects</p> <p>–overdriven, more hoarse vocals on “Message to the Clerk”</p> <p>–return to wispy style on “The Only Way I Can Go”</p>

				male vocalist (MV3) on “Sadie”	
0756 <i>The Living End</i> (1989)	-black and white, close-up portrait	-names: Janitor returning from <i>Later On</i> , Jesus Christ, Randolph Scott, Bob Dylan, Dusty Springfield -place: Niagra [sic] -theme: self-harm on “License to Kill” with lyrics “I’ve got time to kill myself” -theme: colour (present to a lesser extent on previous albums, ex. “The Cat that Walked from Shelbyville”), becoming stronger on this release -theme: death on “Niagra Blues,” “Janitor’s Dead”	-standard tuning throughout	-2 electrics: one rhythm, one solo, both competent -also drums, vocals -continuation of same groove for first two tracks -reverb on vocals, delivered close to microphone resulting in some distorted consonants, ex. pops on “Ps” -rhythm guitar is acoustic on second half of the album -FV3 makes first appearance on “Embrace the World” though she can also be heard very faintly on the previous track, limited range, shaky voice -FV3 is often barely audible rendering delivery of most lyrics undecipherable, with the exception of “Take Me Away With	-Smith’s vocals higher pitched -intoned delivery occurs more often than distinct pitched singing -more stylized (phrasing, iambic lilt) blues deliveries at times sounding Dylanesque (Bob Dylan is also mentioned by name in lyrics to “Slinky Parade”)

				<p>You”</p> <ul style="list-style-type: none"> -some tracks cut off without clear ending, mid-chord, mid-word, ex. “Take Me Away with You” -extraneous sounds used percussively, ex. “Crazy” -multiple voices heard on closing track 	
<p>0757 <i>Somebody in the Snow</i> (1990)</p>	<ul style="list-style-type: none"> -colour photo of Smith wearing a suit jacket -awkward-looking pose -green grass background (photo taken from above) 	<ul style="list-style-type: none"> -name: Steven -places: the Bowery, Beacon Hill -motif: dream/nightmare, “Tell Me Who You Are” -theme: colour -theme: spirituality on “Om,” “Come Through with a Smile,” “What You Give Me” 	<ul style="list-style-type: none"> -begins with standard tuning -“Sense of Reason” is multitracked with Smith playing all parts -returns to detuned acoustic, “Corner of the Street” features Smith on detuned electric, open strings used <p>E-flat4- B-flat3 - F3- B2- F2+ D-flat2-</p>	<ul style="list-style-type: none"> -2 electrics, continues from <i>The Living End</i>, appears to be same session -FV3 sings again -MV3 possibly also present -“Om” features unaccompanied vocals chanting “Om”: Smith, FV3, MV3, likely others, possibly previously heard singers -“Bring it in a Manger” features return of harmonica and Smith’s vocals, other voices heard in background -MV3 main vocalist 	<ul style="list-style-type: none"> -return to wispy vocals, when Smith multitracks voice -Smith experiments with intoned speech on solo material of last few tracks -some whisper delivery -Lou Reed-style delivery on “Walking Home”

				<ul style="list-style-type: none"> until Smith returns on vocals on “Sense of Reason” -final track ends abruptly 	
<p>0758 <i>One Foot in the North</i> (1991)</p>	<ul style="list-style-type: none"> -similar photo to <i>Later On</i> except Smith’s image is totally silhouetted -cover art is an example of Smith’s non-chronological approach to photos chosen for album covers 	<ul style="list-style-type: none"> -name: “Alehouse Blues” describes “Little Randy” who had just died -place: San Francisco, Arizona, Denver, Ohio, Rhode Island -theme: dreams, ex. “Dreaming Man,” dream imagery becomes more than motivic -theme: death on “Yellow Pages” where lyrics include: “...I ain’t about to die,” -spirituality/death reference on “Angel,” -theme: colour on “Yellow Pages” 	<ul style="list-style-type: none"> -beginning of album alternates between near standard major chord tuning with slight deviation, and detuned open strings on other tracks, ex. “Angel,” and “Think About Your Lady” -open string major chord tuning used for most of Smith’s playing on the album 	<ul style="list-style-type: none"> -solo voice accompanied by electric guitar -“E.J.” riff returns on “Yellow Pages” -audible foot-tapping -“Real Fine Movement” accompanied also by drums (likely played by Smith) -Smith likely the only player on much of album -mix often very imbalanced -backing band of non-Smith players returns on “Alehouse Blues” with Smith on vocals -“E.J.” riff heard on “Phoenix” -this is a departure as the guitar player on the track is likely an outside player -only 3 non-Smith 	<ul style="list-style-type: none"> -all lyrics delivered by Smith -mellow delivery, limited range, wispy vocals, hovering around tritone and fifth above central pitch -intoned, stilted speech on “Real Fine Movement” -some very softly sung (almost inaudible) tracks, ex. “Upon the Grandeur” -tonal centrality sometimes obscured by combination of guitar playing (even when not by Smith), and intoned/sung delivery of Smith not being in key with guitar, ex. “Phoenix”

