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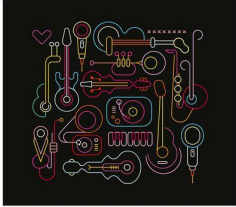
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Publisher: *Routledge*

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The Routledge Companion to  
Popular Music Analysis:  
Expanding Approaches



Edited by *Ciro Scotto, Kenneth Smith, and John Brackett*

## **The Routledge Companion to Popular Music Analysis Expanding Approaches**

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### **Emerson, Lake and Palmer's 'Toccata' and the Cyborg Essence of Alberto Ginastera**

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-18>

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**Published online on: 18 Oct 2018**

**How to cite :-** Kevin Holm-Hudson. 18 Oct 2018, *Emerson, Lake and Palmer's 'Toccata' and the Cyborg Essence of Alberto Ginastera from: The Routledge Companion to Popular Music Analysis, Expanding Approaches* Routledge

Accessed on: 21 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-18>

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# EMERSON, LAKE AND PALMER'S 'TOCCATA' AND THE CYBORG ESSENCE OF ALBERTO GINASTERA

*Kevin Holm-Hudson*

The 1970s were a time of stylistic diversification in rock, when vestiges of 1960s experimentalism coincided with marketing fragmentation (the rise of Album-Oriented Radio or AOR and styles such as hard rock, singer-songwriters, country-rock, arena-rock, and so on). Among the styles that rose to prominence during this period was 'progressive rock,' a genre that fused rock's energy and instrumentation with 'classical' (and pseudo-classical) styles, privileging virtuosity. For some bands (notably the Dutch band Ekseption), the 'classical' element involved wholesale appropriation, 'covering' familiar works from the Western art-music concert tradition in rock trappings. Other bands (such as Britain's Gentle Giant) largely eschewed direct quotation, working instead with formal processes and stylistic tropes associated with 'classical' (and other) styles. Progressive rock bands were also known for creating concept albums—albums unified by a main narrative (Genesis's *The Lamb Lies Down on Broadway*, 1974), subject (Yes's *Tales from Topographic Oceans*, 1973), or by unifying musical devices (Jethro Tull's *Thick as a Brick*, 1972). In so doing, these bands were not only influenced by the massive critical and commercial success of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967), but they were also encouraged by Romantic composers' propensity for program music and unified song cycles.

The British band Emerson, Lake and Palmer (hereafter ELP) stood at the pinnacle of progressive rock bands in the first half of the 1970s, releasing four studio albums and two live albums between 1970 and 1974. They are generally considered to have reached their peak during this period with 1973's *Brain Salad Surgery*. Although not a concept album, *Brain Salad Surgery* is bookended with tracks that advance the theme of technological dystopia, culminating in the 29-minute 'Karn Evil 9,' a three-'impression' (or movement) epic depicting a bleak, cruel society run by computers that distract people with media-circus carnival entertainment. H. R. Giger's cover art is a perfect match for the concept, showing a cyborg-like graft of a detail of a woman's face (the region around her lips) transplanted onto a human skull which is clamped in some sort of machinery; a luminous phallus extending toward the lips from the bottom of the picture conveys the threat of sexual violence. The theme of technological brutality is also set up by the first two tracks on the album. The album begins with ELP's version of 'Jerusalem'—Charles H. H. Parry's popular setting of William Blake's poem that, while not England's 'national hymn,' certainly resounds

with British nationalism.<sup>1</sup> This song is followed by ‘Toccatà,’ described by Paul Stump as a ‘supremely demented piece of electronic wizardry and almost angrily asserted virtuosity.’<sup>2</sup> ‘Toccatà’ is so different in musical style from ‘Jerusalem’ that the pairing presents a stark paradox. However, critic Kate Maltby writes that, despite the hymn’s patriotic associations,

The truth about *Jerusalem* is that it isn’t a patriotic poem at all. Parry’s music gives the hymn an upbeat tempo – especially with the booming orchestration by Edward Elgar – but William Blake’s original words are as laced with resentful irony as Shostakovich’s Leningrad symphony. Famously, Blake asks four questions in succession, and the answer to each is a resounding *no*. Christ’s feet never trod in England; the Lamb of God didn’t gambol – preposterous as the image is – around the Cotswolds; the Holy Spirit wasn’t regularly spotted in London fog; and most directly of all, there was no sense of Jerusalem in the dark Satanic mills of the Industrial Age. The consequent fantasy of building a New Jerusalem in England is widely understood by anyone who studies Blake to be a stonking parody of Napoleonic Era nationalism. Even in 1804, no one sung and danced about their own ‘mental fight’ and expected to be taken seriously.

