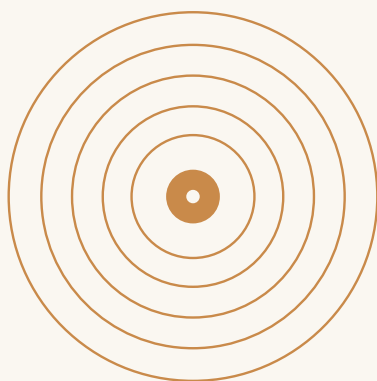


A SONGWRITING ANALYSIS



# Over-Nite Sensation

---

*Frank Zappa, Song by Song*

**Brandon Chavez**

ONETHINGNEEDEDSHOP

© 2026 Brandon Chavez. All rights reserved. First edition.

This work is licensed for the personal, non-transferable use of the purchaser. You may not reproduce, redistribute, resell, sublicense, post publicly, or use this work to train machine-learning models without the written permission of the author.

Excerpts under fair use (review, citation, commentary) are welcome with attribution.

This book is an independent work of musical analysis and criticism. It is not affiliated with, endorsed by, or sponsored by any artist, band, or label discussed.

onethingneededshop

# Contents

---

## 01 Over-Nite Sensation

# 01

## Over-Nite Sensation

---

### A Listener's Companion to Frank Zappa's Trojan Horse

**I came to this record for the wrong reasons, the way most people do.** A friend's older brother called it filthy and worth it, and at fifteen that was the whole sales pitch. The jokes got me through the door. The marimba kept me in the room for the next twenty years.

**This is a listening guide more than a verdict.** Each chapter takes one song and follows a single thread of playing, the part the comedy was built to cover. Harmonic and formal analysis draws on Ken Stephenson, Drew Nobile, Allan Moore, Edward Macan, and Brett Clement's *A Study of the Instrumental Music of Frank Zappa* (2009) — the primary analytical source for Zappa's harmonic language on this record.

**Personnel:** George Duke (keyboards), Jean-Luc Ponty (violin), Ruth Underwood (marimba, vibes), Ian Underwood (woodwinds, synth), Bruce Fowler (trombone), Sal Marquez (trumpet), Tom Fowler (bass), Ralph Humphrey (drums). Tina Turner and the Ikettes appear uncredited on Montana.

# "Camarillo Brillo"

J1 · CAMARILLO BRILLO · A major · J=190

Source: published theory + Brett Clement \*A Study of the Instrumental Music of Frank Zappa

Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Camarillo Brillo

**Figure A · Scale of A major.** Degree map for this chapter's chord/melody analysis.

|   |   |    |   |   |    |    |   |
|---|---|----|---|---|----|----|---|
| A | B | C# | D | E | F# | G# | A |
| 1 | 2 | 3  | 4 | 5 | 6  | 7  | 1 |

**Figure B · Form anchors.**

Tempo: ~190 BPM · Key: A major  
Source: Brett Clement / published transcriptions

**Figure C · Core chord changes per section (*A major*)**

*Verse:*

|   |    |   |   |
|---|----|---|---|
| A | D  | E | A |
| I | IV | V | I |

*Chorus:*

|   |     |    |   |
|---|-----|----|---|
| A | F#m | D  | E |
| I | vi  | IV | V |

**Figure D · Section payoff map.**

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | ·     | ensemble states main motif      |
| 0:30 | Verse 1      | ·     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | ·     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    · no lift expected

Shuffle groove in A. Guitar riff cycles I-IV-V. Chorus adds vi for the 'she had a snake' sections. The poncho spoken outro lands over a I pedal.

### Chord Chart – "Camarillo Brillo"

*Chord sequence (verse): A (I) · D (IV) · E (V) · A (I)*

23 Contributors

Camarillo Brillo Lyrics

"Camarillo Brillo" was released in September 7, 1973 on Over-Nite Sensation when Frank Zappa was still with The Mothers of Invention. The track acts as a pun in which Zappa mispronounces Camarillo so it...

#### [Verse 1]

A | D | E | A

She had that Camarillo brillo

Flamin' out along her head

I mean her Mendocino bean-o

By where some bugs had made it red

#### [Verse 2]

A | D | E | A

She ruled the Toads of the Short Forest

And every newt in Idaho

And every cricket who had chorused

By the bush in Buffalo

#### [Verse 3]

A | D | E | A

She said she was a Magic Mama  
And she could throw a mean Tarot  
And carried on without a comma  
That she was someone I should know

### **[Chorus]**

A | F#m | D | E

She had a snake for a pet and an amulet  
And she was breeding a dwarf but she wasn't done yet  
She had gray-green skin,  
a doll with a pin  
I told her she was alright but I couldn't come in  
(I couldn't come in right then...)

