

## Acknowledgements

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### T2 – It'll All Work Out in Boomland (1970)

In the tradition of power trios such as Cream and the Jimi Hendrix Experience, Decca Records released an inventive album in 1970 by the young British rock band T2. It was called *It'll All Work Out In Boomland*. The band had been formed in January of that year by ex-Please, The Flies, The Gun and Neon Pearl vocalist and drummer, Peter Dunton, guitarist Keith Cross from Bulldog Breed and Bernard Jinks also from Please, Neon Pearl and Bulldog Breed. The band were originally called Morning, but after discovering an American band with the same name had adopted the name T2.

Peter Dunton has said that it took around a week of rehearsals in Keith Cross' parents' garage to realise the band shared common musical concerns, and soon began a residency at the Cafe des Artistes, in London's West End. 'We began with a handful of people watching us and by the end of the fourth week a queue had formed around the block to gain access to the gigs. We also had interest from four record companies that the venue organisers had brought in, one in each corner of the room competing to sign us, along with BBC radio and TV.' (Conversation between Peter Dunton and A.K. – Dec. 1999.) Decca eventually signed the group for a five-figure sum. Following concerts in many of the major London rock venues, and headlining on the British university circuit, and just prior to their first US tour, guitarist Keith Cross left the group to 'do his own thing', as Peter Dunton recalls (Letter to A.K. 21-06-98). Cross has said that 'T2 was a group effort, and I wasn't being given the chance to develop the more lyrical side of my writing. The volume at which the band played,

along with the flashing lightshows, were beginning to affect my health.’ (Conversation with Keith Cross. 30-06-98.) He formed the short-lived four-piece Sunburst and then, with ex-Hookfoot harmonica player Peter Ross, formed Cross and Ross who recorded one album, Bored Civilians (1972) and two singles. The duo were at work on a second album for CBS after being spotted by the American duo Loggins and Messina, before Cross decided to return to Goldsmith’s College to study for a Bmus Degree. Dunton and Jinks picked up the pieces, continuing with David Hughes - one of the band’s road crew – as Cross’ replacement and then Will Killeen who was principally a slide guitarist, but things ‘didn’t work out.’ (Letter from Peter Dunton to A.K. 21-06-98.) Shortly afterwards, Jinks left, Dunton says ‘...in frustration’ (Ibid.) and Dunton re-formed the group with guitarist Andrew Bown, whom he knew from The Flies, and bassist John Weir. T2 continued to perform with this line-up during 1971 and 1972 before disbanding. However, together with Mike Foster, Dunton recorded three further T2 albums with Mike Foster during the 1990’s for SPM World Wide Records: Second Bite, Waiting for the Band and On the Frontline, with an album of demos from the original line-up in 1998, called T2 and released by Acme Records. This was planned as the follow-up to It’ll All Work Out In Boomland, and included a potential single, Timothy Monday.

For the album cover of Boomland (as I shall hereafter refer to it) T2 commissioned artist Peter Thaine who created an image which evoked both the intensity and mystery of the music. It depicts a surreal, cartoon-like landscape with a man (a caricature of Keith Cross?) running from a water-filled coppice in the middleground, where a duck stands fishing from a boat designed as a clog. Two Indian towers stand in the background, balanced by a wooden signpost in the foreground on which is painted the title of the album in bold red lettering. The title means ‘it’ll all work out in the end.’ (Conversation with Peter Dunton. 06-01-03.) The back cover shows the silhouette, one supposes, of the same scene but now in darkness although a church can be seen in the far distance. In this way it is, in fact, a representation of the song Morning, the fourth song on Boomland, which was also the group’s original name. The front cover is the ‘morning’ and the back cover the ‘evening’ which is represented in Dunton’s song originating from an LSD trip which I will discuss in some detail later. Dunton remembers that although Decca Records promoted the album effectively the poor distribution meant that fans were unable to buy the album on the release date. Keith Cross has said that ‘Decca weren’t happy with Boomland because it was not in the "accepted quality" (sic) style i.e. it was too raw.’ (E-mail from Keith Cross. 8-08-98.) He feels that one of the primary reasons for why the album still sounds fresh today is that ‘we wanted some kind of representation of our live stage set, so we set up in the studio as if we were playing live. Peter Johnson (the producer of the album) was OK with that but, as far as I can remember, Decca were not. For me the LP was a compromise. Half album – half representation. Decca wouldn’t let us record a live album because of logistics. So everybody compromised. Boomland got the Decca producer sacked.’ (E-mail from Keith Cross to A.K. 5-08-98.) Dunton has added: ‘We weren’t happy with the production. For example, we wanted something that would leap out of the speakers at a listener, and the bass sound was recorded too quietly. We wanted to reproduce the sound of the band ‘live’.’ (Conversation with Peter Dunton. 6-02-03.) I believe the rawness, which Cross describes, is perhaps the main factor for the ongoing interest in the album by aligning itself with musical styles of the 1960’s, Punk styles in the 1970’s and the re-emergence of Progressive rock in the 1990’s.

T2 were a strong 'live' band playing on the same circuit as groups such as Deep Purple, Black Sabbath and Free. Peter Dunton has vivid memories of T2 gigs where the band was able to take an audience up and down – seated to standing - solely through the music's dynamic range. (Conversation with A.K. Dec. 1999.) He has also written that Boomland only hints at the power of the band 'live'. (Letter from Peter Dunton to A.K. 2-10-98.) Dunton recalls one particular concert when a lone member of the audience stood weeping at the front of the stage due to, one supposes, the emotional quality of the music. When Boomland was recorded Cross was 17, with the other two members just slightly older. Cross had previously played with Strange Days, a West Coast influenced band, named after the Doors' first album. He later joined Bulldog Breed whose guitarist, Rod Harrison, helped his guitar technique to develop. He names Jeff Beck and Ollie Halsall, as his major influences seeing them as 'part of the English approach to the blues along with Savoy Brown.' (Conversation with A.K. 21-12-99.) The influence of Jimi Hendrix's style can also be felt in some of Cross' playing, possibly not in terms of timbre (Cross played Gibson Les Paul and Flying V guitars) but certainly in the way that chords are sometimes played on every beat of the bar as well as the use of parallel octaves for solos. He has also said 'the talent that was around at the time was true.' (Ibid.) Dunton remembers Cross as being 'the best guitarist I ever played with', saying that when he (Cross) was unable to execute a technical passage with ease he 'stamped his feet in frustration' creating an even wilder response in an already receptive audience. (Conversation between Peter Dunton and A.K. Dec. 1999.) Cross' playing on Boomland is often double-tracked, with mammoth accumulations of aggressive distortion. There are also examples of acoustic guitar playing, something he developed on the subsequent Cross and Ross album, Bored Civilians. At the time he was being hailed as 'the new Eric Clapton', 'Something', he says, 'I did my best to ignore.' (Conversation between Keith Cross and A.K. 30-06-98.) Dunton's drumming, apart from providing the music with incredible rhythmic forward motion, seems jazz-like in places and driven by rapid rolls across the whole kit. Dunton has spoken of his early enthusiasm for Tony Meehan, the drummer of The Shadows'. On instrumentals such as See You in My Drums, from the first Shadows' album, it becomes apparent where Dunton's formative influence lies. Dunton has said that playing in a three-piece means filling out the middle of the texture with tom-toms which might otherwise remain empty, and is quite different from the role of a drummer in a four-piece band. 'My drumming style is comparable to Keith Moon and Mitch Mitchell, and comes from the Mod scene. Blues as a style was largely irrelevant for T2 as we were coming at things from a white, middle-class background. The experience of playing drums in The Gun had a significant impact for my playing in T2.' (Conversation between Peter Dunton and A.K. 6-02-03.) Jinks' bass playing grounds the music allowing the other two members' respective techniques to shine, and the possible influence of Ken Forssi, of Love, can be heard. Dunton remembers that Jinks made a conscious decision not be virtuoso-like allowing Cross' and Dunton's playing to be foregrounded which he says, 'was one of the most selfless things I've ever heard from a musician.' (Conversation between Peter Dunton and A.K. 7-01-03.)

## Musical Analysis

I plan to analyse Boomland mainly from a traditional musicological angle, but consider both the 'primary' (heard) and 'secondary' (written) texts, to use Allan F. Moore's paradigm (see Allan F. Moore – *Rock: The Primary Text*. Ashgate, 2001.), mainly because T2 utilised both rock and classical musics in the compositional process.

The original vinyl album includes four song-pieces all written by Peter Dunton and arranged by T2. These are 1) In Circles (8:34); 2) J.L.T. (5:44); 3) No More White Horses (8:35); 4) Morning (21:14). The first side includes songs one to three, while the entire second side is taken up with T2's epic, Morning, the group's original name. The length of songs illustrates the Progressive rock penchant for long, multi-sectional pieces, and as in many examples of Progressive rock styles the subject of mainstream pop music (i.e. love or boy meets girl etc.) is completely neglected. Rather, the subject matter of Progressive rock lyrics is usually weighed on the side of a more serious reading, such as myth, anti-war, anti-establishment or visionary. Morning is one of the first pieces written, in a broadly speaking popular music style, to last an entire side of an album. Other full-length pieces of 1970 include King Crimson's Lizard, Egg's Symphony No. 2 and Pink Floyd's Atom Heart Mother. Colosseum's Valentyne Suite, another full-length rock 'suite', lasting the duration of a complete side of an album, appeared during the previous year. Dunton has said that Morning had no direct influence from these or any other sources. (Conversation between Peter Dunton and A.K. 23-01-03.) In Circles, J.L.T. and Morning were written at the beginning of 1970 probably prior to band rehearsals. 'Morning and another song were the only two songs on the demo we initially sent to Decca in January 1970, and it was one of the first to be written', remembers Dunton. (Ibid.) No More White Horses, perhaps T2's best known song, is a reworking of a song originally performed by Please which was eventually released in 1998 by Acme Records.