Instead, *Jerusalem* encapsulates Blake’s fears about the all-too-easy suppression of the individual spirit.<sup>3</sup>

Seen in this light, ‘Toccatà’ is not a contradiction of the sentiment expressed by ‘Jerusalem’ but an illustration of it. Emerson’s synthesiser work on ‘Toccatà’ also implicitly asserts the ‘cyborg’ theme implied by H. R. Giger’s cover art by finishing or augmenting the primary organ lines, technologically ‘extending’ the function of the organ (see for example 1:08–1:15 in ELP’s studio recording) in the same way that Marshall McLuhan described technology as an extension of the human: ‘The wheel / is an extension of the foot / the book / is an extension of the eye... / clothing, an extension of the skin... / electric circuitry, an extension of the central nervous system.’<sup>4</sup> In ‘Toccatà,’ organ and synthesiser merge as some sort of monstrous cyborg-keyboard.

Carl Palmer’s percussion work is similarly ‘extended’ by technology, with the groundbreaking use of a percussion synthesiser (actually a percussion-triggered synthesiser) in a furious cadenza:

We wanted to do something quite extraordinary, and I think [Carl Palmer] really pushed himself to the limit on this track. The music lent itself to experimentation – it wasn’t the kind of thing you could sing along to. We all got caught up in that feeling of adventure: If somebody did something exciting, somebody else extended it.<sup>5</sup>

*Brain Salad Surgery* was a resounding commercial success, peaking at #11 US and #2 UK simultaneously on 29 November 1973 (‘Toccatà’). However, critical response to ELP had been almost universally hostile throughout their career, and *Brain Salad Surgery* was no exception. Some of the most frequently heard criticisms against the band targeted its practice of musical quotation. Keyboard player Keith Emerson’s frequent quotations from other, at times seemingly unrelated songs—a panoply of material ranging from the Allemande from Bach’s French Suite No. 1 in D Minor, BWV 812 to Dizzy Gillespie’s jazz standard ‘Salt Peanuts’ and the American fiddle tune ‘Turkey in the Straw’—reinforced the critical perception that Emerson was something of a musical magpie, eclectic but scattershot.<sup>6</sup> More controversial was the

group's penchant for deconstructing well-known classical works such as Modest Mussorgsky's *Pictures at an Exhibition* and Aaron Copland's *Fanfare for the Common Man*. Occasionally their 'covers' of the classics were made without proper attribution to the original composer, as was the case with their version of Bela Bartók's *Allegro Barbaro* (Sz.49, 1911), released as 'The Barbarian' and originally credited to the group as a whole. In this respect their covering practice might be compared with Led Zeppelin's similarly controversial tendency to 'borrow' African American blues lyrics and riffs without properly crediting the composers.

ELP's version of the final movement (Toccata Concertata) from Alberto Ginastera's *Concerto No. 1 for Piano and Orchestra*, Op. 28 (1961), on the other hand, not only properly credited the original work's composer and publisher, but it also apparently met with the approval of the composer himself. Ginastera even reportedly declared that ELP's version contained the 'essence' of his work.

Ginastera's piano concerto was premiered during the second Interamerican Festival in Washington, D.C., on April 22nd, 1961, by the National Symphony Orchestra conducted by Howard Mitchell and the piano soloist João Carlos Martins.<sup>7</sup> Emerson first encountered the piece in 1969:

I was in Los Angeles doing a concert with the Philharmonic. It was a mixed media thing in the days when mixed media was new. I was playing with The Nice then and we were waiting in the dressing room to go on for our number when I heard some incredible music drifting down from the stage. It was Ginastera's First Piano Concerto.

