

Go, Dog. Go!
For two improvising percussionists
Mark Applebaum, 1999

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Commissioned by and dedicated to Skin & Bones: Terry Longshore and Brett Reed.
Premiered by Skin & Bones at the University of California at San Diego on April 24, 1999.

DURATION

~15' or more (depending on the lengths of improvised solos), or less (depending on whether or not measures are optionally omitted).

INSTRUMENTATION

Each player uses:

- 2 wood instruments (high and low)
- 2 metal instruments (high and low)
- 2 skin instruments (high and low)
- 1 high hat

- Instruments may be conventional, invented, or found. They may be prepared with objects made of different material. For example, a drum with a small piece of metal chain loosely taped to the membrane may be a fine skin instrument. Care should be taken, however, to ensure that a desirable sound is produced when both players strike commensurate instruments in unison.
- One pair of hard mallets should be employed for the entire piece.
- The players should face one another so that the audience views them in profile. It is desirable, although not required, that the left percussionist operate his or her high-hat with the right foot and the right percussionist operate his or her high-hat with the left foot, thereby placing both high-hats towards the audience.


NOTATION & PERFORMANCE


Except for its solos, *Go, Dog. Go!* is performed in unison throughout. It consists of six unison passages, played on one instrumental material, and a coda, played on all three instrumental materials. Noteheads placed above and below the staff line indicate high and low, respectively. "X" suggests the articulation of the high-hat, played with the foot pedal except as indicated. The words "GO" and "DOG" (as indicated) should be shouted on downbeats during the coda.


There are six solos in the piece, one at the end of each unison passage. Each player improvises three solos, one solo for each instrumental material. Solos may be played only on the instrumental material type indicated; for example, a metal solo may use only the high and low metal instruments. The accompaniment for each solo is specified and is to be played on a different instrumental material, as indicated. The duration of each solo is determined by the improviser. Solos may be of any duration; however, the entire performance should consist of solos of differing duration. The accompanist repeats the specified accompanimental passage until the improviser indicates the conclusion of the solo by playing the specified accompanimental passage one complete time in unison with the accompanist. (Note, as the soloist and accompanist are playing on different material types, this one complete unison articulation of the accompanimental passage will be on different material types; for example a wood solo is accompanied by a metal accompaniment and therefore the one complete unison articulation of the accompanimental passage will be played on wood by the soloist and on metal by the accompanist.) The next unison passage should be played *attacca* after each solo.


Each material in the unison passages is derived from an extant source material, a groove found in a rock or pop piece. Each accompanimental material is also derived from an extant source, a groove found in a so-called "art" composition. It is easier to make the sudden tempo changes by association with the relevant source material. A recording of these grooves, linked together exactly as the score indicates, is available from the composer and may serve as a clicktrack during rehearsals.

Dynamics are left to the performers' discretion. The two players should be in agreement on dynamics. Gradual as well as sudden shifts in dynamic are desirable. Accents and special articulations are welcome and may be derived from interpretations of the source materials.


 rapid, unmeasured tremolo


 dead stroke


 one-handed buzz roll

 dampened note

 flam

 stop vibrations

 hi-hat, closed with the foot

 hi-hat, open, struck with a mallet

PROGRAM NOTE

The following program note appeared at the premiere performance:

Go, Dog. Go! was commissioned by and is dedicated to the percussion duo of Terry Longshore and Brett Reed, a.k.a. *Skin & Bones*. The composition consists of unison passages and improvised episodes, all played on high and low wood, metal, and skin instruments, themselves chosen by the players.

Material in the unison passages consists exclusively of extant rock “grooves” transcribed from popular music and set in their original tempi. With the removal of their timbre, pitch, lyrics, production value, and attitude, the distilled grooves are rendered effete and aesthetically impoverished. However, without their original iconicity, a new, abstract syntax becomes available. By associating these rhythms with their sources, the players can, with little difficulty and great precision, locate contextually incongruous tempi without conceiving awkward metric modulations. (For example: need to find 135? Try Rick James’ *Super Freak*.)

Moreover, for the players, the material is enriched by its familiar historicism so that an exegesis is immediate and visceral. The assumption, correctly made on the basis of my friendship with the players, is that we share a common cultural wisdom, that the popular music to which I refer are well-known commodities of agreed-upon cachet. (Any percussionist can “play the notes” but there will be a vacancy if he or she does not know the Led Zeppelin, James Brown, Jimi Hendrix, Abba, or Spice Girls text from which *Go!* is hewn.)

Longshore and Reed have unique abilities as improvisers so I featured this capacity in *Go, Dog. Go!* The players trade improvised episodes whose accompaniments are specified in the score. The accompaniments, again like the aforementioned materials, are transcribed from extant rock grooves. However, their sources are moments from Bartók, Stravinsky, Varèse, Holst, and Bruckner, appreciated, anachronistically, for their *rock groove-lisciousness*.