## Texture

Texturally, T2 work in the standard four layers of rock music: a) melodic – where thematic material is presented in either vocals, piano, harpsichord, trumpet or lead guitar; b) harmonic filler material – providing accompaniment through harmonic means on guitar, mellotron/piano; c) low frequencies – where the bass guitar anchors the bottom of the texture by playing root position or any inversions of pitches from the harmony material, with decorations of these pitches; d) pulse and rhythm – where drums provide rhythmic momentum to the texture with indefinite pitches. Their sonic texture combines brittle, hard-edged sections, with soft and gentle moments where the rhythmically charged energy of the faster sections is reduced in favour of four-squareness, open textures of vocals, acoustic guitar, bass and drums.

T2 are slightly different in that additions of distorted guitar timbre, or increases/reductions of textures, provide the music with an orchestral-like palette. For example, this is heard to particularly good effect during Morning from 2:18ff. where the overdriven guitar timbre kicks-in. It not only heightens the lyrics which it supports, but provides a brass-like addition of texture, anticipating a song like Nirvana's Smells Like Teen Spirit some twenty years later. In the case of the T2, the guitar kick-in provides part of the psychedelic encoding which I shall discuss later.

For the sake of continuity I will concentrate on the thematic, harmonic and rhythmic issues as applied specifically to each song.

## Structure and Musical Language

### In Circles

The subject of this song is the circularity of time, seen from the perspective of shifting consciousness made possible by psychedelic disorientation. Circularity is one of the album's chief concerns, and Dunton says the lyrics convey 'very much of a '60's philosophy.' (Conversation between Peter Dunton and A.K. 6-02-03.)

V1: I'm going back, going back to the time where I once did belong.  
Moving in circles you're living in memory of times long gone.

Ch: Moving in circles you never quite know where you are.

V2: Living the future or living the past it works out just the same.  
Living the present is all you can do if you want to stay sane.

Ch: Moving in circles...

(Warner Chappell Music Ltd. 1970. Used by permission.)

Section 1) 0:01 ff. The introduction immediately presents the T2 three-piece texture of electric guitar, bass and drums at tempo, crotchet = 192 c. It has great rhythmic drive and vitality using shifting metres from the very beginning, with two bars of 4/4 follow a 7/4 metre involving rhythmic unison. The whole phrase is asymmetrical, beginning on A sus4 (I4), rising to B sus4 (II4) via C sus4 (III4), and then repeating and falling to F#sus 4 (#VI4). These parallel chords move up and down the fretboard by keeping the same shape for each. This not only creates uneven five bar phrases, but repeats six times with unresolved suspensions each time creating tension:

0:01

The image shows a musical score for the introduction of the song 'In Circles'. It features two staves: a guitar staff and a bass staff. The guitar staff is marked 'GUITAR' and the bass staff is marked 'BASS'. The tempo is indicated as '♩ = 192 c.'. The notation includes various chords and rhythmic patterns, with some notes marked with accents (>) and slurs. The piece starts with a 4/4 time signature and then shifts to a 7/4 time signature. The guitar part is characterized by a series of parallel chords (A sus4, B sus4, C sus4, F#sus 4) that move up and down the fretboard. The bass part provides a steady accompaniment. The notation ends with 'etc.' indicating that the phrase repeats.



1:37

$\text{♩} = 192 \text{ c.}$

Vocal

I'M GO-ING BACK, GO-ING BACK TO THE TIME WHERE I ONCE DID BE- LONG  
MO-ING IN CIR-CLES YOU'RE LIV-ING IN ME-MO-RIES OF TIMES LONG GONE

The vocal line of the chorus, in particular, is circular and accompanied by F and G power-chords before returning to A minor<sup>7</sup>:

1:53  $\text{♩} = 192 \text{ c.}$

Vocal

MO-ING IN CIR-CLES YOU NEVER QUITE KNOW WHERE YOU ARE ARE ARE

ARE ARE ARE

(\* THE B9 INCLUDED IN THE VOCAL PART CONSTITUTES AN A minor<sup>9</sup> CHORD, ALTHOUGH THE CHORD PLAYED IN THE GUITAR IS DESCRIBED BY DUNTON AS: - A minor<sup>7</sup>)

The music moves from the fast, forward-moving riffs of the verses accompanied by fast, rhythmic syncopation in the drums, to the sustained, clean-sounding chords of the chorus accompanied by hi-hat playing on the weak beats. The verse repeats with different words.

4) The long central section begins with rapid, ascending diminished arpeggios in the guitar, underpinned by jazz-like, almost swing drumming, with dotted rhythms. The bass guitar part plays A and E in a swing rhythm with the drum part:

$\text{♩} = 192 \text{ c.}$

Guitar

FLISS

Sim.

A7 A7

A long guitar improvisation with fast tremolando chords recalls some of Robert Fripp's work in the context of King Crimson. Cross has mentioned he attended an early King Crimson concert (Conversation. 3-06-98). Cross' guitar playing approaches Jeff Beck's in places (Cross mentions he attended an early Jeff Beck concert at the Marquee Club. [E-mail from Keith Cross to A.K. 26-12-98.]) but takes

on more gestural characteristics, particularly with reference to the recent T2 – T2 release. Musical gesture has been one of Cross' chief concerns in his recent compositions such as *Four Years for Christy Puertolas* (1989) for amplified brass, wind, keyboard and electronics, although a 'grandiose, melodic figure appeared during composition.' (E-mail from Keith Cross to A.K. 4-08-98.) Cross has written of his role in T2: 'Please remember that the language I use now to describe my T2 "experience" is not, obviously, the way I would have described it at the time. Emotionally, T2 was (for me) a simple form of catharsis, achieved through a kind of aural psychodrama. The necessity for "acting out" this drama was an acute sense of alienation and rage I have always felt and still do. When I think back to those days I think of my performance preparation – which can only be described as very detached yet extremely tactile. In my mind's eye this was achieved by NOT playing or even touching the guitar before a gig – sensory deprivation? At the gig this resulted in a heightened tactile "craving" for the notes/resonance, which might today be called the formant areas of a sound mass. This was of course instinctual, although a more pragmatic reason also prevailed at the time. We have spoken about the inherent problems of one guitar, bass and drums covering the sound space. By seeking out those areas of 'resonance' (not always possible during the composed sections of the songs) it was sometimes possible to sonically transcend the limitations of the instrumentation and fill or "illuminate" the soundspace more convincingly. An outward expression of this illumination and the striving toward the coalescence of the sonic field, so to speak, could be observed in, at least, two practical considerations when thinking of T2 as a live group. The first was the lack of many of the guitaristic "set-pieces" (i.e. licks) which one hears from many of the rock players of the time...there were certain phrases, runs etc. which were used (mainly derivative! Rod Harrison from *Bulldog Breed* was a good teacher and fine guitarist). Usually they were there as structural "signposts" for us as we negotiated the large-scale form of the song or improvisation. I thought of our sound world much more in terms of "sonic slabs" of sound, perhaps somewhat very crudely related to the way that Varese might have regarded his "zones of intensities". The result was a guitar style that was more gestural (perhaps even expressionistic) than "part" or "line" based although the influence of a gestural style could be felt in many of the guitarists that influenced me.' (E-mail from Keith Cross to A.K. 30-12-98.) Other gestural techniques that Cross innovated were 'revvings': rapid right-hand tremolandos coupled with rapid glissandi; rapid upwards/downwards glissandi on final beats of bars, providing the music with agitated anacrusic thrusts into the downbeat. This has the effect of an exhilarated 'high' or sudden rush associated with psychedelic experience, although it must be stated that Cross has never been a drug user.

During section 4 there are moments of extreme dynamic light and shade, with rapid double-picked figures in the guitar part from 4:15 – 4:18. This anticipates the 'signal' for the recapitulation of the introduction from 4:43 – 4:58:

4:15



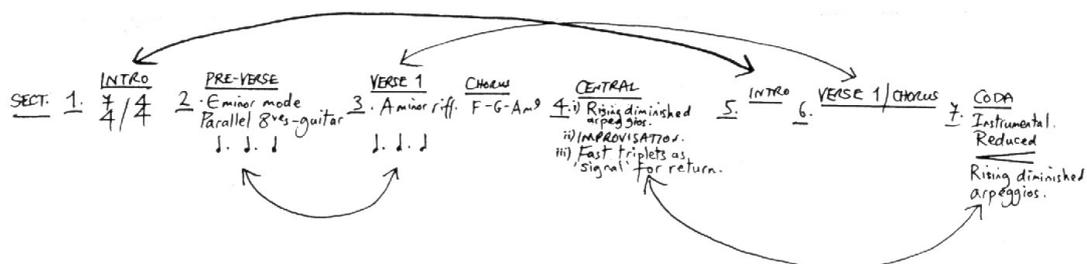
This fast, snapped-off triplet passage anticipates some of Jan Akkerman's guitar playing found on Focus' Moving Waves (Polydor, 1971):

5) 4:59. Introduction – recapitulation.

6) 5:31. Verse 1 – recapitulation. The words of the first verse are repeated reinforcing the album's concept of circularity.