				tracks “Alehouse Blues,” “Upon The Grandeur,” “Phoenix”	
0759 <i>Lost Cause</i> (1992)	-colour photo of young-looking Smith dressed in plaid in front of a blue curtain	-name: Randy -album title comes from track “Lost Cause” from 0749 -motif: fortune on “Crack a Smile” -theme: spirituality on “God Came Between Us,” “Babe I Love You,” “I Love You Now It’s True” with lyrics: “Oh Jesus, this is your day/You come to us in every way...” -theme: death on “Cellar” which mentions Little Randy’s death, alehouse and jailhouse blues -theme: colour, ex. album begins with “Green and Yellow”	-standard tuning on most of album -“God Came Between Us” returns to detuned playing -track features significant departure from standard tuning G4 F4 C4 B-flat 3- E3 B-flat1 (changes to A1+ on “I Love You Now, It’s True”)	-proficient playing but simple progressions present throughout on most of album, -guitar is sometimes played on electric, sometimes on acoustic -minimal approach to accompaniment, guitar and vocals only -Smith solo track on “God Came Between Us,” and “I Love You Now, It’s True” -“God Came Between Us” sounds as though the tape was damaged as production qualities are severely diminished -all of side two (nearly twenty minutes) is “Electric End” -track is Smith and bandmates in psychedelic free improvisational style -“Electric End” is	-wispy vocals in higher register -intoned speech, fluid delivery -experimentation with very soft vocals. ex. “Crack a Smile” features slides through head voice as soft as possible -audible laughter heard throughout side one/first half of album -departure from this mode of delivery on “God Came Between Us”

				<ul style="list-style-type: none"> almost an instrumental though Smith vocalizes to nonsense syllables and screams indecipherably -tracks all cut slightly short without fade-out -drums, slide whistle, 2 electric guitars, vocal screaming on “Electric End” -album ends abruptly 	
<p>0760 <i>Twelfth Apostle</i> (1993)</p>	<ul style="list-style-type: none"> -colour photo of white house -overgrown shrubbery in front of building 	<ul style="list-style-type: none"> -track “The Gone With” is used as a future album title -places: Mississippi, Everglades, San Francisco -motif: jail thread -motif: fortune -theme: colour -theme: death/spirituality referenced on track “Twelfth Apostle” -theme: self harm, vague suicidal references veiled by humour on “Whiskers” 	<ul style="list-style-type: none"> -tuning sounds mainly consistent throughout, though there may be a string change/alteration. <p>E4- A-flat3 G-flat 3 D3- A2- E2-</p>	<ul style="list-style-type: none"> -solo acoustic/vocals -increased production values -foot-tapping heard throughout -pace is nearly constant throughout -tracks appear to run into each other but are separated by silence suggesting abrupt splicing of recording -last tracks use delay effect -“Whiskers” uses slide -strumming patterns often in rhythm with vocal rhythms -similar 	<ul style="list-style-type: none"> -no wispy voice -full voice used throughout -intoned vocals, mostly not with any overt connection with guitar tuning -fluidity with delivery through pitch slides -most phrases use downward motion matching that of the guitar

				<ul style="list-style-type: none"> contour/phrasing to “E.J.” riff -in between vocal lines, guitar frequently plays open strings 	
<p>0761 <i>Graven Image</i> (1994)</p>	<ul style="list-style-type: none"> -colour photo of white houses -other objects (telephone pole, shrubs) obstruct the view 	<ul style="list-style-type: none"> -names: Helena, Janky (self-referencing, i.e. Jandek), Shirley, Philip, Bernie -places: Pitchstone Plateau, Point Judith, Chilicothe, Lake Lagoon (fictional locale?) -theme: nature, rivers (water) on “Ghost Town by the Sea,” “Remain the Same,” “Lake Lagoon” -theme: food on “Chilicothe,” “Janky” -theme: Spanish reference in “Philip Was Mentioned” -theme: passing references made to death/spirituality -theme: lost love 	<ul style="list-style-type: none"> -F-sharp centered with open strings tuned using multiple F-sharps at the octave, reinforced by C-sharp -some strings are slightly detuned allowing for microtonal relationships when frets are used -tuning unknown for “Going Away My Darling” because slide is used throughout track 	<ul style="list-style-type: none"> -first CD only release -likely a solo album -mostly solo acoustic guitar and voice -also features accordion on “A Real Number,” and harmonica on “Janky” -fret board used; not exclusively open strings -though blues references are made in lyrics, ex. “Fishing Blues” album does not feature traditional blues guitar playing -slide guitar on “Going Away My Darling,” similar to approach as on “Whiskers” 	<ul style="list-style-type: none"> -wispy delivery abandoned -most lyrics are delivered using intoned speech -some reliance on guitar in order to create a tonal centre; F sharp is a resting point in intoned phrases

<p>0762 <i>Glad to Get Away</i> 1994</p>	<ul style="list-style-type: none"> -colour photo of white houses -same buildings as in <i>Graven Image</i> but the shot is taken from a different angle so that poles, etc. do not obstruct view 	<ul style="list-style-type: none"> -names: Ezekiel, Nancy, the Maccabees, the Jones -places: Madison -motif: jail -theme: death on “Moon Dance” -theme: references to Jesus/spirituality on “Flowers on My Shirt,” “Take My Will” -theme: rivers on “What” -theme: love 	<ul style="list-style-type: none"> -detuned acoustic A 4 G-flat 4+ G-flat 4? D-flat 4 B3 G-flat 2 -tuning alternates between that listed above and F Major tuning, found on “Down Clown,” “Van Ness Mission,” and other tracks -alternation suggestions non-chronological ordering of tracks 	<ul style="list-style-type: none"> -solo acoustic, vocals -string bends used on “Bitter Tale” “Ezekiel,” emulating slide guitar, but action is with fingers -most tracks are not faded out, rather cut off before sound naturally fades out from final note -reverb, delay reintroduced beginning with “Van Ness Mission” -combines string bending playing style with F sharp tuning (see next column) open strings, alternating between these two styles in “Nancy Knows” -harmonica on “Plenty” 	<ul style="list-style-type: none"> -more fluidity with vocal slides, intoned, but drifts, slides between pitches rather than singing separate pitches -at times Smith rests on F sharp -on “Take My Will” Smith reproduces pitches that are played on the guitar with voice, singing in unison with guitar with F sharp of sixth string drone in background
<p>0763 <i>White Box Requiem</i> 1996</p>	<ul style="list-style-type: none"> -colour photo of Smith wearing a suit, hair longer than in previously used photos -blurred 	<ul style="list-style-type: none"> -theme: death references throughout album, suicide -motif: box -motif: second thoughts 	<ul style="list-style-type: none"> -difficult to determine open strings because of delay and reverb -individual pitches are masked by those which continue to sound because of 	<ul style="list-style-type: none"> -delay used on voice and steel-string -sounds as though tracks are recorded in one sitting, running continuously into each other, but 	<ul style="list-style-type: none"> -some wispy vocals -reverb on vocals -more song-like, distinct pitches rather than intoned speech delivery