Afterwards, I spoke with the soloist because I immediately wanted to record the piece. Later, when ELP was formed, I showed Carl and Greg the arrangement, and they wanted to play it too. We were very excited about the recording we had made, but we ran into problems with Ginastera's publishers. Finally, I realized the best thing to do was to meet with Ginastera, himself.<sup>8</sup>

In 1973 Emerson visited Ginastera at his home in Geneva to seek his approval of the adaptation. The details of this visit have varied in accounts given by Emerson over the years, but as he recounted it in his 2004 autobiography, *Pictures of an Exhibitionist*:

Prior to letting him hear the tape we brought with us, I pointed to the manuscript, saying, "Well, when you get to this bit here, it doesn't quite sound like the way you've written it because, well, because you can't play that sort of thing on a synthesizer: They only play one note at a time. As for this bit here, Carl did a drum solo..."

...I've never found it easy playing anybody anything for the first time. This was the first time I've ever had to play something in the presence of the actual composer and it was excruciatingly painful. I just looked out of the window in what I hoped was a contemplative manner. Less than a minute into the playback, to my horror Ginastera stopped the tape shouting, "TERRIBLE." He rewound the tape to the beginning and played it again....

Finally, it was the end of the tape and, with a frown on his face, Ginastera turned to his wife for a discussion. Aurora turned to me.

"Alberto says you have a very talented band and he very much likes your version. He says that is the way his music should sound and will be contacting his

publishers tomorrow giving his permission for you to release it.” I was relieved and delighted. I decided to push my luck further by asking the maestro whether he would care to write some words endorsing my arrangement of his work for ELP to use on the album’s liner notes. He was in total agreement, writing, “Keith Emerson has beautifully caught the mood of my piece.”<sup>9</sup>

In the sleeve notes of the 2008 Sanctuary Records re-issue of the *Brain Salad Surgery* album, Emerson’s account is slightly different, recalling that Ginastera told him, ‘You’ve captured the essence of my music like no one else has before.’ In order to understand how ELP captured this ‘essence,’ it is necessary to analyze exactly how ELP’s version makes use of Ginastera’s materials—where they are used intact, where they are excised, and where and how they are transformed. In this essay I present a close analysis of both Ginastera’s work and ELP’s version, drawing primarily upon Allen Forte’s theory of atonal sets and aspects of transformational theory as developed by David Lewin and others, especially Lewin’s article ‘Transformational Techniques in Atonal and Other Music Theories.’<sup>10</sup> It will be shown that the structural sets of Ginastera’s work are found not only in the corresponding passages of ELP’s version (obviously), but also in ELP’s interpolations and even in the cross-modulated synthesiser timbres, or ‘split tones,’ that Emerson employs. In addition, ELP’s version omits largely repetitive sections from Ginastera’s work and extends some climactic passages, thereby arguably improving the pacing of Ginastera’s piece. I will also detail these alterations and discuss how they may also be understood to clarify the ‘essence’ of Ginastera’s composition.

Ginastera’s piece is based on the obsessive, motoristic development of a single motive, presented at the outset:  $\langle b\flat, e^1, e\flat^1, a^1 \rangle$  (shown in Figure 18.1—all Ginastera examples use the composer’s two-piano reduction of the score). The properties of this motive, of 4-9 [0, 1, 6, 7] set class, invite further scrutiny. Ginastera’s deployment of this motive clearly reveals it to consist of the intersection of two contiguously arranged 3-5 [0, 1, 6] trichords,  $\langle b\flat, e^1, e\flat^1 \rangle$  (unordered pc set  $\{t, 3, 4\}$ ) and  $\langle e^1, e\flat^1, a^1 \rangle$  (unordered pc set  $\{3, 4, 9\}$ ). These trichords are I-related, having the relation  $I_7$ , or  $I_{E\flat}^E$  or  $I_A^{B\flat}$  in Lewin’s terminology (note that one inversional dyad reflects the common tones shared by the two sets and the other shows the boundary tones of the four-note gesture).<sup>11</sup> Two more 3-5 [0, 1, 6] trichords with non-consecutive pitches are found in the opening gesture as well:  $\{4, 9, t\}$  and  $\{9, t, 3\}$ . Like the two previously mentioned consecutively arranged trichords, these sets are also I-related, having the same  $I_7$  and the same Lewin I-relation of  $I_{E\flat}^E$  or  $I_A^{B\flat}$ . The other two possible relational permutations of 3-5 [0, 1, 6] sets within this motive— $\{t, 3, 4\}$  and  $\{9, t, 3\}$ , and  $\{3, 4, 9\}$  and  $\{4, 9, t\}$ —have a Forte I-relation of  $I_1$  and a Lewin I-relation of  $I_C^\sharp$  or  $I_{F\sharp}^C$ . Figure 18.2 illustrates these relationships.