7) 6:19. Soft tom-tom led improvisation underpinned by broken, question-like phrases in the bass guitar, and soft, spikey parallel fourths on the first and second strings in the guitar. Jazz-like in its dimensions; contrasting guitar tone at 6:51 – full bass and triple-tracked tremolando with crescendo into verse bass riff in A serving as a tonic pedal. Tremolando 'explosion' at 7:56 in the guitar ( A minor [E on top] – G major – A minor triads [A on top]). 8:16 – recapitulation of the rapidly rising diminished triads. Ends abruptly on A minor7 at 8:30.

The structure mainly employs riffs and virtuoso improvisations with strophic song form used as the backbone:



## Harmony

The harmony of In Circles is guitar generated relying, to a large extent, on shapes that move up and down the fretboard in parallel fashion. There are suspended shapes during the introduction, power-chords during the pre-verse, parallel octaves in the solos and riffs which underpin the verses. There is much interest in guitar solos over drones, which is nothing new in terms of late '60's/early '70's rock, and the chords of the chorus sections are essentially in A modal minor: F (with an added 7th – VI maj7) and G (with an added 6th - bVII6). The added notes include the open first string (E) used for the sake of resonance. Dunton has said that, 'Noise was important. The

chords included open strings to fill-out the middle of the three-piece texture. It is very different playing in a three-piece as compared to a four-piece and we wanted as much volume as possible which the open strings helped provide.' (Conversation between Peter Dunton and A.K. 6-2-03.) In these terms one thinks of later bands such as U2 who use open guitar strings to the maximum in their early output.

J.L.T.

Although J.L.T. was never played 'live' by T2 it is a striking example of the band's approach to shifting musical perspectives. J.L.T. is a two verse/chorus song separated by overlapping harpsichord and piano phrases, and framed by an instrumental coda of symphonic proportions. The lyrics are of a stream-of-consciousness type, whose concept Dunton cannot clearly recall although they seem to be connected to the night and day concept of Morning. Peter Dunton has written: 'Boomland certainly has conscious elements of circularity. The riff, for example, during In Circles and both instrumental melodies in J.L.T. are intentionally circular...all my deeper songs spring intuitively from my subconscious. I have always assumed that this was what the Classical Greeks referred to as their Muse; ideas appearing in their subconscious mind as if from nowhere...Sandy (a word appearing in the final verse) was a...friend of the band, as well as the colour of the road.' (Letter from Peter Dunton to A.K. 25-01-99). The arrangement of the lyrics is unusual, with the first verse standing apart from the second which is joined to the chorus:

Feeling less uncertain as it were,  
Than the warrant truly showed,  
Ending with the day once again,  
Forever in the way.

Answering the questions as they came,  
The morning passed in thought,  
Ending in concern over you,  
The letter truly writ,  
Was broken into verse,  
At the ending of a song,  
At the ending of a song,  
At the ending of a song.

Feeling less forgotten than alone,  
In solitude the time,  
Passed in several shades of dismay,  
And glimpses of the truth.

Believing as it may,  
The road still leads away,  
Macadam in the light,  
Is turning sandy grey  
Uncertain in the day,  
As eternity is long,  
As eternity is long,

As eternity is long.

(Warner Chappell Music Ltd. 1970. Used by permission.)

The song is vocal dominated coming as a complete contrast to the power of *In Circles*, accompanied by three-piece texture (acoustic guitar rather than electric guitar). The beginning of each new chord is attacked by the vibraphone setting of the mellotron. Piano and harpsichord (the latter on mellotron) play the countermelody which introduces each verse, and as the song progresses mellotron and more substantial piano parts are introduced to the vocal and three-piece texture. During the coda trumpets are added to the texture, being reminiscent of some of the brass textures found on Pink Floyd's *Atom Heart Mother* (1969) although Dunton says that he was not aware of anything later than the double album, *Ummagumma*, by Pink Floyd. (Conversation between Peter Dunton and A.K. 23-01-03.) Dunton mentions that the session musicians who played this did not read their part from sheet music. Instead, Dunton sang the melody he had in mind which they memorised and played.

#### Harmony and line

Peter Dunton has described J.L.T. as a 'medieval round' (Conversation between Peter Dunton and A.K. 6-02-03) and feels the perpetual motion of the song is never truly resolved. Harmonically, it is like a huge circular roundabout with accompanying chords (A minor7, G minor7 and F minor7) determined by their position on the fretboard: fret 5, fret 3 and then fret 1 respectively. Whereas the chords descend over the first two bars of each verse, the chords of the chorus ascend (A minor7 to B minor7). A minor 7 is central to each serving as a harmonic fulcrum. The coda is remarkable for its oscillating Phrygian harmonies, Bb major7 and A minor7, which are reminiscent of those found in the coda of King Crimson's *Epitaph* (In the Court of the Crimson King), which Dunton says he was unaware of. It also connects with the oscillating semitones found in the vocal line. The 5/4 bar at the end of the coda is also circular: (Bb major)-A minor-Bb major-A minor-C major-B minor, which then returns to the Bb major allowing the entire four bars to revolve again:

4:32

Handwritten musical notation for the ending of the song. It shows a single staff with a tempo marking  $\text{♩} = 76 \text{ c.}$  and a dynamic marking *mf*. The notation includes several measures with chords: Bb major7, Am7, Bb major7, and a sequence of Am, Bb, Am, C, Bm. A bracket under the last three chords is labeled "OSCILLATING SEMITONES".

The ending of the song is a free improvisatory moment, minus drums, of single whole-tone pitches played pizzicato on piano piano strings together with vibraphone,

over a sustained whole-tone chord in the mellotron and the trumpet F natural. It is as though, at this point, time is suspended.

The vocal line is conjunct in shape as with In Circles and, again, falls to the dominant E natural. At this point a typical Dunton fingerprint of oscillating semitones on one word is to be found which connects with the oscillating chords found in the coda:

0:39

Handwritten musical notation for a vocal line. The tempo is marked as quarter note = 76 c. The lyrics are: "FEELING LESS UN-CERTAIN AS IT WERE THAN THE WARRANT TRULY SHOWED SEMITONE OSCILLATION". Chords are written below the notes: Am<sup>7</sup>, Gm<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Am<sup>7</sup>. A bracket under the final phrase is labeled "SHOWED SEMITONE OSCILLATION".

### Rhythm

The opening rhythm played on acoustic guitar is introduced by a seemingly ambiguous rhythm, which may be perceived in one of two ways:

Two rhythmic diagrams, a) and b), showing different ways to perceive the same sequence of notes. Diagram a) shows a sequence of notes with stems pointing down, grouped into measures with time signatures 4/4, 3/4, 4/4, and 5/4. Diagram b) shows the same sequence of notes with stems pointing up and down, grouped into measures with time signatures 4/4, 4/4, 4/4, and 4/4.

It is, in fact, the same rhythm played by the piano and harpsichord line that follow the acoustic guitar introduction:

Handwritten musical notation for piano and harpsichord. The tempo is marked as quarter note = 76 c. The notes are grouped into measures with chords Am<sup>7</sup>, Gm<sup>7</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, and Am<sup>7</sup>. An arrow points to the final measure with the label "HARPSICHORD".

In this way the acoustic guitar rhythm which is joined by bass guitar and drums at the end of each verse, may be seen as a variant of the above:

Rhythmic diagram c) showing a sequence of notes with stems pointing up and down, grouped into measures with time signatures 4/4, 4/4, 4/4, and 4/4. The tempo is marked as quarter note = 76 c.

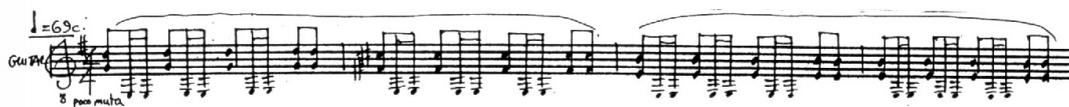
At the end of the verse a unison rhythm is played which, in some ways, provides the grounding that the music requires:

It bares some similarities to a rhythmic motif in Love's *Andmoreagain*, from *Forever Changes* (1967). The coda has a kind of wry-humour along with the titles of some T2 songs, for example, J.L.T. (Jolly Little Tune) and CD (Seedy) on the later, eponymous album (Acme Records, 1999). This provides a link, along with harmonic invention, with some of the so-called 'Canterbury' bands of the period, particularly Caravan.

### No More White Horses

No More White Horses is a reworking of an earlier version of the song found on the *Please* album 1967-68 (Acme Records) in much the same way that Peter Sinfield's song, *In the Court of the Crimson King* – originally a Dylanesque song – was re-written by Ian McDonald, King Crimson's multi-instrumentalist. In both cases it is as though songs from the psychedelic period are refashioned to fit the emerging sensibility of Progressive rock. The original version of *Horses* (as I shall refer to it) lasts for 3:21, whereas T2's version 8:35. The T2 version also discards one of the verses of the original, but both versions are in E modal minor.

*Horses* begins with a guitar generated introduction, which is essentially G, F# and E power-chords over an E pedal which is, again, drone-like. This riff, besides being accumulative by adding first drums and then bass guitar, also appears on The Pink Fairies' song, *Uncle Harry's Last Freakout* (from 8:39ff.), which can be heard on *Never Never Land* (Polydor, 1971). Interestingly, the Pink Fairies grew out of The Deviants who also shared common ties with one of Dunton's earlier bands, The Flies, on the London scene from 1967-68. Dunton has said that when he wrote the piece he had in mind the Nazi invasion of Poland, and wanted a riff reminiscent of Panzer tank divisions approaching from the distance and, therefore, 'Wagnerian in proportions. We were into the idea of using the band as an orchestra, and I wanted an introduction which sounded symphonic to symbolise the German army on the march.' (Conversation between Peter Dunton and A.K. 23-01-03.) In this way *Horses* includes the important counter-cultural theme of war/anti-war:



The introduction builds to a gigantic climax, lasting thirty four bars (four riffs played eight times, with two extra bars at the end) with a sudden cut-off at 1:52. Eight single crotchet, strummed E minor acoustic guitar chords follow which descend to C major as if drawing attention to the isolation felt in the later lyrics. A trumpet ensemble melody follows accompanied by the full electric band texture:

2:20  
♩ = 69 c.