	background, likely trees		<ul style="list-style-type: none"> reverb-possible tuning as determined by track “Thinking” -all strings noted below are slightly flat of concert pitch F-sharp 4 C-sharp 4 A-sharp 3 D-sharp 3 B2 F-sharp 2 *1-3 strings form first inversion major triad, 4-6 strings form second inversion major triad 	<ul style="list-style-type: none"> separated by the spaces between tracks -string bending of previous two albums are also present on some tracks -increased consonance and tonality throughout due to tuning which features two stacked major chords having a V to I relationship -same tuning appears to be used throughout 	
0764 <i>I Woke Up</i> 1997	<ul style="list-style-type: none"> -colour image of a worn-out couch sitting outside with foliage grown around it in front of a white house -resembles couch on <i>Ready for the House</i> 	<ul style="list-style-type: none"> -name: McCain/Cain? -places: New York, Pacific Sea -theme: mountain, ex.”Alone on that Mountain” -theme: death -theme: spirituality, God -theme: rivers, water, ex. “Long Long” -theme: love 	<ul style="list-style-type: none"> -detuned -tuning determined by “Equaled in Life” open string playing G-flat 4- D-flat 4- A-flat 3+ E-flat 3 B-flat 2 E-flat 2 -tuning primarily in 	<ul style="list-style-type: none"> -features an alternate male vocalist MV3 on first tracks -MV3 may have been present on other tracks -could be same vocalist as MV1 -Smith on guitar -harmonica also present, played frequently -drums played 	<ul style="list-style-type: none"> -MV3 vocal delivery often in beatnik, Kerouac style of spoken word at beginning of album, other tracks are more free-form -Smith’s delivery (not as frequent as MV3) is line by line in skipping rhythms with short pauses in between couplets

			<p>non-just fourths with the exception of the fifth to sixth strings</p>	<p>tonally ambiguous— guitar plays without tonal direction, harmonica is tonally centered by nature of the instrument</p> <ul style="list-style-type: none"> -slap delay on guitar makes it difficult to determine resonance of open strings -frets frequently used -percussion present on and off throughout album -accordion used on “Sleepless Night,” often playing in the right hand in thirds with some neighbour note figures-played by Smith? (similar in style to some later piano performances by him) -last album to feature outside/transient musicians before live performances begin in 2004 (and are released on CD in 2005) 	<p>-doesn’t use distinct pitches, rather, a speech-like delivery (intoned) is used</p>
<p>0765 <i>New Town</i></p>	<p>-colour photo of drum set -complete kit</p>	<p>-name: Mom -motif: fortune -motif: colour (plays a</p>	<p>-possibly changes partway through on “Look At It” but most</p>	<p>-return to open string playing -percussive slapping</p>	<p>- Smith returns to wispy delivery -more distinct</p>

1998	<p>appears in this photo</p> <ul style="list-style-type: none"> -possibly from earlier collection of photos of drum kits 	<p>subordinate role in lyrics, descriptive not topical)</p> <ul style="list-style-type: none"> -theme: spirituality, God -theme: love -theme: death 	<p>is consistently detuned to</p> <p>D4- C4- A3- (in between A and A-flat) C3 E 3- E-flat 2-</p> <ul style="list-style-type: none"> - tuning above is determined by the track “Steal Away Home” where the open strings sound prominently -this tuning is used for at least half of the album 	<p>heard on guitar on some tracks, ex. “Look At It”</p> <ul style="list-style-type: none"> -Smith likely only player on album -multitracked -on “Dessert Voice,” Smith is heard shuffling papers while playing a single open string in shuffle eighths to keep the pace -returns to strong sense of sameness on the album, recalling sameness present on earlier recordings -no drums on album though photograph on the cover shows image of drum kit -tracks clipped short, not allowing for resonance of instruments at each track’s closing 	<p>pitches/singing rather than intoned speech on some tracks</p> <ul style="list-style-type: none"> -some slides between pitches -some sense of pitch centrality in the delivery of certain tracks; some tracks show tendencies towards hovering around central pitch -sung pitches sometimes pulled from guitar patterns, ex. “The Real You”
0766 <i>The Beginning</i> 1999	<ul style="list-style-type: none"> -colour photo of dimly lit room containing drum kit -picture taken 	<ul style="list-style-type: none"> -reprise of “You Standing There” from previous release with changes to lyrics -“A Dozen Drops” based 	<p>First 4 tracks:</p> <p>G-flat 4 D-flat 4+ B 3-</p>	<ul style="list-style-type: none"> -frequent open string playing, however some songs also feature Smith playing fretted notes 	<ul style="list-style-type: none"> -some hovering around central pitches determined by frequency though intoned speech