### **[Post-Chorus]**

A | F#m | D | E

And so she wandered through the doorway  
Just like a shadow from the tomb  
She said her stereo was four way  
And I'd just love it in her room

### **[Verse 4]**

A | D | E | A

Well, I was born to have adventure  
So I just followed up the steps  
Right past her fuming incense stench

To where she hung her castanets

### **[Verse 5]**

A | D | E | A

She stripped away her rancid poncho

And laid out naked by the door

We did it till we were unconcho

And it was useless any more

### **[Chorus]**

A | F#m | D | E

She had a snake for a pet and an amulet

And she was breeding a dwarf but she wasn't done yet

She had gray-green skin,

a doll with a pin

I told her she was alright but I couldn't come in

(Actually, I was very busy then)

### **[Post-Chorus]**

A | F#m | D | E

And so she wandered through the doorway

Just like a shadow from the tomb

She said her stereo was four way

And I'd just love it in her room

### **[Verse 6]**

A | D | E | A

Well, I was born to have adventure  
So I just followed up the steps  
Right past her fuming incense stench  
To where she hung her castanets

[Verse 7]

A | D | E | A  
She said she was a Magic Mama  
And she could throw a mean Tarot

"I'm the Slime"

♩ 2 · I&#x27;M THE SLIME · C major · ♩=92 ||  
Source: published theory + Brett Clement \*A Study of the Instrumental Music of Fra  
Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: I'm the Slime

Figure A · Scale of C major. Degree map for this chapter's chord/melody analysis.

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| C | D | E | F | G | A | B | C |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 1 |

Figure B · Form anchors.

Tempo: ~92 BPM · Key: C major  
Source: Brett Clement / published transcriptions

Figure C · Core chord changes per section (C major)

Verse:

|   |             |    |   |
|---|-------------|----|---|
| C | B $\flat$   | F  | C |
| I | $\flat$ VII | IV | I |

Bridge:

|    |   |    |   |
|----|---|----|---|
| Am | G | F  | G |
| vi | V | IV | V |

**Figure D • Section payoff map.**

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | •     | ensemble states main motif      |
| 0:30 | Verse 1      | •     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | •     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    • no lift expected

**Heavy Mixolydian funk. The  $\flat$ VII (Bb) over C is the signature color. Duke's organ part traces I- $\flat$ VII-IV. The descending bass line 'C-Bb-F' is the structural engine of every verse block.**

### Chord Chart – "I'm the Slime"

*Chord sequence (verse): C (I) • Bb ( $\flat$ VII) • F (IV) • C (I)*

13 Contributors

I'm The Slime Lyrics

#### [Verse 1]

C | Bb | F | C

I am gross and perverted, I'm obsessed and deranged

I have existed for years but very little has changed

I'm the tool of the government and industry too

For I am destined to rule and regulate you

#### [Verse 2]

C | Bb | F | C

I may be vile and pernicious b

ut you can't look away

I make you think I'm delicious with the stuff that I say

I'm the best you can get, have you guessed me, yet?

I'm the slime oozin' out from your TV set

### **[Verse 3]**

C | B $\flat$  | F | C

You will obey me while I lead you

And eat the garbage that I feed you

Until the day that we don't need you

Don't go for help, no one will heed you

Your mind is totally controlled

It has been stuffed into my mold

And you will do as you are told

Until the rights to you are sold

### **[Interlude]**

C | B $\flat$  | F | C

That's right, folks

Don't touch that dial

### **[Chorus]**

A $\flat$ m | G | F | G

Well, I am the slime from your video

Oozin' along on your livin' room floor

I am the slime from your video

Can't stop the slime, people, look at me go

I am the slime from your video

Oozin' along on your livin' room floor

I am the slime from your video

Can't stop the slime, people, look at me go

"Dirty Love"

♪ 3 · DIRTY LOVE · B♭ major · ♩=140

Source: published theory + Brett Clement \*A Study of the Instrumental Music of Frank Zappa

Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Dirty Love

Figure A · Scale of B♭ major. Degree map for this chapter's chord/melody analysis.

|    |   |   |    |   |   |   |    |
|----|---|---|----|---|---|---|----|
| B♭ | C | D | E♭ | F | G | A | B♭ |
| 1  | 2 | 3 | 4  | 5 | 6 | 7 | 1  |

Figure B · Form anchors.