TRPT  
mf  
E<sub>m</sub> C<sub>maj</sub> A<sub>maj</sub> C<sub>maj</sub> D<sub>maj</sub>

It can be seen from the accompanying chords that the harmony is generated by open chords: E minor (i), C major (VI), A major (IV), C major (VI) and D major (VII). This prepares the verse which is ballad-like with the first line ending on VII (D major) and the second concluding on i (E minor).

2:48

♩ = 69 c.

VOCA  
E<sub>m</sub> C C A  
SOME-ONE IS SITTING THERE SOME-ONE WHO DOESN'T CARE SOME-ONE WHO'LL  
C D C A  
ONLY CARE NO-ONE IS ON YOUR SIDE YOU'VE GOT  
A  
NOWHERE TO HIDE THERE'S NO WHITE HORSE TO RIDE A WAY  
E<sub>m</sub>

The chorus follows based mainly on the keynote E natural, oscillating to D natural a tone below, with a faster harmonic rhythm ( a chord-per-bar rather than the one chord-to-two-bars of the verse), with an abrupt silence after the word 'stay':

3:42

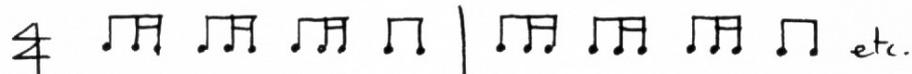
♩ = 69 c.

VOCA  
f  
A  
NO MORE WHITE HORSES FOR YOU TO RIDE AWAY NO MORE WHITE HORSES  
C P  
SO YOU MUST STAY WHERE YOU ARE  
E<sub>m</sub>

The chorus demonstrates that the note E natural is central to the three chords that accompany it: as the tonic of E minor; the mediant of C major; the dominant of A major.

The remainder of the song consists of soft-becoming-loud guitar solos over verse chords; two choruses; trumpet melody but performed on acoustic piano (Dunton: 'symbolising the Polish musician Paderewski playing the piano in his salon while the enemy entered Warsaw.' [Conversation between Peter Dunton and A.K. 23-01-03.]) then repeated on trumpets; fast guitar solo over the introductory chords, climaxing in a colossal, multi-tracked section of electric guitar noise (feedback with reverb) with a loud shouted outbreath at the very end. Dunton says the 'Chopin-like piano section is gradually overwhelmed by total war and the section of noise symbolises this, although it was misunderstood at the time. The song can be understood on this level, or it can be taken as a love song.' (Discussion between Peter Dunton and A.K. 6-02-03.) The success of the song lies with its rhythmic 'riding' metaphor:

Ex. 16



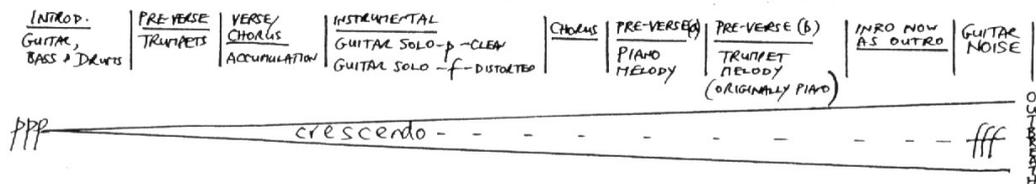
It is also unified on the harmonic level by chords separated by descending thirds: G (F#) E of the introduction; verse/chorus chords: E minor – C major – A major. The harmonic descent also mirrors the protagonist’s descending despondency which is acutely felt in the lyrics:

Someone is sitting there,  
 Someone who doesn’t care,  
 Someone who’ll only stare.  
 No-one is on your side,  
 You’ve got nowhere to hide,  
 There’s no white horse to ride  
 Away.

No more white horses  
 For you to ride away,  
 No more white horses  
 So you must stay,  
 Where you are.

(Radio Music Britain Ltd. 1968. Copyright Peter Dunton. Used by permission.)

With or without the war metaphor ever increasing repetition is used for the accumulation into a shattering climax, where the melancholic grandeur of the song approaches paranoia-like proportions. The section of electric guitar ‘noise’ at the very end being the only remaining sonic possibility. This, in particular, anticipates Cross’ more recent compositional interests in electro-acoustic, computer-based music. In the context of *Horses* traditional symphonic development is replaced, as in King Crimson’s music, by ever-accumulating repetition:



This song-piece originally lasts the duration (21:14) of the entire second side of the vinyl album. It is, as Dunton has said, ‘probably the most important piece on the album.’ (Conversation between Peter Dunton and A.K. 27-12-02.) He explains: ‘We had to fill three forty-five minute sets per night at the residencies, and we only had seven songs. These had to be lengthened by improvisation. A song like Morning would last for the entire length of one set.’ (Conversation between Peter Dunton and A.K. Dec. 2000.) Specifically, it is the record of a night and day’s LSD experience. Dunton has written that the lyrics of the song are, ‘A stream of consciousness or, rather, a stream of "altered" consciousness. The song, in toto, must have accurately

reflected the mood of the night and morning of the LSD experience in question as well, as the friends who were present recognised what the song was about when they first heard it without me having to tell them beforehand. I assume they recognised it subconsciously rather than consciously, as there is nothing in the lyrics to identify the particular time and place.' (Letter from Peter Dunton to A.K. 1-01-99.)

A thousand parchment hands,  
Outstretched in attitude of prayer,  
To sky that answered not at all,  
Was there alone in colours, alone,  
Alone in colours.

The man of gentle voices,  
Was asking only time,  
From sky that answered not at all,  
Was there alone in colours, alone,  
Alone in colours, alone.

The silent streets of emptiness,  
Awaited only dawn,  
In sky that answered not all,  
Was there alone in colours, alone,  
Alone in colours, alone.

As through a shadow darkly,  
As through a curtain dimly, why, how?

With a careless wave of her hair,  
Dawn is stepping, through the night air, why, how?  
Why, how, why, how?

Guess who's waiting on the corner,  
Will the man of gentle voices try to warm her,  
From the cold that's eating into every day?

In the morning quite excited,  
Feeling strange but still delighted,  
Everything's going faster, faster, faster,  
Everything's going faster, faster, faster.

Roads with gleaming eyes of fire,  
Blinding, flashing, passing by her,  
Everything's going faster, faster, faster,  
Everything's going faster, faster, faster.

This is the day and it's passing away,  
Comforting meanings are passing away.

The man of gentle voices,  
Was asking only time,

From sky that answered not at all,

Was there alone in colours, alone,  
Alone in colours, alone.

The silent streets of emptiness,  
Awaited only dawn,  
In sky that answered not at all,  
Was there alone in colours, alone,  
Alone in colours, alone.

(Warner Chappell Music Ltd. 1970. Copyright Peter Dunton. Used by permission.)

Dunton has drawn attention to the lyrics (Letter from Peter Dunton to A.K. 1-01-99):

- 1) The thousand parchment hands were dead leaves on the trees.
- 2) The colours of the dusk sky were unusual that night.
- 3) The Classical Greek idea of Dawn's tresses (the rays of sunlight) was complemented by the fact that Dawn was the name of one of the friends who was there (during the trip).
- 4) The faster passage (the two verses from 'In the morning...' to 'faster...') refers to the morning rush hour on a busy road as I drove home.

## Structure

Morning is a multi-sectional song-piece which, in many ways, typifies the Progressive rock style of the early 1970's. It was written by Dunton on acoustic guitar and voice, and sketched on two pieces of paper prior to the compositional process and the first T2 concerts in January 1970. 'I left sections for the solos, but the sections which are lyrically melodic are mine. Musicians often think in verse/chorus structures, but I did what I wanted, thinking of sections for instrumentals which could be longer in those days (i.e. the early 1970's). Although my vocal strengths aren't great I felt I needed an "English" slant rather than an American accent to the vocals. By doing this I felt I wouldn't be copying anyone else. If the music sounded like anyone else I altered it. The instrumentals were left free for Keith Cross to improvise over.' (Phone conversation between Peter Dunton and A.K. 4-01-03.) Dunton has more recently spoken about the genesis of Morning: 'I thought of Morning as one complete piece. It wasn't a song which was then tagged-on to another song and so on. I was coming at it as someone who liked classical music, but from a non-classical background.' (Conversation between Peter Dunton and A.K. 23-01-03.) Although I will concentrate on structure and motifs as applied to this song, I will briefly discuss vocal line and harmony.

The sections where words are sung tend to be accompanied on acoustic guitar and bass guitar, which gradually accumulate into a full band texture. The words also

determine the kind of music, and in this way a kind of textural word-painting is developed. The slower, texturally thinner sections allow the words and their meanings to be absorbed by listeners, which the following diagram illustrates:

## SECTION 1

### REDUCED TEXTURE with lyrics

Section 1 – Verse 1: ‘A thousand parchment hands/Outstretched in attitude of prayer/  
To sky that answered not at all...’

Beginning of the ‘trip’. Pastoral, open landscape – vocals accompanied by acoustic guitar and bass guitar;

Verse 2: ‘The man of gentle voices/Was asking only time/Was there alone in  
colours...’