	<p>from outside the room (i.e. the hallway)</p> <p>-similar to <i>On the Way</i> cover</p>	<p>on “Nancy Sings,” some lyrical material remains</p> <p>-motif: fortune</p> <p>-theme: lost love</p> <p>-theme: spirituality, ex. “It’s February”</p> <p>-theme: nature motifs begin to recur more frequently</p> <p>-theme: food, ex. turkey, tea, juice, beer</p> <p>-theme: emerging depression, ex. “Falling Down Deep”</p>	<p>E-flat3</p> <p>A-flat 2</p> <p>G-flat 2</p> <p>-tuning “Falling Down Deep” differs, prominently features flattened E-flat 2 (lowest pitch) along with other strings which differ but are often played on frets</p> <p>-tuning switches back to that of first four tracks, suggesting a non-chronological approach to track placement</p>	<p>-frequent shuffle (iambic) patterns</p> <p>-single notes/alternating strings on the open strings, chords played at times</p> <p>-final track, “The Beginning” is over 15 minutes of solo piano, unaccompanied by voice on out-of-tune piano</p> <p>-track features driving rhythms, shifting accents, repeated notes, rich sonic wash formed by instrument’s beating upper harmonics</p> <p>-“A Dozen Drops” has same tuning as described on column to the left but effects are used on the first part on the track to render the recording compromised/mottled sounding</p>	<p>delivery is also used</p> <p>-more fluid delivery throughout</p>
<p>0767</p> <p><i>Put My Dream on</i></p>	<p>-blurred, abstracted colour photo of a figure</p>	<p>-lyrics of “It’s Your House” explore the “house” theme first</p>	<p>-spoken-word, no instruments</p>	<p>-unaccompanied solo voice/spoken word/a capella</p>	<p>-lower vocal register used, though mostly fitting in with natural</p>

<p><i>this Planet</i> 2000</p>	<p>in a black hat with arms crossed</p>	<p>developed in <i>Ready for the House</i> -Smith states repeatedly that he is “ready for the house” on this track -motif: natural materials, ex. iron, rock, granite -theme: death, decrepitude, metaphorical/psychic immobility -theme: binary pairs: ex., good/ bad, up/down -theme: existential quandary/self reflection</p>		<p>- ambient sound/distortion present, likely a result of poor quality recording material or post-production (ex. de-hissing effect used) -low end of recording cut off -extended track “It’s Your House”</p>	<p>speech inflections -lyrics delivered in iambic short/long, short/long rhythmic patterns with varying lengths of silence in between phrases/lines of lyrics -silences sometimes fit into rhythmic phrasing but at other times are cut short -lilting patterns resemble Chicago Blues style “I’m a Man” rhythms -“I Went Outside” begins in blues rhythms, with little pitch variation</p>
<p>0768 <i>This Narrow Road</i> 2001</p>	<p>-blurry colour photo of smiling Smith, looking older</p>	<p>-title taken from “I Need to Be” line of lyrics: “I need to walk this narrow road” -motif: colour, ex. “Killer Cats in the Caribbean” -motif: nature, ex. granite, iron, grass, flowers, woods, meadows, fields -motif: crime -motif: clothing</p>	<p>-same as above</p>	<p>-unaccompanied solo voice/spoken word/a capella -similar in other respects to <i>Put My Dream on this Planet</i> -extended track, “One Last Chance”</p>	<p>-less tendency towards lilting rhythmic speech -repeated lines of lyrics lend natural rhythmic patterns to delivery -in general, delivery is more speech-like -some speech is very drawn out, so much so that words take up entire breath -large gaps of silence</p>

		<ul style="list-style-type: none"> -motif: mountain, ex. “Killer Cats in the Caribbean” -theme: self-harm, death -theme: binary pairs: ex., right/wrong, good/bad -theme: existential quandary/self reflection (spirituality/morality or loss thereof) -theme: self-control -theme: emergence of the idea of “place” on tracks “Pieces of Place,” “Ten O’Clock Shadows” 			<ul style="list-style-type: none"> -occasional yelp in “The Name I Had,” otherwise mostly delivered in playful triplet rhythms -Smith appears to shift in and out of character, lending to the album the feel of a dramatic reading at times
0769 <i>Worthless Recluse</i> 2001	<ul style="list-style-type: none"> -colour photo of smiling Smith in front of a red barn, wearing a cardigan and buttoned-down shirt 	<ul style="list-style-type: none"> -places: northern cities, New York City -motif: clothing -motif: colour -motif: food on “Worthless Recluse” -theme: existential quandary/self reflection (spirituality/morality or loss thereof) -theme: nature, natural settings, ex. “Worthless Recluse” -theme: lost love -theme: caves, ex. “In the Cave,” “Out of the Cave” 		<ul style="list-style-type: none"> -same as <i>Put My Dream on this Planet, This Narrow Road</i> 	<ul style="list-style-type: none"> -some lyrics, as with <i>This Narrow Road</i>, are delivered as natural speech -other lyrics are delivered in lilting rhythms alternating between more speech-like modes -tempo-play, ex. “Aimless Breeze” has large gaps inserted between each word in line, “Time seems so capsulized [sic]” while subsequent lines flow out effortlessly

		<ul style="list-style-type: none"> -theme: place on “Out of the Cave,” “Worthless Recluse” -theme: self control on “Aimless Breeze” 			<ul style="list-style-type: none"> -“Your Turn:” Smith intones every word of the poem, stretching out each consonant, obscuring meaning of the text, steering the listener instead to the mode of delivery rather than the meaning of the text
<p>0770 <i>I Threw You Away</i> 2002</p>	<ul style="list-style-type: none"> -colour photo -first of overseas photos -image is of a curved road at the top of which is The Cathedral of St. Mary’s in Cork, Ireland -identification of photo by location on Tissue’s site¹⁶⁵ 	<ul style="list-style-type: none"> -title comes from “I Threw You Away,” album’s third track -line “follow your footsteps” in “Seems Like Forever” recalls album title of earlier release <i>Follow Your Footsteps</i> -theme: “place” in “Frozen Beauty” -theme: colour, throughout “Blues Turned Black,” implying metaphorical connection with mood states and colour -theme: death, self-harm -theme: death of loved one/lover on “Frozen Beauty” 	<p>(detuned version of standard tuning), not just, not in typical temperament, resulting in pronounced dissonance)</p> <p>E4- B3- G3- D3+ A2- E2</p>	<ul style="list-style-type: none"> -return to guitar accompanied vocals -harmonica also present on some tracks, the effect of the detuned guitar and the scale-centered harmonica is jarring -appears to be recorded in one sitting judging by tuning and relatively similar pace kept throughout -frequent open string strumming, but frets also used -flange, reverb effects used -lowest pitched strings are played frequently 	<ul style="list-style-type: none"> -mournful mode featuring howls, wide fluid sweeps, register changes (dissonant yodeling), ex. “Blues Turned Black” -generally lower in pitch than earlier recordings—wispy vocals abandoned -gravitates towards A, reinforced by lowest E (has dominant pulling to tonic functionality)