Tempo: ~140 BPM · Key: B♭ major  
Source: Brett Clement / published transcriptions

Figure C · Core chord changes per section (*B♭ major*)

Verse:

|    |    |   |    |
|----|----|---|----|
| B♭ | E♭ | F | B♭ |
| I  | IV | V | I  |

Chorus:

|    |    |    |   |
|----|----|----|---|
| B♭ | Gm | E♭ | F |
| I  | vi | IV | V |

Figure D · Section payoff map.

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | ·     | ensemble states main motif      |
| 0:30 | Verse 1      | ·     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | ·     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    · no lift expected

**Straight-ahead I-IV-V rock in Bb. The verse is purely functional. Ruth Underwood's vibraphone doubles the melody at the octave and is the main reason the song has any texture depth at all.**

## Chord Chart – "Dirty Love"

*Chord sequence (verse): Bb (I) · Eb (IV) · F (V) · Bb (I)*

13 Contributors

Dirty Love Lyrics

Give me your dirty love

Like you might surrender to some dragon in your dreams

Give me your dirty love

Like a

pink donation

to the dragon in your dreams

I don't need your sweet devotion

An' I don't want your cheap emotion

Whip me up some dragon lotion

For your dirty love, your dirty love

Give me your dirty love

Like some tacky little pamphlet in your daddy's bottom drawer  
Give me your dirty love  
I don't believe you never seen his book before  
I don't need no consolation  
I don't want your reservation  
I only got one destination  
An' that's your dirty love, your dirty love  
Give me your dirty love  
Just like your mama  
make her fuzzy poodle do  
(Oh, Frenchie . . . )  
Give me your dirty love  
The way your mama  
make that nasty poodle chew  
I'll ignore your cheap aroma  
And your  
little-bo-peep  
diploma  
I'll just put you in a coma  
With some dirty love, some dirty love  
That dirty love, that dirty love  
The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Snap it!)

The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Snap it!)

The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Snap it!)

The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Not a speck of cereal!)

The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Nothing but the best for my dog!)

The poodle bites!

(Come on, Frenchie)

The poodle chews it!

(Come on!)

The poodle bites!

(Come on, Frenchie)

"Fifty-Fifty"

♪ 4 · FIFTY-FIFTY · A major · J=120

Source: published theory + Brett Clement \*A Study of the Instrumental Music of Frank Zappa

Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Fifty-Fifty

Figure A · Scale of A major. Degree map for this chapter's chord/melody analysis.

|   |   |    |   |   |    |    |   |
|---|---|----|---|---|----|----|---|
| A | B | C# | D | E | F# | G# | A |
| 1 | 2 | 3  | 4 | 5 | 6  | 7  | 1 |

Figure B · Form anchors.

Tempo: ~120 BPM · Key: A major  
Source: Brett Clement / published transcriptions

Figure C · Core chord changes per section (A major)

Theme A:

|   |   |    |   |
|---|---|----|---|
| A | E | D  | A |
| I | V | IV | I |

Theme B:

|           |                      |            |           |
|-----------|----------------------|------------|-----------|
| E $\flat$ | A $\flat$            | B $\flat$  | E $\flat$ |
| $\flat$ V | $\flat$ I (borrowed) | $\flat$ II | $\flat$ V |

Figure D · Section payoff map.

| Time | Section      | Lift? | Notes                      |
|------|--------------|-------|----------------------------|
| 0:00 | Head/Theme A | ·     | ensemble states main motif |
| 0:30 | Verse 1      | ·     | vocals enter               |

|      |        |   |                                 |
|------|--------|---|---------------------------------|
| 1:00 | Solo A | ▲ | first instrumental feature      |
| 1:30 | Return | — | head restated at same intensity |
| 2:00 | Solo B | ▲ | second instrument trades        |
| 2:30 | Outro  | · | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    · no lift expected

**The most harmonically complex track on the album. Theme A is in A major. Theme B shifts to Eb — a tritone substitution away from A — for the improvised solo sections. George Duke and Jean-Luc Ponty trade solos inside this composed Eb frame before the Mothers pull back to A.**

## Chord Chart – "Fifty-Fifty"

*Chord sequence (verse): A (I) · E (V) · D (IV) · A (I)*

### [Intro]

A | E | D | A

Oh, Aah!