Electric guitar (clean tone) added representing gradual addition of tone-colours;

Verse 3: ‘The silent streets of emptiness/Awaited only dawn...’

Silence and gentleness evoked through reduced texture. Texture: drums and clean-tone electric guitar is added. Dawn rising/gathering colours symbolised by ascending A7 shape on guitar, now distorted.

### FULL TEXTURE with sung ‘ah’

Emotional full ‘triumphant’ climax and coda for Section 1.

## SECTION 2

Instrumental. Tempo fast. Juxtaposition of ideas, such as falling 2nds and 3rds sounded in octaves in the electric guitar, power-chords with silences, guitar solo.

## SECTION 3

### EMPTY/FULL TEXTURE with lyrics

Verse 4: ‘As through a shadow darkly...Dawn is stepping...’

Reduced/full texture alternate. Triumphant/emotional moment.

Verse 5: ‘With a careless wave of her hand...’

Emotional outburst. Ends with electric guitar ‘noise’, bottleneck and otherwise.

## SECTION 1 Partitioning

### REDUCED TEXTURE

Verse 6: ‘Guess who’s waiting ...’;

Vocal/acoustic guitar/bass guitar.

## SECTION 4

### FULL TEXTURE

‘Speed’ section

Verse 7: ‘In the morning quite excited...’

Speed of traffic evoked by faster tempo and quaver/two semiquaver rhythm plus shifting metres during Verses 7 and 8. Juxtaposition of many different musical ideas.

### SECTION 1 Recapitulation

#### REDUCED/FULL TEXTURE

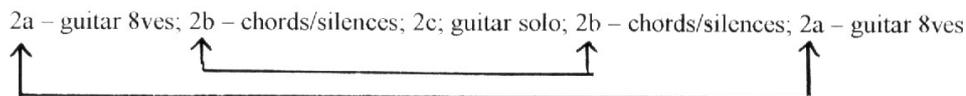
'Trip' comes to its conclusion, with dramatic three-chord coda.

### Structure

The structure of the song is roughly symmetrical and complements the concept of circularity that Peter Dunton has suggested lies at the centre of the work. He has recently expanded on this: 'the music came from spots of light (during the acid trip) that were going round in a circle.' (Conversation between Peter Dunton and A.K.

7-01-03.) The following structural diagram demonstrates that Section 1 begins, partitions and ends the piece. It also frames Sections 2, 3 and 4 which include the more extrovert, energetic music. The mainly vocal, empty and accumulating sections describe the acid trip, whereas the instrumental sections include the hallucinations which are conveyed by musical means without words:

There is also more localised symmetry within the overall form. This is found during Section 2 during the instrumental 4/8 section:

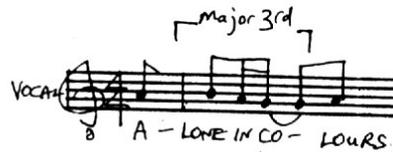


### Motivic Connections

Although identifying musical motifs is, perhaps, more within the domain of classical musicology, I will employ this technique to search-out the secondary text (written). Morning is a large-scale work where motifs seem to be stated and recalled in a structurally significant way. This has something to do with the sense of 'meaning' which LSD users often ascribe to the psychedelic experience.

The main, prevailing melodic motif in the piece is a falling major 3rd, and seems to be associated with the lyrical leitmotiv of 'colour'. Major 3rds are often associated with musical brilliance or optimism and, in the context of the acid trip described in Morning, is particularly appropriate:

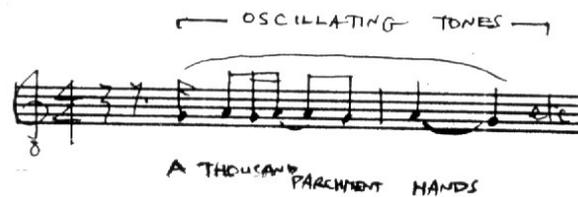
0:59



Although it is derived from 0:55;



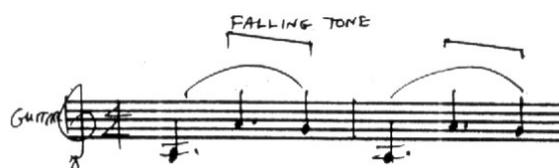
The 3rd is also found at the beginning of In Circles in No More White Horses;



In this way, it is also distantly related to the descending Minor 3rd guitar riff (G-F#-E) found at the beginning of that song. In fact, Boomland is saturated with Major and Minor 3rds. The motif is transformed by transposition and inversion as Morning develops (3:12, 5:50 and 12:41) and ascends/descends as if to heighten the idea of the 'ups' and 'downs' of an acid trip.

A falling/rising oscillating tone, which is also heard in the vocal part of J.L.T., is here perhaps associated with the dead leaves wavering on the trees ('A thousand parchment hands/Outstretched in attitude of prayer'):

It is taken into the broader harmonic framework, at 2:55 for example, where power-chords G and A accompany the 'colour' motif. In this way both motifs are combined as a metaphorical kaleidoscope. The falling/rising tone is also found during (In Circles - 1:28)



As well as in No More White Horses:

(No More White Horses – 3:42)

VOICE

FALING TONE

NO MORE WHITE HORSES FOR

A rising Perfect 4th is also important, coming first as part of the power-chords at 3:34 and then in the guitar octaves at 7:10.

Rhythm

Rhythm is an important facet of Morning. A motif lies at the centre of the work, and is associated with the colour motif. Its three attack character is transformed into

during the speed section at the words, 'This is the day and it's passing away' (13:04), with further transformation into later during the speed section at 14:88 which is a diminution of . It is derived from the riding motif of Horses (see Ex. 16), as well as J.L.T. (see Ex. 10). J.L.T. is, as I have previously suggested, a prelude to the quest for meaning which is developed further in Morning, with lyrics such as '...In solitude the time/Passed in several shades of dismay/And glimpses of the truth.' The following diagram gathers these melodic and rhythmic motifs together:

MORNING - MOTIVIC CONNECTIONS

SECTION ① 0:01 VOCALS/AC. GUITAR/ BASS

(♩ = 66c.)

AC. GUITAR

8 p

Dm<sup>3</sup> A

3rd\* (C)

etc.

VOCAL pp

KEY MOTIF - (G) A - G

ASSOCIATED WITH 'LEAVES':

(MOTIF - (G) - A - G) (OSCILLATING TONE)

A THOUSAND PARCH-MENT HANDS

CHORUS

8 G

TO SKYTHATANS - WERE

Em

NOT AT ALL

MAJOR 3rd

WAS THERE A - LONE IN CO - LOURS

A sus4

(It found in NO MORE WHITE HORSES)

MAJOR 3rd - ASSOC. WITH 'COLOURS'

VERSE 2: 'THE MAN OF GENTLE VOICES' (SIMILAR TEXTURE) 1:16

CHORUS: 'WAS THERE ALONE IN COLOURS' - 3rd MOTIF 1:38 DRUMS ENTER + CLEAN ELECTRIC GUITAR; VOCAL DOUBLE-TRACKED

VERSE 3: 'THE SILENT STREETS OF EMPTINESS' 1:56 REDUCED TEXTURE / WORD PAINTING

(\* IN C major, BUT THIS IS A WEAK TONIC. C BECOMES 'BILL' OF A major. A-C INCLUDES IN ACOUSTIC GUITAR AT THE VERY OUTSET.)

VERSE 1: 0:33

CHORUS 'WAS THERE ALONE IN COLOURS'  
 2:18 FULLER TEXTURE + DISTORTED GUITAR; RISING CHORDS USING A<sup>+</sup> SHAPE TO

CODA AND CLIMAX OF SECTION 1 2:55 (MOTIF DERIVED FROM 'ALONE IN COLOURS'-1:38)

SECTION (2a) 3:12 GUITAR OCTAVES OVER PEDAL A IN BASS, DRUMS - SNARE [A] [A] etc  
 (♩ = 132c.)

SECTION (2b) 3:34 I  
 DESCENDING 3<sup>rd</sup> - ALSO FOUND IN NO MORE WHITE HORSES. POWER CHORDS WITH POCKETS OF SILENCE

SECTION (2c) 3:53 - E OPEN 5<sup>th</sup> CHORDS WITH RAPID TREMOLO GUITAR SOLO, STRINGS BENT TOGETHER. RAPID SNARE ROLLS

4:38 - SIGNAL IN ELECTRIC GUITAR FOR SUBSEQUENT SECTION

(2b) 4:40 - D and G POWER CHORD / SILENCE SECTION

(2a) 4:59 - GUITAR 8ves --- RALLANTANDO ... ONTO OSCILLATING A and G POWER CHORDS ...

(3a) (♩ = 66c) 5:50 VERSE 4: AC. GUITAR / BASS / VOCALS MAJOR 3<sup>rd</sup> MOTIF TRANSPOSED AND IN NEW HARMONIC CONTEXT

3b 7:10 A | A | G | G | 7:35 GUITAR 8ves - 4<sup>th</sup> RELATED

FALLING TONE

4<sup>th</sup> RELATED TO POWER CHORDS AT 3:34

SEQUENCE - - - - - →

REPEATS WITH F major ON THE END OF A-G HARMONIES AT 9:41.

FOLLOWED BY ASCENDING A7 SHAPE AS A PRELUDE TO .....