¹⁶⁵ <http://tissue.net/jandek/discog.html>

		<ul style="list-style-type: none"> -theme: existential quandary/self reflection (spirituality/morality or loss thereof) -theme: binary pairs, ex. win/lose 			
<p>0771 <i>The Humility of Pain</i> 2002</p>	<ul style="list-style-type: none"> -colour photo -seemingly an overseas photo of an unpaved (dirt) back ally -stucco buildings -high contrast 	<ul style="list-style-type: none"> -motif: refrigerator (food) on “You Need to Know” -motif: art, ex. “Work of Art” -theme: “place,” ex. lyrics, “go to that place” from first and title track, “The Humility of Pain,” again in “I Want To Look In” -lyrics become more abstract, nightmarish -theme: quest for love on “Share My Life” 	<ul style="list-style-type: none"> -variation on <i>I Threw You Away</i> with first string dropped E-flat+ B3 G3 D3+ A2 E2- 	<ul style="list-style-type: none"> -solo acoustic, vocal 	<ul style="list-style-type: none"> -somewhat slurred, more drawn out delivery, less annunciation -vocal range more limited than on previous release, but swells still present -vocal break cracks more subtle than on <i>I Threw You Away</i>, usually occurring as very short colouristic gestures at phrase beginnings or ends
<p>0772 <i>The Place</i> 2003</p>	<ul style="list-style-type: none"> -colour photo -mannequins dressed in red and black in a shop window -photo shows a Tudor-style building reflected in the window glass 	<ul style="list-style-type: none"> -motif: colour, ex. “The Answer” -motif: mountain, ex. “The Answer” -motif: nature, “moving rolling landscapes” lyrics from “The Picture” -theme: “The Place” -pervasive shifting 	<ul style="list-style-type: none"> -variation on two previous releases, slightly detuned again E-flat + B-flat3 + G-flat3 + D3+ A2- E2- 	<ul style="list-style-type: none"> -solo acoustic, vocal -harmonica present on final track, “The Stumble” -subtle post-production effects used, ex. on “The Stumble” where delay and reverb are added to the vocals -some pitch matching 	<ul style="list-style-type: none"> -less expressivity in vocals, flatter delivery, no cathartic wailing, for example -some intoned speech, some slurred lines -occasional pitch matching with guitar strings

		<p>concept of place throughout the album, where lost keys are, psychic places, etc.</p> <p>-theme: existential quandary/self reflection, absurdity of human condition, ex. "The Picture"</p> <p>-theme: allusions to 'spirit-world' of later albums on "The Stumble"</p> <p>-pervasive use of surrealistic imagery</p>		<p>between bent harmonica tones and guitar's open strings</p>	
<p>0773 <i>The Gone Wait</i> 2003</p>	<p>-colour photo</p> <p>-another overseas photo</p> <p>-more mannequins, this time wearing wedding gowns</p> <p>-gowns are advertised as being on sale</p>	<p>-theme: death (heaven/hell duality)</p> <p>-theme: place, on "I See the Open Door"</p> <p>-theme: existential quandary/self reflection, absurdity of human condition</p>	<p>-centered around E1 which is often left resonating, string is used as a drone and is present through much of the album</p> <p>-shifting sense of tuning because of prevailing harmonics but suspected to be</p> <p>G-flat2-</p> <p>C-sharp2-</p> <p>E1(doubled 4th string? slightly different timbres noted)</p> <p>E1-</p>	<p>-fretless bass throughout</p> <p>-much more action on the neck of the instrument making tuning difficult to discern</p>	<p>-subdued, overall</p> <p>-lower pitched</p> <p>-some intoned speech with limited range but most songs are recited flatly</p> <p>-pace of lyrics delivery slows considerably and is drawn out on "I Was King"</p> <p>-track features one of the only register changes on the album</p>

0774 <i>Shadow of Leaves</i> 2004	-outdoor colour portrait of Smith standing in front of a backdrop of an autumn leaf-strewn forest -one fan pointed out on the mailing list (this is also mentioned on Tissue's site) that the forest image is duplicated, meaning that either the entire image was manipulated or that the portrait was taken in front of a mural	-places: Las Vegas, Carson City -title comes from first track of same name -theme: concept of "place" returns -theme: surrealistic, dreamlike imagery, absurdity -theme: colour, present in last line on album "I'm saved by that rainbow/colours/grand scheme of things" -theme: death: lyrics depict visiting grave (later references of this type allude to the spirit world, ex. <i>Khartoum</i>)	-same as previous release -some drifting possible	-same as previous release -preference for barred strings a fourth apart -more driving, rhythmic playing	-mostly flatly delivered intoned speech with long pauses between phrases -frequently used register breaks on "Shadow of Leaves" beginning with line "I can't shake loose," more experimentation towards the middle of this track
0775 <i>The End of it All</i> 2004	-colour portrait of Smith in profile, looking older than in earlier photos -appears to be wearing a suit	-title came from "I Hadn't Been There Before" lyrics -theme: place, "the place," mentioned in several tracks, an arrival point for the concept of place	-reverb makes open string resonance difficult to determine -D-flat lowest pitch is most prominent, used to form second inversion detuned major chord	-return to guitar, electric with flange and reverb effects -use of higher pitched strings more frequent than lower strings -frequent slides along the neck, appears to	-more fluidity generally, but often settles into flatter modes of delivery as tracks progress -quickly repeated segments of phrases stated at phrase