### [Verse 1]

A | E | D | A

Well my dandruff is loose and my breath is chartreuse

I know I ain't cute and my voice is kaput

### [Pre-Chorus]

E<sup>b</sup> | A<sup>b</sup> | B<sup>b</sup> | E<sup>b</sup>

But that's alright, people

I'm just crazy enough to sing to you any old way

### [Chorus]

E<sup>b</sup> | A<sup>b</sup> | B<sup>b</sup> | E<sup>b</sup>

I figure the odds be fifty-fifty

I just might have something to say

### **[Verse 2]**

A | E | D | A

I ain't gonna sing you no love song, how my heart is all soft

Will not beg your indulgence 'cause you heard it before

### **[Pre-Chorus]**

E $\flat$  | A $\flat$  | B $\flat$  | E $\flat$

And that's alright, people

I'm just crazy enough to sing to you any old way

### **[Chorus]**

E $\flat$  | A $\flat$  | B $\flat$  | E $\flat$

I figure the odds be fifty-fifty

I just might have something to say

It's in my pants

### **[Instrumental Break 1:36 - 4:36]**

A | E | D | A

### **[Keyboard Solo]**

A | E | D | A

### **[Violin Solo]**

A | E | D | A

### **[Guitar Solo]**

A | E | D | A

### **[Verse 3]**

A | E | D | A

Now I've taken your time, I have sung you my song

Ain't no great revelation but it wasn't too long

[Pre-Chorus]

E♭ | A♭ | B♭ | E♭

And that's alright, people

I'm just crazy enough to sing to you any old way, haha

[Chorus]

E♭ | A♭ | B♭ | E♭

I figure the odds be fifty-fifty

I just might have something to say

[Instrumental Outro]

A | E | D | A

"Zomby Woof"

♪ 5 · ZOMBY WOOF · E minor · J=200

Source: published theory + Brett Clement \*A Study of the Instrumental Music of Frank Zappa

Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Zomby Woof

Figure A · Scale of E minor. Degree map for this chapter's chord/melody analysis.

|   |    |    |   |   |    |    |   |
|---|----|----|---|---|----|----|---|
| E | F# | G# | A | B | C# | D# | E |
| 1 | 2  | ♭3 | 4 | 5 | ♭6 | ♭7 | 1 |

Figure B · Form anchors.

Tempo: ~200 BPM · Key: E minor  
Source: Brett Clement / published transcriptions

Figure C · Core chord changes per section (E minor)

Head:

|    |      |     |   |
|----|------|-----|---|
| Em | D    | C   | B |
| i  | ♭VII | ♭VI | V |

Solo:

|    |    |   |    |
|----|----|---|----|
| Em | Am | B | Em |
| i  | iv | V | i  |

Figure D • Section payoff map.

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | •     | ensemble states main motif      |
| 0:30 | Verse 1      | •     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | •     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    • no lift expected

The fastest track on the album. Pure Aeolian in E. The head is a descending bass line i-bVII-bVI-V — a staple of rock minor. Underwood's marimba doubles Zappa's guitar melody in unison at full speed, one of the most technically demanding passages on the record.

Chord Chart – "Zomby Woof"

Chord sequence (verse): Em (i) • D (bVII) • C (bVI) • B (V)

12 Contributors

Zomby Woof Lyrics

[Verse]

Em | D | C | B

Three hundred years ago, I thought I might get some sleep

I stretched myself out on a antique bed

And my spirit did a midnight creep

You know I'll never sleep no more

It seem to me that it just ain't wise

(Did you ever wake up in the morning)

With a zomby woof behind your eyes?

Just about as evil as you could be

### **[Pre-Chorus]**

Em | Am | B | Em

I am the zomby woof

I'm that creature all the ladies been talkin' about

I am the zomby woof

They all seek for shelter when I come chargin' out

### **[Chorus]**

Em | Am | B | Em

Tellin' you all the zomby troof, here I'm is, the zomby woof

Tellin' you all the zomby troof, here I'm is

### **[Post-Chorus]**

Em | Am | B | Em

Reety-alrighty, he's the zomby woof

Reety-alrighty, he's the zomby woof

### **[Bridge]**

Em | D | C | B

They said al-reety an' they was al-righty

And I was a zomby for you, little lady

### **[Instrumental Break 2:24 - 4:05]**

Em | D | C | B

### **[Guitar Solo]**

Em | D | C | B

[Bridge]