3c 10:03: IMPROVISATORY SECTION OVER TOP OF:

8 GUITAR BOTTLENECK ON STRINGS SUL PONT AND ON OTHER SIDE OF THE BRIDGE. LOTS OF HARMONICS/REVERB, PLUS TOM-TOM IMPROVISATION IN DRUMS

11:15 GUITAR NOISE + BOTTLENECK

8 BASS 11:40 WITH GUITAR BOTTLENECK UP AND DOWN FINGERBOARD

8 HI-HAT: x x x x | x x x x

OPEN-CLOSE

1 11:52 VERSE 6 'GUESS WHO'S WAITING...' AC-GUITAR/BASS/VOCALS CLOSES ON C major, THEN AN ABRUPT MODULATION.....

4a 12:28

GUITAR: E 1 1 1 | D 1 1 | D# | X 2

OSCILLATING TONE NOW IN HARMONY

CIRCULAR

12:41 VERSE 7:08 FALLING 3rds. RISING TONE

IN THE MORNING QUITE EX-CITATED FEELING STRANGE BUT STILL DELIGHT - ED EVERYTHING GOING ROUND WITH GREATING EYES OF FIRE BLINDING, FLASHING, PASSING BY HER

FA-STER, FAS-TER FA-STER

A m7

4b 13:04 VERSE 9

MOTIF OF 3rd NOW TRANSFORMED INTO RISING MINOR 3rd BALANCED BY..... FALLING MAJOR 3rd

THIS IS THE DAY AND IT'S PASSING A-WAY COM-FORTING MEANING ARE PASSING A-WAY

13:13 E FALLING 3rd D E etc.

8

13:28 E + ACOUSTIC GUITAR / DRUMS FULL BAND + TRUMPETS

8

FALLING 3rd

RHYTHMIC DIMINUITION

A

E

GUITAR & DRUM

GLISS.

X 2 HIGHER GLISSANDI ON GUITAR

X 3 EVEN HIGHER GLISSANDI.

14:18 SPEED MOTIF BASO SOLO

8

14:24

8

FALLING 3rds

4r

TRANSPOSITION

RISING TONE

etc.

A

A - G OSCILLATION

15:13 - CHORDS + SILENCE TO CLOSE SECTION

Musical notation showing chords and a final note with 'etc.' written below.

15:20 DRUM SOLO → CHORDS 15:25 A-G ; GUITAR SOLO GLISS. 4<sup>th</sup> ; RAPID ♯ IN LEFT-HAND SOUND SPACE ; RAPID NOISE GLISS. IN RIGHT-HAND SOUND SPACE

17:01

GUITAR

8

4m

etc. → RETROGRADE OF SPEED MOTIF.

BASS

8

SNARE

8

17:17 OCTAVES DEVELOPING IN RIGHT-HAND SOUND SPACE. FAST SOLO IN LEFT-HAND SOUND SPACE.

14:24 - OCTAVES IN GUITAR. SECTIONS ENDS WITH STACCATO CHORDS AT 15:13.

① 18:12 VERSE 2 AND 3 RECAPITULATION. REDUCED TEXTURE AND

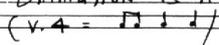
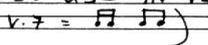
20:22 CODA - MASSIVE TREMOLANDO PLUS DRUM ROLLS ON CHORDS

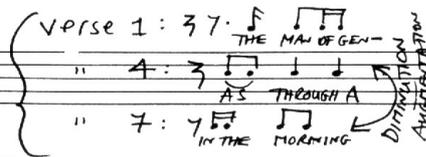
A - G - F - A *l.v.*

RELATED TO CHORUS AT 9:41, AND DISTANTLY RELATED TO  $A_m^7 - G_m^7 - F_m^7$  OF J.L.T. FALLING MAJOR 3rd.

RESTS

RESTS ARE IMPORTANT. FROM VERSE 1 THEY NOT ONLY ANTICIPATE VOCAL ENTRIES, BUT GRADUALLY BECOME SHORTER.

DIMINUTION IS ALSO USED IN VERSE 7 (V.4 =  / V.7 = ):

Verse 1: 37.  *ANTICIPATION*

Dunton has said that ‘melodies that people could sing were, and always have been, at the back of my musical thinking. The melodies of Erik Satie have also influenced me.’ (Conversation between Peter Dunton and A.K. 6-02-03.) Generally speaking Dunton’s musical lines tend to employ mainly conjunct musical phrases and sentences, often axial in type, with pitches grouped around tonic and dominant pitches. These sometimes rise or fall to the end of phrases as the upwards and downwards sweeps of In Circles demonstrates. They are more often than not grouped around one pitch and rise or fall to adjacent neighbour notes. Although expressive, the range is rather narrow and restricted as in the case of J.L.T. No More White Horses has two main features: the verse begins on IV (A natural) which resolves upwards to the dominant B natural eventually falling to the mediant, G natural; the chorus focusses on the tonic pitch as if this is the only available pitch possibility left.

IN CIRCLES



J.L.T. I'M GOING BACK GOING BACK TO THE NEW WENT I ONCE DID BELONG MOVING IN CIRCLES YOU NEVER QUIT KNOW WHERE YOU ARE

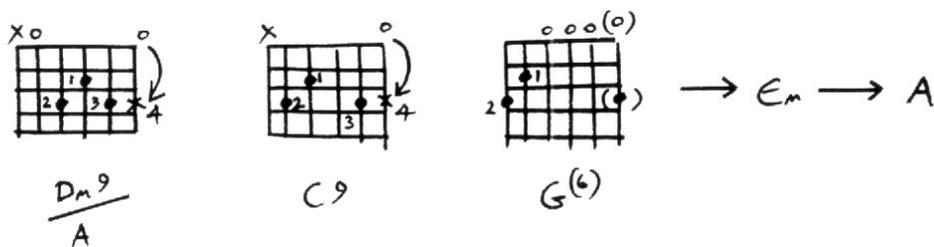
HORSES FEELING LESS UN-CERTAIN AS IT WERE THAN THE WARRANT TRU-LY SHOWS

MORNING SOME-ONE IS SITTING THERE NO MORE WHITE HORSES FOR YOU TO RIDE A WAY

A THOU-SAND PRACH-TENT HANDS

The melodies are also modal-based, and the harmony is often in the Aeolian mode (In Circles and J.L.T.) or pentatonic/Dorian (Horses), and often have an affinity with plainsong-like lines. Morning begins in C major, although it becomes clear that as the song progresses C major is, in fact, a weak key centre. By 2:55 the music has modulated to A modal major, and the term modulation in the strictly classical sense cannot be applied here. A major mode is felt as the main key centre during Sections

1 – 3, before C major reasserts itself in verse 6. A section in E major (the dominant of A major) ensues at 12:28 after the ‘rushing’ section. The A centre returns during Section 4d at 14:18. The recapitulation briefly suggests C major before collapsing into A major at the end. If the album is considered as a whole, then there is a sense of tension/resolution to the structure, beginning with In Circles in A modal minor, and closing with A major of Morning. In some way this aligns the work with the symphonic tradition. The chords are guitar generated. In the case of Morning, they begin life from similar chord shapes played on the fretboard. The opening is a case in point:



It can be observed from these shapes that fingers one and two of the left-hand begin on the 4th and 3rd strings respectively for the Dm9/A, move downwards to the 4th and 5th strings for the C9 cord and then downwards again to the 6th and 5th strings for the G6 chord. The open string E natural is constant to all the chords of this opening section which serves as a pedal pitch (D minor9 – C9 – G6 - E minor – A major) which, as Dunton explains, was done for musical and practical reasons. The Minstrel, a song from the later T2 – T2 release, does a similar thing by keeping the open first string as a pedal pitch running through E minor (open fifth), D9 (with an added 4th) and C major 7th.

## T2, LSD, Progressive rock and the Counter-Culture

Focused on a reading of Sheila Whiteley’s *The Space Between the Notes – Rock and the Counter Culture* (Routledge, 1992), this section of the analysis will explore the Progressive rock style – in this case T2’s *It’ll All Work Out in Boomland* – which conveys a musical equivalent of hallucinogenic experience. As Whiteley has pointed out, the counter-culture was concerned with alternative modes of living which involved the use of drugs as a means of exploring the imagination and self-expression. At the back of this is the notion of fantasy as a key counter-cultural theme. (Allan F. Moore – *Rock: the Primary Text*. Ashgate, 2001. p 109 ff.)