The title refers most directly to the coda of the piece, a literal setting of pages 6 and 7 of P. D. Eastman’s 1961 *Go, Dog. Go!* —a title with generous punctuation, given its brevity. The 17 dogs pictured on these remarkable pages were analyzed according to a number of salient features from which musical materials were constituted: white, black, or spotted; collar color; on foot, on a unicycle, bicycle, buggy, or roller skates. (Obviously the number of wheels connoted thematic duration for me.) Other features, such as “not in a hurry,” “tongue out,” and “extremely effeminate,” suggested modificatory algorithms to the principal materials.



Go, Dog. Go!

MARK APPLEBAUM, 1999

♩ = 100

STEVIE WONDER:
"TOO HIGH"

124 JAMES BROWN:
"PAPA'S GOT A BRAND NEW BAG"

82 ZZ TOP:
"LA GRANGE"

140 THE KINKS:
"ALL DAY AND ALL NIGHT"

105 JIMI HENDRIX:
"PURPLE HAZE"

99 JOAN JETT:
"I LOVE ROCK AND ROLL"

154 TOMI BASIL:
"HEY MICKY"

117 THE DOORS:
"HELLO I LOVE YOU"

135 RICK JAMES:
"SUPER FREAK"

108 JAMES BROWN:
"GET ON THE GOOD FOOT"

86 THE BEATLES:
"COME TOGETHER"

121 KOOL AND THE GANG:
"CELEBRATION"

133 HEART:
"BARRACUDA"

THUMB ROLL

82 LED ZEPPELIN:
"KASHMIR"

104 PARLIAMENT FUNKADILIC:
"GIVE UP THE FUNK"

98 LED ZEPPELIN:
"HEARTBREAKER"

110 AEROSMITH:
"WALK THIS WAY"

126 KANSAS:
"CARRY ON MY WAYWARD SON"

122 PINK FLOYD:
"MONEY"

121 BACHMAN, TURNER OVERDRIVE:
"YOU AIN'T SEEN NOTHING YET"

104 PRINCE:
"ALPHABET STREET"

132 THE DAZZ BAND:
"LET IT WHIP"


102 AEROSMITH:
"SWEET EMOTION"

111 PRINCE:
"BILLY JACK BITCH"

90 LED ZEPPELIN:
"FOOL IN THE RAIN"

♩ = 54
IMPROVISATION: PLAYER 1 - WOOD
ACCOMPANIMENT: PLAYER 2 - METAL
BRUCKNER: "SYMPHONY #9, MOVEMENT II"

(♩ = 81)

 METAL

$\text{♩} = 99$
PARLIAMENT FUNKADELIC:
"DO THAT STUFF"

176
THE RAMONES:
"BLITZKRIEG BOP"

110
WILD CHERRY:
"PLAY THAT FUNKY
MUSIC WHITE BOY"

186
KISS:
"DETROIT ROCK CITY"


3 3

115
PRINCE:
"SOFT AND WET"

169
BLACK SABBATH:
"PARANOID"

$\text{♩} = 213$
IMPROVISATION: PLAYER 2 - METAL
ACCOMPANIMENT: PLAYER 1 - SKIN
STRAVINSKY: "LE SACRE DU PRINTEMPS - DANSES DES ADOLESCENTS"

4
8x

 SKIN

$\text{♩} = 116$
JANET JACKSON:
"WHAT HAVE YOU DONE FOR ME LATELY?"

$\text{♩} = 103$
RUSH:
"YYZ"

93
AC/DC:
"BACK IN BLACK"

20
16

144
THE BEATLES:
"DAY TRIPPER"

114
LED ZEPPELIN:
"THE IMMIGRANT SONG"

(114)
QUEEN:
"UNDER PRESSURE"

116
JIMI HENDRIX:
"CROSTOWN TRAFFIC"

106
JANET JACKSON:
"NASTY"

3

124
MICHAEL JACKSON:
"YOU WANNA BE STARTIN' SOMETHIN'"

118
CHIC:
"LE FREAK"

$\text{♩} = 160$ ($\text{♩} = 80$)
IMPROVISATION: PLAYER 1 - SKIN
ACCOMPANIMENT: PLAYER 2 - WOOD
HOLST: "THE PLANETS - MARS"

3
5
8x

3
3
3
3



$\text{♩} = 121$
NIRVANA:
"SMELLS LIKE TEEN SPIRIT"