The four-note motive of bar 1 is followed immediately by its  $T_1$  version,  $\langle b^1, f^2, e^2, b\flat^2 \rangle$  in bar 2. The Forte or standard I-relations are slightly different, the consecutively arranged trichords relating to their non-consecutive cousins by  $I_9$  and  $I_3$  respectively. As the pc



Figure 18.1 Ginastera, *Piano Concerto No. 1*, 4th movement (Toccata concertata), bars 1–4

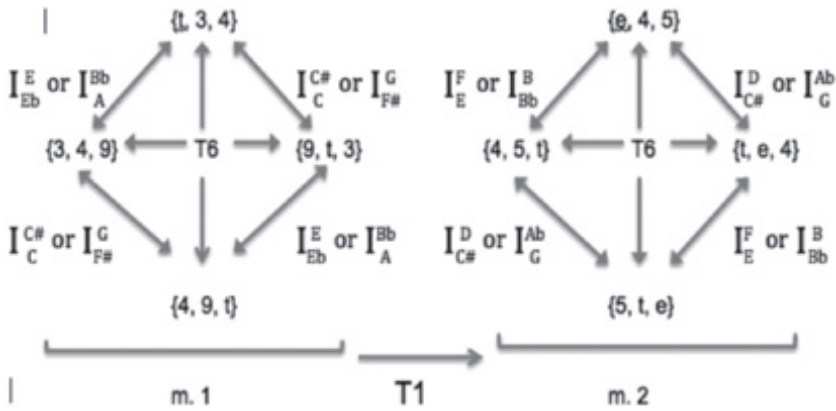


Figure 18.2 Relational networks for bars 1–2



Figure 18.3 Ginastera, *Piano Concerto No. 1*, 4th movement (Toccata concertata), bars 25–29

collection of bar 2 is  $T_1$  of that of bar 1, the pc axes of symmetry in Lewin's I-relations are raised a semitone. Figure 18.2 also illustrates the properties of the motive in bar 2. Both networks demonstrate that regardless of transposition, each of the consecutively arranged trichords in the 4–9 [0, 1, 6, 7] set class is related to one of the non-consecutive trichords by  $T_6$ , the one transposition operation (other than the identity operation) that is commutable. Of course, the 4–9 [0, 1, 6, 7] set class as a whole maps onto itself at  $T_6$  as well.

The symmetrical properties of the networks in Figure 18.2 are symptomatic of a broader compositional concern with symmetrical processes throughout Ginastera's piece. Most likely Ginastera was influenced by Bartók's similar use of symmetry.<sup>12</sup> Figure 18.3 shows some of these symmetries as they occur in just five bars of the piece. In bar 26, the solo piano part contains a 'wedge' formed by the right-hand ordered set <9, 7, 4> and its  $I_7$  inversion, the ordered set <t, 1, 3>. The boundary tones containing this gesture, unordered set {9, t, 3, 4}, are identical in pc content to the opening four notes of the piece. Immediately upon converging



Figure 18.4 Emerson, Lake and Palmer, 'Toccata,' Emerson's synthesiser entrance at [0:29] (rhythms approximated)

on the  $D\sharp/E$  dyad, the right hand introduces a  $D\flat$  lower-neighbour tone, thus framing the left-hand  $D\sharp$  with pitches a semitone above and below. Bars 28–29 in the solo piano part develop this chromatic symmetry into a wedge outward from  $E$  to the dyad  $C\sharp/G$ ; the next dyad,  $B_1/A\sharp$ , breaks the real-inversional quality of the wedge but, in combination with the  $E$ , forms another 3–5 [0, 1, 6] trichord, the unordered pc set  $\{t, e, 4\}$ . Other symmetrical gestures are found in the accompanying orchestra (piano II) part.