Peter Dunton has made no secret of the inspiration that LSD has played on two of his songs: Morning and the later T2. The beginnings of psychedelic experience, particularly in relation to LSD, goes back to songs such as The Beatles’ *With a Little*

Help from my Friends and Lucy in the Sky with Diamonds which some take to reveal a specific drug encoding: L (=Lucy) (in the) S (= Sky) (with) D (= Diamonds). John Lennon, however, vehemently denied this source of inspiration. Joel Fort has written: 'Psychedelic drugs...produce...strong emotional bonds for each other; changes in time...diminished inhibitions and symbolic overtones can be used as part of LSD experience (Joel. Fort – *The Pleasure Seekers: The Drug Crisis, Youth and Society*. Grove Press, N.Y. 1969. p 130). Acid was not just a private pleasure, but was a revolutionary tool for inspiring the common clay a cornucopia of poems, moods, paintings and music (Ibid. p. 131). At the time of the release of Sgt. Pepper,

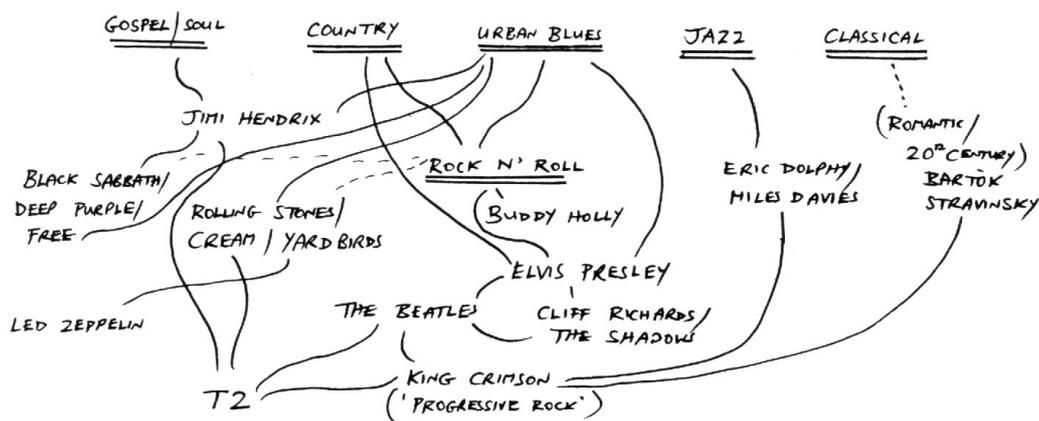
stream-of-consciousness poetry and the electronic treatment of sound had been so widely copied that they had become a norm in themselves so as to suggest, through music, an LSD experience (R. Middleton and J. Muncie – *Popular Culture and post-war Youth: Studies in Popular Culture*. Open University press, Milton Keynes, 1981. p 79 quoted in Whitely. Op. cited.). Of course, there were many references to drugs in songs other than those by The Beatles'. The Jefferson Airplane's *White Rabbit*, and the Byrds' *Eight Miles High* immediately spring to mind, but it must be said that The Beatles' popularised drug experience by bringing it to the forefront of late '60's social consciousness. It was the slightly later songs of Jimi Hendrix, such as *Purple Haze*, that suggested acid was here to stay as a counter-cultural phenomenon, and it is these that are the most likely to have had an effect on Dunton's songs. Dunton has also spoken of the three most important albums of the 60's, which would have been the most likely to effect the subsequent generation of Progressive rock musicians were the first albums by The Shadows (1961), The Rolling Stones (1966) and, in particular, Jimi Hendrix's first album, *Are You Experienced?* (1967).

Sheila Whiteley has also suggested that Sgt. Pepper includes a sense of thematic development and structure which supports the notion of a drug-related concept (Whiteley, p 58ff.), and that there is an underlying dual interest between psychedelic experience and visionary religion that runs like a thread through its structure. The Beatles' desire of being taken seriously as a pop group has been discussed widely, and Sgt. Pepper is undoubtedly the starting-point of the groups' more serious interest in unified works. The album suggested the possibility of more serious listening types of popular music forms, as opposed to dancing, and made a considerable impact on the later generation of Progressive bands. Following The Beatles, groups saw the possibility of fusing rock, jazz, classical and folk musics together, and by including quasi-mystical elements or anti-war protest subject matter in their works had the effect of defining counter-cultural concerns and beyond. Classical musics, and jazz, had also been 'other' for the middle classes and seen as an alternative to the working-class popular music dance and song forms. As Paul Stump has so succinctly suggested, the idea of the Progressive rock movement was a fusion of ideological strands such as English eccentricity, pastoralism, Gnostic arcana, spiritual liberty, and the music-creator who was close to Romantic ideology (Paul Stump – *The Music's All that Matters – A History of Progressive Rock*. Quartet Books, 1997. p 111). *Boonland* is an album which uses extended pop song forms, where long instrumental improvisations are used to lengthen songs. These extended forms have something in common with the lengthy 'visionary' works of the nineteenth century symphonic tradition, except that progressive bands tend not to develop and transform materials in the strictly traditional sense in the way that composers of the Austro-German tradition do. Rather, in T2's case, repetition, accumulation and improvisation are used to

extend structures. As previously stated, Dunton was coming at (Morning) as someone who liked classical music, but from a non-classical background. (Conversation with A.K. 23-01-03.) The music does illustrate a sense of motivic transformation as I have suggested in the previous section on Morning, and is based on one main key centre, A major. There is some abrupt modulation although chromatic modulation techniques are not used as they are in nineteenth century art music.

Following the conceptual possibilities posed by The Beatles, Jimi Hendrix and the Rolling Stones, the first wave of first wave of Progressive bands included Procul Harum, The Nice and The Moody Blues, which was in turn succeeded by the defining moment of 'classical' progressive rock which included King Crimson, Yes and ELP. It was these bands who spawned a new London underground scene largely centred on clubs like The Marquee and The Speakeasy. These attracted bands like Gracious, Genesis, Wishbone Ash, Van der Graaf Generator, Gentle Giant and T2. Bands such as Black Sabbath, Deep Purple and Free were, by 1970, regarded as the heavyweights and, although as 'progressive' as King Crimson or Genesis, were differentiated from the more classically inspired bands by their reliance on blues and straight rock riffing. Each major label included its own roster of Progressive bands. For example, Harvest Records (the Progressive wing of EMI) had, for example, Pink Floyd, Barclay James Harvest and Bakerloo; Vertigo (a subsidiary of Phillips) had Uriah Heep, Gracious and May Blitz; Decca had Caravan and T2, and Deram (the Progressive subsidiary of Decca) The Keef Hartley Band, Egg and so on. Other subsidiaries, or independent labels, included Neon (RCA), Charisma and Island. Only later, with the ending of the Vietnam war, the slump in the UK economy in the early to mid 1970's, the dissolution of class system and the dawn of punk rock, were different sectors of the listening public specifically targeted for their stylistic preferences alone, although this had been pioneered in the early 1970's and, to some extent, even before that.

Peter Dunton has said, 'The Beatles were a subliminal influence on everyone. The basic two guitars, bass and drums line-up was augmented by other instruments. But the influence The Beatles had on other bands of the late '60's and early '70's was more a case of the ambience of the period, rather than a direct influence.' (Conversation with A.G.K. 10-01-03.) It is as though two distinct musical streams meet in the music of T2. On the one hand, urban blues heard through the prism of the Rolling Stones and Jimi Hendrix – both anglicised blues variants; and on the other, 1960's rock n'roll in the form of The Shadows and The Beatles whose styles become more serious as the 1960's turned into the 1970's as the evolution or rock created ever more complex styles.

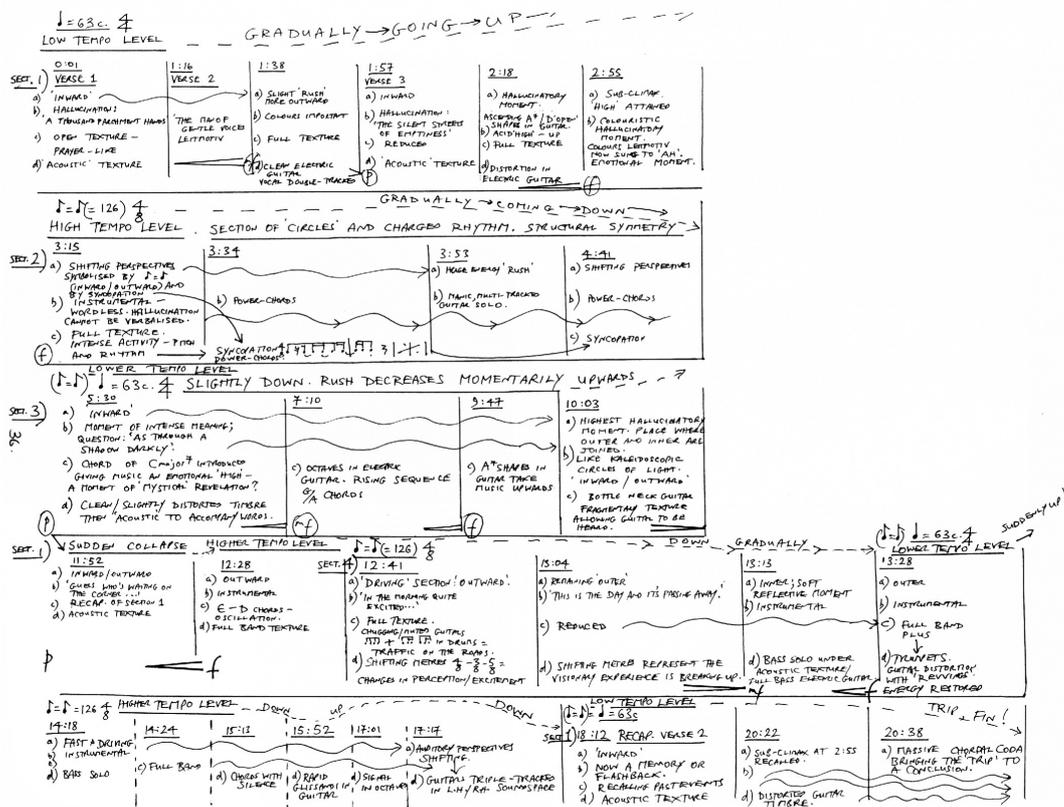


Nor was The Beatles' influence just confined to the music alone. As I have previously suggested, their drug and spiritual experiences were widely known through the press, and it is this combined experience which affected many musicians of the day. In relation to this, I plan to discuss the influence of LSD on the composition of Morning. The ever-changing hallucinogenic states of an LSD trip is a well-known experience of those who have used it, as well as the intense colours it produces and heightened sense of visual, aural and tactile awareness. The dimension of time is also greatly affected. Something which may be seen as mundane, in the experience of the everyday, can be transformed into something thrilling or even monumental when under the influence of the drug. Aldous Huxley's *The Doors of Perception* codifies his experience of mescaline, and proved to be a huge influence on the whole pro-drug movement of the 1960's. The transformation from one emotional state, called a 'high' – a joyous or ecstatic feeling of well being – into its polar opposite is a known factor of the LSD experience, sometimes culminating in a 'bad trip' which can be a nightmarish state for the user. All these states are signified in Morning, with the exception of the bad trip, and it is perhaps more successful than other psychedelic songs of the period due to the structural positioning of its various components. The lyrics alone offer a tantalising vision into the transformation of the world by the drug. In this context, for the author/composer under the influence of LSD, dying leaves on a tree become a visionary moment in time: 'A thousand parchment hands/Outstretched in attitude of prayer.' (See the lyrics for Morning – Verse 1). The sky is 'Alone in colours, alone', and as if the beholder cannot grasp the vision has to look again and repeat 'Alone in colours.' Dunton has written that, 'the colours of the dusk sky were unusual that night.'