		<ul style="list-style-type: none"> -theme: lost love/past love references by oblique “you” -theme: self reflection related to possible death/spirit, appears as hallucinated/dreamlike conversation 	<ul style="list-style-type: none"> -prominence of pitches (which may not be open strings, according to “I Met You”) may indicate the following tuning: D-flat4- A-flat3- E3- B2- G-flat 2+ D-flat2 	<ul style="list-style-type: none"> -be another fretless instrument, or perhaps a slide is used – movement in microtonal increments -switches to more frequent open strings on “I Hadn’t Been There Before” 	<ul style="list-style-type: none"> -endings preceding musical breaks between vocal phrases -somewhat loosely enunciated delivery, slurred at times
<p>0776 <i>The Door Behind</i> 2004</p>	<ul style="list-style-type: none"> -blurry colour portrait -first of series where Smith is bearded with long hair 	<ul style="list-style-type: none"> -album named after lyric in final song, “Every Sentence” -place: Mexico -themes: lost love (delivered to an oblique “you”), current love -theme of place diminishes 	<ul style="list-style-type: none"> -reverb on guitar makes determination of open strings difficult E4- B3 G3- D3 A-flat2+ E2+ 	<ul style="list-style-type: none"> -released shortly after the first live Jandek show at Glasgow -electric guitar, vocals -flange effect, reverb effects on guitar -lowest strings are mostly left to ring while Smith plays on the upper strings’ frets 	<ul style="list-style-type: none"> -lower pitched, intoned speech, limited range, subdued, delivery -words often delivered in drawn out manner, sometimes monotonically -words slurred into each other at times -occasionally more movement in vocals, ex. “Every Sentence” features register crack and lengthy pitch sliding
<p>0777 A <i>Kingdom</i></p>	<ul style="list-style-type: none"> -colour portrait -older looking Smith wearing 	<ul style="list-style-type: none"> -title comes from first track, “I Gave You My Eternity” 	<ul style="list-style-type: none"> -tuning not as detuned as it is on previous recordings with the 	<ul style="list-style-type: none"> -return to acoustic guitar, vocals -frequent open strings, 	<ul style="list-style-type: none"> -more animated, articulated higher pitched

<p><i>He Likes</i> 2004</p>	<p>black fedora, still bearded but beard is trimmed</p>	<p>-motif: spiders -motif: food on “Real Afternoons;” “programming abdomen,” chewing on “It Rang Eleven Times” -theme: spirituality, journey, wandering -theme: houses (recalling <i>Ready for the House</i>) imagery, album covers with photos of houses -theme: death, self harm/suicide</p>	<p>exception of the flattened 3rd string E4 B3 G-flat3 D3 A2 E2</p>	<p>as with previous release, usually lower strings are left ringing when frets are used -audible, prevalent tapping on “Real Afternoons”</p>	<p>-less monotonic, though album settles into more subdued style at times -delivery becomes more slurred as album progresses -register breaks (stylized octave cracks/yodeling in “Your Own Little World,” “It Rang Eleven Times”)</p>
<p>0778 <i>When I Took That Train</i> 2005</p>	<p>-Smith in London in a suit and fedora -photo is either doctored or is old -building to Smith’s right has long since been demolished,¹⁶⁶ dating the photo to the 1980s unless it has been doctored</p>	<p>-places: Cincinnati, Seattle, Pensacola, Florida, -motif: binary pairs of good/bad -motif: place (though mentioned it takes on a subordinate role as compared to when used thematically on previous albums) -motif: spider, insects, ex. “My Escape” -motif: God, spirituality -motif: food, abstracted -theme: love, throughout the album, start to finish</p>	<p>- near standard with the exception of the first string tuned down nearly a semitone E-flat+4 B3 G3 D3 A2 E2</p>	<p>-solo acoustic guitar, vocals -open strings frequent -some tracks fade out while the guitar continues to sound</p>	<p>-flatly intoned speech -limited pitch range -abundance of lyric material quickens pace of delivery -some swells in pitch which correspond to quickened tempo of lyrics -delivery slurred at times -prolonged register changes (repeated vocal cracking), more emotive delivery on “Angel Moves”</p>

¹⁶⁶ <http://tissue.net/jandek/discog.html>

		-begins as corporeal love, but shifts on “Angel Moves” to ‘spirit-world’ love			
0780 <i>Raining Down Diamonds</i> 2005	-another blurry and washed-out colour portrait of Smith -he is bearded again, sporting a suit and what appears to be a Muslim prayer cap	-title of album taken from lines in opening track “What Things Are” -“Take My Will,” variation of song by the same title from <i>Glad to Get Away</i> -motif: food, the “food gods” -motif: place on “Your Visitor” -motif: the cave -theme: existential angst, feeling of not knowing anything, not knowing where one has been or what one has done -theme: psychic inertness -theme: spirituality on “Take My Will” -theme: love, the spirit-world variety on “Your Visitor”	-exact pitches of lowest strings difficult to determine because of lowness of range and presence of harmonics -tuning likely changes towards album’s conclusion G-flat 2- D-flat 2- F1+ (?) D-flat 1 -this is an approximation	-electric bass guitar -likely fretless, frequent slides	-more animated intoned speech, higher in pitch than on previous albums -pitch drops as album progresses -delivery slurred at times, particularly towards the end at “Take My Will” -some chanting on predominant D flat matched with bass strings, though in a higher register
0781 <i>Khartoum</i> 2005	-monochromatic in blue hues -portrait of Smith in suit and prayer	-motif: place in “Fragmentation” -motif: the mountain, ex. “Move From the	-tuned in detuned fourths E4	-solo acoustic with vocals -frequent use of the open strings with	-slurred delivery -frequent register breaks are highly stylized by this point,