Emerson's arrangements always start with the original score.<sup>13</sup> Ironically, in light of the critical vilification heaped upon the band, Emerson has often commented in interviews that when adapting a composer's work he does not want to 'adulterate the music or anything'.<sup>14</sup> Emerson has called the 'Toccata' 'about the most complicated thing we did,' adding: 'I had to go through the whole thing and condense it, to bring out the parts of it that I thought were the most important'.<sup>15</sup> This suggests that Emerson's extrapolations were made out of musical intuition, which turns out to have been especially acute: Examination of these extrapolations reveals that the group's alterations often refer directly to motivic aspects of the Ginastera original. For example, the opening to 'Toccata' expands upon the four-note motive, repeating it several times quietly while adding a minor third above; Ginastera similarly uses the minor third in an oscillating fashion (see bars 14–15 and elsewhere in the score). More dramatically, Emerson incorporates split-tone synthesiser modulations at key points in the 'Toccata.' The contrary motion of these split-tones is evocative of Ginastera's symmetrical predilections, but moreover the boundary tones formed by these split-tones comprise 3–5 [0, 1, 6] trichords. In the introduction, for example, Emerson's synthesiser plays the opening two bars fortissimo, adding a split-tone  $f^2/e^3$  dyad that glissandos in contrary motion from the  $b\flat^2$  (Figure 18.4).

Table 18.1 summarizes ELP's deviations from Ginastera's original composition in the creation of their version of 'Toccata.' The most striking deviation is the wholesale omission of bars 131 through 199 of Ginastera's score. By resuming at bar 200, ELP allow for the sequencing of the previous eight bars of their version (Ginastera bars 120–122 and 126–130) at the tritone. This alteration suggests that Emerson may have noticed the telescoping of bars 120–130 into the 'condensed' version at bars 200–207 (bars 123–125 amounting to a parenthetical passage that is omitted in the later appearance). It also suggests that Emerson may have wished to maintain the  $T_6$  sequencing found in Ginastera's original at, for example, bars 13 through 21. (Recall also that two of the 3–5 [0, 1, 6] trichords within the structural 4–9 [0, 1, 6, 7] motive are always in a  $T_6$  relation.)

More interestingly, the omitted section primarily consists of contrasting material, in which Ginastera substituted transformations of the 3–5 [0, 1, 6] set class for a different motive. Bars 112 and 178 make use of set class 3–3 [0, 1, 4], subjecting it to developmental processes much like the use of 3–5 [0, 1, 6] in the other sections—sequencing melodically, combining into intervallically symmetrical supersets, etc. The omission of this contrasting section only serves to reinforce the intense, concentrated nature of the remainder of the piece.

Table 18.1 ELP's deviations from Ginastera's original composition

<i>CD timing (ELP)</i>	<i>Bar # (Ginastera)</i>	<i>Comments</i>
0:01–0:29	1	Expanded upon, with m3 added above (see bars 120–121): timpani 'fills' added
0:29–1:15	1–55	Theme traded between organ and synthesiser; accents of theme (bars 9–13) reinforced with snare drum
1:15–1:18	56–57	Orchestral part's rhythm, but with M2 interval instead of m3
1:18–1:21	70–73	
1:21–1:26	75–78	Orchestra chords, but with organ glissando (see bar 74?)
1:26–1:32	79–86	Piano soloist part, on organ
<b>(bars 87–107 omitted)</b>		
1:32–1:47	NEW	Development of rhythmic figure from bars 77–78 in timpani; tritone interval refers to opening interval of bar 1; synth glissando added by Emerson
1:47– 1:51	108–111	Electric bass
1:51–1:55	112–116	Theme in organ, with cymbal accents
<b>(bars 117–119, 123–125 omitted)</b>		
1:55–2:08	120–122, 126–130, 200–207	Theme in organ (percussive attack), with temple blocks
<b>(bars 131–199 omitted to allow sequencing at T<sub>6</sub>)</b>		
2:08–2:16	208–217	Theme in synthesiser; rhythmic orchestral cadence in organ
2:16–2:30	218–233	Freely sequenced development of this material (not exact)
2:30–2:39	235–249 <b>(bar 244 omitted)</b>	Theme in synthesiser; oscillator 'split glissando' to M7 (resultant boundary tones are 3-5 [0, 1, 6] set class, same as mm. 1–2 motive)
2:39–3:53	NEW	Synthesiser 'cadenza' made up of glissandi, etc., followed by timpani/tamtam solo
3:53–4:25	NEW	Oscillating m3 theme (see bars 126–150, for example) developed in chimes; piano chords derived from 3-5 [0, 1, 6] motive of bars 1–2
4:25–5:05	NEW	Guitar/bass solo, derived initially from bar 1 motive (see Figure 18.5)
5:05–6:18	NEW	Percussion synthesiser cadenza, accompanied by 15-note electronic sequence (Figure 18.6)
6:18–7:07	REPRISE of bars 208–217	Theme in synthesiser; rhythmic orchestral cadence in organ
	REPRISE of bars 218–233	Freely sequenced development of this material (not exact)
	REPRISE of bars 238–249	Theme in synthesiser; climactic 'split glissandos'
<b>(bar 244 omitted)</b>		
7:07–7:24	NEW, plus bars 332–334	Free development of earlier rhythmic motives, concluding with last three bars