(Letter from Peter Dunton to A.K. 1-01-99.) Time is also transformed into something of great significance: 'The man of gentle voices/Was asking only time' (Verse 2), although we are not given any further information as to why the man asks 'only time.' Time is something perceived subjectively, and this hallucinogenic substance transforms the parameters of subjectivity even further. The writer also asks a quasi-Biblical question: 'As through a shadow darkly/As through a curtain dimly, why, how?' (Verse 4). What is the question? Perhaps the thought of what lies through the glass darkly (1 Corinthians 13, verse 12)? Here, the author reaches for metaphysical meaning. Verse 5 mentions that 'Dawn is stepping through the night air, why, how?' Dunton has written: 'The Classical Greek idea of Dawn's tresses (rays of sunlight) was complemented by the fact that dawn was the name of one of the friends who was there.' (Letter from Peter Dunton to A.K. 1-01-99.) Verse 7 - 'In the morning quite excited/Feeling strange but still delighted/Everything's going faster, faster,

faster...Roads with gleaming eyes of fire/Blinding, flashing, passing by her...' clearly describe the cats' eyes in the road intensified by visionary hallucinatory experience, as I have discussed previously, the writer's journey home by car. The rhythm and represents the speeding car and the energy of a new day following the acid trip which is reaching its final stages. Dunton: 'The song...must have accurately reflected the mood of the night and morning in question, and as all the friends who were there recognised what the song was about when they first heard it...I assumed they recognised it subconsciously rather than consciously. I also realised that it was sometimes possible for music to communicate directly to an audience at a subconscious as well as a conscious level.' (Letter from Peter Dunton to A.K. 1-01-99.) Clearly, this is close to the basis of C.G. Jung's Archetypal Psychology: that in dreams the unconscious is foregrounded with the lowering of consciousness, allowing the world of the archetypes to enter the space, something that also occurs in psychedelic drug experience. Dunton: 'It explains the background to the recording of Boomland, and how we were trying to communicate on several levels at the same time. Such matter are difficult to put into words, but it might explain why Boomland has continued to mean something special...after all these years.' (Letter from Peter Dunton to A.K. 2-10-98.)

The real question is how successfully the music heightens the imagery of the lyrics of Morning to communicate the LSD experience to a listener. The following diagram describes the ever-changing open and closed textures, metres, tempi changes and contrasts between lyrical and more rock-inspired moments in Morning, which reflect psychedelic coding such as a drug 'rush'. It also demonstrates how the altered psychological states widely reported during psychedelic drug experience might be mirrored by the music.



As in his later song *The Minstrel* (included on the *T2 – T2* album, Acme Records, 1999) Peter Dunton is resorting to a bardic role, attempting to convey the meaning of unfamiliar events through colouristic, lyrical poetry set within a symmetrical musical framework. He has recently described the genesis of *Morning*: ‘The ‘trip’ started in the evening. We went round to some friends and dropped a tab. The song conveys the emotional and spiritual vibe of the evening. Tripping was a way of liberating your unconscious; of opening the doors of your perception; of expanding the subconscious; of creating things that weren’t there in reality. The lyrics have been criticised but I reported what I saw. I read Huxley’s *The Doors of Perception* because I wanted to explain my consciousness and I think I succeeded, though after a while I grew out of it. But it was a positive experience. Every artist has experienced his or her perceptions in one way or another. If art is to be meaningful it has to be created on the edge. Where would the nineteenth century poets have been without that dimension of creative abnormality, as it were? However, you don’t have to be a Christian to appreciate the music of J.S. Bach and, in the same way, you don’t have to take acid to like *Boomland*. It still works as music.’ (Phone conversation between Peter Dunton and A.K. 7-01-03.) In this sense *Morning*, and indeed the whole of *Boomland*, is a narrative of counter-cultural concerns, whose overriding myth was the drug culture as a way of creating a liberated alternative to the ‘straight’ status-quo.

The language of *Morning* is monologic – a lyrical form, or even, a symbolic discourse whose message creates a sense of quasi-Romantic disorientation for a listener. In the case of *Boomland*, as in the case of *Sgt. Pepper*, there seems to be a sense of thematic development and structure which supports the notion of a concept. Clearly the album is a sequence of intricately linked songs which communicate altered psychological states such as the circularity of time: ‘otherness’ by means of, in this case, psychedelic drugs conveyed by musical and lyrical means. The concept album genre was a favourite of Progressive rock musicians picking up the Romantic, nineteenth century ethos of the *gesamtkunstwerk* (total work of art) via *The Beatles*, *The Moody Blues* and *King Crimson*, where music, album cover, lyrics and ‘live’ gig of any one band created a unified ‘happening’ – at least a unified ‘meaning’. *Boomland* together with other Progressive rock albums of the period picks up on this tendency.

The counter-cultural scene in the U.K was different from its American counterpart, being more based on energy and experience rather than being part and parcel of an anti-war movement (Whiteley, p.64). As the underground pushed forward with new experiential tendencies, heroes and groups served as mouthpieces for alternative culture (Ibid. p. 65). In part, *Boomland* is symptomatic of this, and *T2*’s ‘englishness’ epitomises this view with Dunton’s vocals, Cross’ anglicised approach to electric blues guitar, and the allusions to classical symphonic musics heard in the harpsichord, mellotron and trumpets which adorn the arrangements. This fuses with the acid narrative to provide a record of visionary experience, albeit a psychedelic ‘other’. *T2*’s achievement is not less than other major bands of the period, and they stand out by defining a moment when the London underground celebrated an optimism through musical-psychedelic metaphors, even though the initial counter-cultural impact had since passed. *Boomland* captures a moment, yet transcends it by retaining power through strong musical means. It could be argued that the album came just too late for complete acceptance, and that its shortcoming lies in focussing on ‘inner’ states which makes it difficult for those out of its immediate circle to approach. But this is part of

the myth of 'alternative': that there will be those who will endow an object with quasi-Gnostic or cult, or unknowable significance, making a work belong to them as an elite, select minority. I have already mentioned that Dunton wanted to communicate 'subconsciously' with listeners, but with a listening public geared, perhaps, towards more extrovert, 'outward' forms this idealism may have been misunderstood by the wider listening public and record company alike. As counter-cultural perspectives declined and the following period became less optimistic – indeed, overtly pessimistic - one is reminded of Robert Fripp's words: 'In 1969 rock musicians enjoyed a particularly privileged role: they were taken seriously as mouthpieces for the culture. The 'Hairies' (hippies) (as opposed to the 'straights') believed that rock music could change the world.' (Sleevenotes to King Crimson: Epitaph. DGM, 1997. p 18.) Dunton has written that after a stable T2 line-up was found in May 1971, 'we played successfully for two years until we were defeated by the changing musical scene.' (Letter from Peter Dunton to A.K. 21-06-98.) By 1972, Glam rock and the New York rock scene – both styles committed to exoteric concerns - had eclipsed the moment of Progressive rock. T2's *It'll All Work Out In Boomland* has stood the test of time because of its subject matter and its remarkable music. It is, in every way, an extraordinary album and must surely stand as one of rock music's best kept secrets, standing on a par with many of the major works found in the rock music canon of the time.

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Discography as referred to during the analysis:

- 1) T2 – *It'll All Work Out in Boomland* (Decca Records. SKL 5050, 1970) – vinyl edition.
- 2) T2 – *It'll All Work Out in Boomland* (World Wide Records. SPM CD – 0032) with three extra tracks from BBC Radio 1 Sounds of the Seventies – Questions and Answers, CD and In Circles.
- 3) T2 - *It'll All Work Out in Boomland* (Japanese Polyor Japan: The Glory of British Rock. Edison. BRC29206, 1991).
- 4) T2 – *It'll All Work Out In Boomland* (British Rock Legend Series. Rock Fantasy Part 1. UICY9035, 2000).
- 5) T2 - *It'll All Work Out in Boomland* (Si-Wan Records, released by Polygram Ltd. SRML0022, 1993) with CD included as an extra track – vinyl edition.
- 6) T2 –T2 (Essex Records. 1019 LP, 1997) Mono version.
- 7) T2 – T2 (Acme Deluxe Series. ADCD 1029, 2000).
- 8) T2 – Fantasy (T2) (Belle Antique, Japan. Belle 98440, 1998).

9) The Flies – Complete Collection 1965 – 1968 (Acme Deluxe Series. ADLP 1030, 2000).

10) Please – 1968/69 (Essex Records. 1017 LP, 1968/69).

11) Please – 1968/69 (Acme Deluxe Series. ADCD 1022, 1998).