84
STEVE MILLER:
"THE JOKER"

131
BAY CITY ROLLERS:
"SATURDAY NIGHT"

103
STEVIE WONDER:
"SIR DUKE"

139
MADONNA:
"MATERIAL GIRL"

FINGERS

100
VAN HALEN:
"MEAN STREET"

147
THE DOOBIE BROTHERS:
"CHINA GROVE"

106
KOOL AND THE GANG:
"JUNGLE BOOGIE"

141
THE WHO:
"CAN'T EXPLAIN"

$\text{♩} = 228 (\text{♩} = 119)$
LED ZEPPELIN:
"THE CRUNGE"

98
PHIL COLLINS:
"IN THE AIR TONIGHT"

133
VAN HALEN:
"JUMP"

90
LED ZEPPELIN:
"THE CLEAN"

115
CAMEO:
"WORD UP"

106
PARLIAMENT FUNKADELIC:
"FLASHLIGHT"

74 (OSSIA: ADD CONTINUOUS "TAMBOURINE" SOUND)
THE BEATLES:
"HEY JUDE"

90
LED ZEPPELIN:
"WHOLE LOTTA LOVE"

91
THE JAMES GANG:
"FUNK 49"

POLO R. MARDANDO -----

74
BLACK SABBATH:
"IRON MAN"

78
BOB MARLEY:
"I SHOT THE SHERIFF"

115
THE GAP BAND:
"BURN RUBBER"

97
EDGAR WINTER:
"FRANKENSTEIN"

106
PRINCE:
"YOU NEED ANOTHER LOVER (LIKE YOU NEED A HOLE IN YOUR HEAD)"

63
IMPROVISATION: PLAYER 2 - WOOD
ACCOMPANIMENT: PLAYER 1 - METAL
VARESE: "IONIZATION"

-3-



123 LIPPS, INC.: "FUNKYTOWN"

84 LED ZEPPELIN: "BLACK DOG"

189 PRINCE: "LET'S PRETEND WE'RE MARRIED"

116 MICHAEL JACKSON: "BAD"

165 QUEEN: "WE WILL ROCK YOU"

OSSIA METER: 2/8 7/8 9/8

102 SLY AND THE FAMILY STONE "DON'T CALL ME NIGGER, WHITEY"

110 PRINCE: "BOB GEORGE"

(110) THE SPICE GIRLS: "WANNABE"

128 YES: "OWNER OF A LONELY HEART"

122 THE ISLEY BROTHERS: "FIGHT THE POWER"

121 THE CARS: "MY BEST FRIEND'S GIRLFRIEND"

141 IMPROVISATION: PLAYER 1—METAL
ACCOMPANIMENT: PLAYER 2—SKIN
BARTOK: "MUSIC FOR STRINGS, PERCUSSION, AND CELESTA — MOVEMENT II"

OPEN CLOSED

161
HELMET:
"UNSONG"

107
THE COMMODORES:
"BRICK HOUSE"

111
THE TALKING HEADS:
"BURNING DOWN THE HOUSE"

185
B-52S:
"ROCK LOBSTER"

117
JAMES BROWN:
"MOTHER POPCORN"

SKIN

GLISS DOWN

101
VAN HALEN:
"BEAUTIFUL GIRLS"

154
SUGARLOAF:
"GREEN-EYED LADY"

112
QUEEN:
"ANOTHER ONE BITES THE DUST"

99
PRINCE:
"SIGN O' THE TIMES"

115
STEPPENWOLF:
"MAGIC CARPET RIDE"

140
ABBA:
"MAMA MIA"

116
CREAM:
"SUNSHINE OF YOUR LOVE"

GLISS DOWN

153
JIMI HENDRIX:
"FIRE"

109
THE EAGLES:
"LIFE IN THE FAST LANE"

160
DEVO:
"WHIP IT"

60
JETHRO TULL:
"AQUALUNG"

111
DIANA ROSS:
"UPSIDE DOWN"

119
KING CRIMSON:
"ELEPHANT TALK"

111
PRINCE:
"DANCE, MUSIC, SEX, ROMANCE"

87
JIMI HENDRIX:
"VOODOO CHILD (SLIGHT RETURN)"

244 (122)
IMPROVISATION: PLAYER 2-SKIN
ACCOMPANIMENT: PLAYER 1-WOOD
"STRAVINSKY: LE SACRE DU PRINTEMPS-DANSE SACRALE"

NOTE: PLAY THIS PASSAGE
TWICE IN UNISON AT
CONCLUSION OF IMPROVISATION.

2 3 2 2 3 2 3 2
16x 16x 8x 16x 16x 8x



WOOD
METAL
SKIN

16 32 7 16 8 7 3 15 7 3

32 16 16 4 16 16 8

"DOGA" "GO!" "GO" "DOGA" "GO!" "GO" "DOGA" "GO!"

3 3 3 5:6 3 3 5:7

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