Among the ‘new’ interpolations ELP added to Ginastera’s composition, two extended passages warrant close study. First is the solo, played on guitar, bass, and synthesiser, that occurs toward the end of Palmer’s timpani solo, starting at [4:24]. Figure 18.5 provides an annotated transcription of this passage. This melodic line was played identically in concert, revealing its ‘composed’ rather than improvised nature. The solo begins with the ordered <t, 4, 3, 9> motive that begins the piece. The next line develops the 3-5 [0, 1, 6] trichord in a chain of chromatically descending sequences. By the end of the solo, the 3-5 [0, 1, 6] trichord has been supplanted by a general quartal-quintal harmonic language that, although largely foreign to Ginastera’s piece, has been identified by Edward Macan as a distinctive feature of Emerson’s compositional style.<sup>16</sup> One might say that in this passage Emerson finally asserts his own compositional identity.

The second notable interpolation is Carl Palmer’s electronic-percussion solo (5:05–6:09), in which acoustic drums were used to trigger various electronic sounds, using circuitry devised by ELP’s percussion technician Nick Rose. Although the result has not aged well for anyone who grew up in the sound world of early-1980s video games, this is in fact one of the first examples of percussion synthesisers in rock. Accompanying these electronic sounds is a sequenced passage transcribed in Figure 18.6. Although this passage would appear to have only tangential relation to the Ginastera piece, closer study shows that it is not only saturated with various forms of the 3-5 [0, 1, 6] trichord, but that it is a relational network of considerable elegance, the details of which are shown in Figure 18.7.

Figure 18.5 ‘Toccatà,’ guitar/bass development of the 3-5 [0, 1, 6] motive, interpolated at [4:24–5:05]



Figure 18.6 'Toccata,' synthesiser sequence accompanying Palmer's percussion-synthesiser cadenza at [5:05–6:09]