	cap -blurry photo, high contrast	Mountain” -theme: love, loss -theme: in this album Smith articulates existence of “spirit world” alluded to in earlier album -theme: nature, ex. “You Wanted to Leave” -theme: death, suicide in “I Shot Myself” -theme: inertness, depression, ex. “I’m a long blank stare” in “Fragmentation,” “I can’t laugh and be happy/What kind of vacuum took my enthusiasm?” in “Fork in the Road”	B3 G-flat3 D-flat 3- A-flat 2+ E-flat 2+	some fretted notes -lowest string acts as drone providing anchoring via a central pitch -foot-stomps on “I Shot Myself” -guitar grows more out of tune as the album progresses	present in most tracks -unleashed delivery rife with swoops, glides
0782 <i>Khartoum Variations</i> 2006	-doctored image ¹⁶⁷ of Smith in front of the chapel at Dublin Castle	-variation of <i>Khartoum</i> -“Fork in the Road,” not present on <i>Khartoum Variations</i> whereas it is present on <i>Khartoum</i>	-tuning stays consistent but alters slightly as the album progresses, strong beating due to upper harmonic interference present at times E-flat 4+ B-flat 3+ G-flat 3-	-solo electric, with vocals -track lengths differ, longer generally, with the lyrics more drawn out, resulting in final track of “Fork in the Road” omitted on <i>Variations</i> -frets used more frequently, as are	-more subdued than on <i>Khartoum</i> though register cracks/exploitation of the break still occurs, particularly in “You Wanted To Leave,” “I Shot Myself,” and “Move From the Mountain” -delivery is more

¹⁶⁷ <http://tissue.net/jandek/discog.html>

			D3- (likely tuning, fourth string used infrequently) A-flat+2 E2	string bends	drawn out overall, more articulated
0784 <i>What Else Does the Time Mean</i> 2006	-colour portrait of a youthful Smith holding an axe in a wooded area - patches of snow on ground	-album title pulled from lyrics to opening track “My Own Way” -motif: window -motif: God -theme: the place, places, track called “The Place” -theme: death, spirit world -theme: color on “Japanese Cup”	-similar to <i>Khartoum</i> E-flat 4- B-flat 3- G-flat 3 D-flat3+ A-flat 2+ E2-	-solo electric with digital delay, vocals -more polished endings, not cut off before sound is finished ringing -faded out instead -similar pace kept throughout, partly determined by rhythm of delay effect -harmonica present on “I’m Sorry No”	-more subdued -primarily intoned speech -drawn out delivery
0787 <i>The Ruins of Adventure</i> 2006	-zoomed in headshot from photo used for <i>What Else Does the Time Mean</i>	-title of album comes from line in “The Ruins of Adventure” -motif: mountain -motif: direction; northwest, south, east -motif: colours, likely metaphorical use of blues, ex. on “Mysteries of Existence” -theme: love, physical or spirit world -theme: nature, iron, rivers, fields	-near standard but dropped in pitch -second string is dropped significantly more than others G-flat 2- D-flat2 - A-flat 1- E-flat 1-	-solo fretless electric bass and vocals -frequent slides, some slapping on neck	-predominantly flatly intoned lyrics -extended register change on word “How” from “How could I possibly care about it all” from “Bluff Brink” -drawn out vowels, slurred towards end of album -slides more frequent on “Completely Yours”

		<p>-theme: inertness, ex. “Minutes are hours/Time hangs oppressive” on track “Ruins of Adventure”</p> <p>-theme: existential angst, depression, personification of depression, ex. lyrics from “Ruins of Adventure”: “I won’t give an inch to you, you rotten thing/I won’t fall in your hole”</p>			<p>-register changes also noted on “Ruins of Adventure”</p>
<p>0790 <i>The Myth of Blue Icicles</i> 2008</p>	<p>-colour portrait of Smith taken from inside a building, overlooking cityscape</p>	<p>-title comes from second track “Blue Icicles”</p> <p>-motif: windows, doors, ex. “There’s No Door”</p> <p>-theme: dream, ex. “The Daze”</p> <p>-theme: nature, ex. “The Daze”</p> <p>-theme: colour</p> <p>-theme: God, spirit world</p> <p>-theme: death</p> <p>-theme: love (death of loved one)</p> <p>-theme: existential nothingness, inertness. ex. “The Daze,” “There’s No Door”</p>	<p>-near standard, but flat, some detuning from standard but by microtonal increments</p> <p>E-flat 4+</p> <p>B-flat 3+</p> <p>G-flat 3</p> <p>D-flat 3</p> <p>A-flat 2</p> <p>E-flat 2+</p>	<p>-solo acoustic, voice</p> <p>-somewhat more conventional approach to the guitar, strengthened by alternation of chords built above A flat2 and E flat2</p> <p>-this relationship of a fourth functions like i/iv</p> <p>-only four tracks</p>	<p>-more subdued though some presence of intoned speech</p> <p>-slurred at times</p>

<p>0794 <i>Skirting the Edge</i> 2008</p>	<p>-colour photo of room interior -shows double glass doors and transom overhead in a mirror's reflection</p>	<p>-(lyrics transcribed by Nate Wilson)¹⁶⁸ -place: Paris -people: Albert, his mother -motif: doors, ex. "The Side of the Road" -motif: place, on "I Know My Name" -motif: binary pairs, ex. winning, losing, ex. "I Know My Name" -theme: colour, "black and blue," ex. :The Side of the Road," "red and blue and green and black" lyrics in "I Know My Name" -theme: the "little things," "I Know My Name," similar to "slow moving creature" sentiment on <i>Khartoum</i> -existential angst, emptiness, inertness -theme: love (lost love) -theme: emotional pain (depression, "blackness,") -physical pain -theme: nature, "I Know</p>	<p>E4+ B3+ G3- D-flat A-flat 2 E-flat 2</p>	<p>-solo acoustic, voice -mostly open string strumming, dirge-like -some fretted work, particularly in between lyrical phrases -more active guitar playing between lyric phrases as well -homogenous sound of guitar throughout -tracks blend into each other as similar tempos are used, tuning remains the same throughout</p>	<p>-fluid yet subdued intoned speech at times -slides between pitches -some register changes for effect, ornamentation -word painting through register breaks on "I Know My Name" -some lyrical phrases are not unaccompanied for affect</p>
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¹⁶⁸ Transcription posted on archives, <http://tissue.net/jandek/mail/mylist/2008-December/005173.html> (accessed September 14, 2012). Not accessible through Guide to Jandek site, as is the case with previous transcriptions.

		My Name,” “The Playground,” “Last Sunlight” -theme: spirit world, “I found you floating in another person everyday” and other references in “The Playground”			
0797 <i>Not Hunting for Meaning</i> 2009	-either colour-altered or older photograph of Smith, smiling, sitting on front steps of house	-title comes from line in “Silent Wander” -(lyrics transcribed by Chris Robinson) ¹⁶⁹ -motif: mountain, ex. “Silent Wander” -motif: door, knocking -motif: food, drink, ex. “Front Porch Shimmy,” “Silent Wander” -theme: colour -theme: nature; tall grass, country lanes, ex., “Silent Wander” -theme: spirituality, ex. “The gates of the passage way [sic] were keyed by rebirth” on “Silent Wander”	-tuning in fourths E4 B3 G-flat 3 D-flat 3 A-flat 2 E-flat 2+	-solo acoustic, voice -frequent open string strumming in mostly steady driving rhythms for the first two tracks -last track, nearly a half-hour in length is slower paced, open strings are still used	-“Stay Me Here” features prolonged segments of register changes/yodels, slides -clearer enunciation on this track than on previous albums -less play with vocal break on the final track, more fluid slides

¹⁶⁹ Transcription posted on archives, <http://tissue.net/jandek/mail/mylist/2009-June/005371.html> (accessed September 14, 2012). Not accessible through Guide to Jandek site, as is the case with previous transcriptions.

<p>0799 <i>What Was Out There Disappeared</i> red 2009</p>	<p>-colour photo of Smith standing on leaf-strewn lawn in front of white house -unlike decay noted in earlier 'white house' covers</p>	<p>-lyrics transcribed by Chris Robinson¹⁷⁰ -title comes from line in "Your Eyes" -places: Edinburgh, Pine Park, Edinburgh Castle, York, The Highlands -motif: colour -motif: food, ex. "Lucky Cat," mention of Kippers in "Girls Wore Gowns" -motif: mountain -theme: God, lyric "working with God" from "Going to Edinburgh" -theme: love; present or past love -theme: natural settings -theme: self harm. "Painstakingly Critical," "Jumping Off" -a lyrical reference: "the gleaming dreaming mannequin" references mannequins which appear on album covers</p>	<p>-same as previous album -seems to tune the strings so as to not be so rough at certain tracks, ex. "Girls Wore Gowns" where pitches of the guitar strings basically match pitches on the harmonica E4- B3 G-flat 3 D-flat 3 A-flat 2+ E-flat 2+</p>	<p>-acoustic with vocals, some harmonica -straight rhythms, either strummed or picked -segments where harmonica is present are generally upbeat, played cheerfully, more quickly, even in the larger context of dull, dirge-like songs which pervade the album -open strings used frequently</p>	<p>-more vocal break-play on this album, ex. "Going to Edinburgh," "Your Eyes" -return to slurred deliveries -flatter vocals on certain tracks</p>
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¹⁷⁰ Transcription posted on archives, <http://tissue.net/jandek/mail/mylist/2009-September/005514.html> (accessed September 19, 2012).

<p>0802 <i>Canticle of Castaway</i> 2010</p>	<p>-black and white close-up portrait of smiling Smith -looks like typical resume photo of 1960s/1970s</p>	<p>-transcribed by Chris Robinson¹⁷¹ -motif: the mountain, ex. "Don't Go Out" -theme: natural world -theme: the void, existential angst and depression, depictions of nothingness, death -theme: colour, on first and third tracks, explored extensively on "Boys Like Blue" where "he resigned to black and white" at the album's conclusion correlates to monochromatic album cover -lyrics "glad to get away" present in "Don't Go Out," recalling album of the same title</p>	<p>-detuned more so than on albums leading up to it -tuning is rougher (more dissonant) than previous few albums tuned in fourths C4- B3 G3- D-flat 3+ A-flat 2+ E-flat 2+</p>	<p>-solo acoustic and voice -open strings frequently used -dirge-like, slow pace -abandonment of consistent rhythmic structure consistent with post-spoken word recordings -when rhythms become regular, they are played straight -rhythms roughly correspond to affect of lyrics and their vocal delivery: intensity of vocals match intensity of tempo and strumming</p>	<p>-register changes for affect present, but delivery is flatter overall</p>
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¹⁷¹ Transcription posted on archives, <http://tissue.net/jandek/mail/mylist/2010-April/005696.html> (accessed September 19, 2012).

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