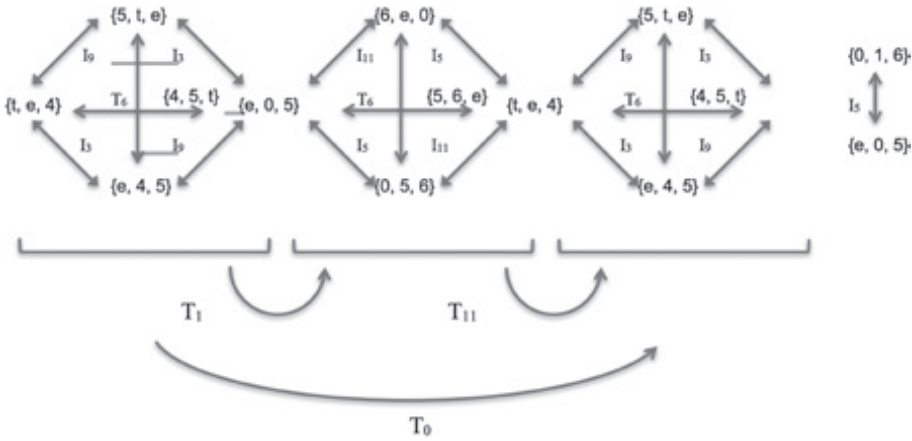


Figure 18.7 Relational network for Palmer's percussion-synthesiser sequence

Does all of this indicate that ELP were intentional in their adherence to Ginastera's motivic language? Gregory Karl has examined this issue in the compositional practices of ELP's contemporaries King Crimson, using the biological concept of convergent evolution to account for parallel but apparently non-causal developments in the language of 'art music' and art rock.<sup>17</sup> The evidence from Emerson's musical training—he received classical music training as a youngster but unlike some of his contemporaries, such as Rick Wakeman, he did not pursue a university degree—would seem to indicate that a similar parallel development is at work here. That is, the added passages and the condensations of material, made with the aim of 'improving upon' the original, were made with an intuitive sense of certain motives (such as the use of set class 3-5 [0, 1, 6]) sounding 'right' while other materials (such as 3-3 [0, 1, 4], functional tertian harmony, whole-tone scales, or pentatonically derived blues scales) falling outside the boundaries of acceptable consistency. It is Emerson's faithful adherence to the motivic procedures of Ginastera's music—its use of set class 3-5 [0, 1, 6] and its propensity to sequence material at  $T_3$  and  $T_6$ —that likely prompted Ginastera to enthusiastically endorse ELP's arrangement as capturing the 'essence' of his music. Emerson's naïve yet intuitively accurate treatment of classical masterworks is summarized in his disarming response when asked why he arranged such pieces for a rock ensemble and a rock audience: 'Simple reason—I like the tunes.'<sup>18</sup>

## Notes

- 1 In fact, 'Jerusalem' is so closely tied to British nationalist identity and tradition that the BBC banned ELP's version of the song from airplay on the grounds that it was irreverent.

- 2 Paul Stump, *The Music's All That Matters: A History of Progressive Rock* (London: Quartet Books, 1997), 169.
- 3 Kate Maltby, 'There's nothing patriotic about William Blake's Jerusalem.' <http://blogs.spectator.co.uk/2016/01/theres-nothing-patriotic-about-william-blakes-jerusalem/>, accessed 11 November 2016.
- 4 Marshall McLuhan and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects* (New York: Bantam Books, 1967), 30–40.
- 5 Joe Bosso, 'Keith Emerson talks ELP Brain Salad Surgery track-by-track.' [www.musicradar.com/news/guitars/keith-emerson-talks-elps-brain-salad-surgery-track-by-track-594681](http://www.musicradar.com/news/guitars/keith-emerson-talks-elps-brain-salad-surgery-track-by-track-594681), accessed 9 November 2016.
- 6 Such criticisms missed the point that the use of fragmentary quotations in solos is a longstanding fixture of jazz improvisation, and that Emerson's use of quotes in this manner reify his abiding interest in jazz as an influence contributing to his musical style.
- 7 'Toccata.' [www.brain-salad-surgery.de/toccata.html](http://www.brain-salad-surgery.de/toccata.html), accessed 9 November 2016.
- 8 'The Real Story Behind "Toccata."' [www.emersonlakepalmer.com/scenes.html](http://www.emersonlakepalmer.com/scenes.html), accessed 11 November 2016.
- 9 Keith Emerson, *Pictures of an Exhibitionist* (London: John Blake Publishing, 2004): 260–61.
- 10 David Lewin, 'Transformational Techniques in Atonal and other Music Theories.' *Perspectives of New Music* 21 (1982–83): 312–71.
- 11 For more on boundary tones, see David Lewin, *Generalized Musical Intervals and Transformations* (New Haven, CT: Yale University Press, 1987), 94; see also David Lewin, 'Inversional Balance as an Organizing Force in Schoenberg's Music and Thought.' *Perspectives of New Music* 6/2 (1968): 1–21.
- 12 Coincidentally it should be recalled that ELP 'covered' Bartók's 'Allegro Barbaro' on their debut album.
- 13 Dominic Milano, 'Keith Emerson' (interview). *Contemporary Keyboard* 3/10 (October 1977): 25.
- 14 Milano, 'Keith Emerson,' 25.
- 15 Milano, 'Keith Emerson,' 25.
- 16 Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997), 54–55.
- 17 Gregory Karl, 'King Crimson's *Larks' Tongues in Aspice*: A Case of Convergent Evolution,' in Kevin Holm-Hudson, ed., *Progressive Rock Reconsidered* (New York: Routledge, 2002), 121–142.
- 18 Milano, 'Keith Emerson,' 25.