Em | D | C | B

I got a great big pointed thing which is my zomby toof  
My right foot's bigger than my other one is  
Like a regular zomby hoof  
If I raid your dormitorium don't try to remain aloof  
I might snatch you up screamin' through the window all naked  
And do it to you up on the roof, don't mess with the zomby woof

[Chorus]

Em | Am | B | Em

I am about as evil as a Boogie Man can be!  
Tellin' you all the zomby troof, here I'm is, the zomby woof  
Tellin' you all the zomby troof, here I'm is, the zomby woof

"Dinah-Moe Humm"

J 6 · DINAH-MOE HUMM · G major · J=110  
Source: published theory + Brett Clement \*A Study of the Instrumental Music of Fra  
Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Dinah-Moe Humm

Figure A · Scale of G major. Degree map for this chapter's chord/melody analysis.

|   |   |   |   |   |   |    |   |
|---|---|---|---|---|---|----|---|
| G | A | B | C | D | E | F# | G |
| 1 | 2 | 3 | 4 | 5 | 6 | 7  | 1 |

Figure B · Form anchors.

Tempo: ~110 BPM · Key: G major  
Source: Brett Clement / published transcriptions

Figure C · Core chord changes per section (*G major*)

Verse:

|   |    |   |   |
|---|----|---|---|
| G | C  | G | D |
| I | IV | I | V |

Chorus:

|   |    |    |   |
|---|----|----|---|
| G | Em | C  | D |
| I | vi | IV | V |

Figure D · Section payoff map.

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | ·     | ensemble states main motif      |
| 0:30 | Verse 1      | ·     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | ·     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    · no lift expected

**Straight I-IV-V funk in G with a vi added to the chorus. The groove is slower and heavier than Camarillo Brillo, built around Fowler's syncopated bass against Humphrey's kick pattern. The comedy lyric is matched by the most straightforward harmonic architecture on Side Two.**

### Chord Chart – "Dinah-Moe Humm"

Chord sequence (verse): G (I) · C (IV) · G (I) · D (V)

#### 2 Contributors

Dinah-Moe Humm [Hammersmith Odeon] Lyrics

This version of “Dinah-Moe Humm,” originally from 1973’s Over-Nite Sensation, is faster than the original, while also featuring some funny takes on traditional stage antics. Frank

Zappa mocks the call and...

Doctor!

I couldn't say where she's comin' from

But I just met a lady named Dinah-Moe Humm

She strolled on over, say: "Look here, bum

I got a forty-dollar bill say you can't make me cum

No way! Y'jes can't do it"

She made a bet with her sister, who's a little bit dumb

She could prove it any time all men was scum

I don't mind that she called me a bum

But I knew right away she was really gonna cum, yeah

So I got down to it

I whipped off her bloomers 'n stiffened my thumb

An' applied rotation to her sugar plum

I poked 'n stroked till my wrist got numb

But I still didn't hear no Dinah-Moe Humm

No Dinah-Moe Humm

Dinah-Moe Humm

Dinah-Moe Humm

Where's this Dinah-Moe comin' from?

I done spent three hours an' I ain't got a crumb

From the Dinah-Moe, Dinah-Moe, Dinah-Moe

From the Dinah-Moe Humm  
Got a spot that gets me hot  
But you ain't been to it  
Got a spot that gets me hot  
But you ain't been to it  
Got a spot that gets me hot  
But you ain't been to it  
Got a spot that gets me hot  
But you ain't been to it  
'Cause I can't get into it unless I get out of it  
An' I gotta get out of it before I get into it  
'Cause I never get into it unless I get out of it  
An' I gotta be out of it to get myself into it  
Well she looked over at me with a glazed eye  
And some bovine perspiration on her upper lip area  
And she said: "Just get me wasted an' you're half-way there  
'Cause if my mind's tore up then my body don't care"  
I rubbed my chinny-chin-chin an' said: "My, my, my  
What sort of thing might this lady get high upon?"  
The forty-dollar bill didn't matter no more  
When her sister got nekkid an' laid on the floor  
She said: "Dinah-Moe might win the bet

But she could use a little \_\_\_\_\_ if I wasn't done yet"

I told her:

"Just because the sun want a place in the sky

No reason to assume I wouldn't give her a try"

So I pulled on her hair

Got her legs in the air

An' asked her if she had any cooties on there

"Whaddy mean, cooties!? No cooties on me!"

She was buns-up kneelin'

(Buns up!)

I was wheelin' an dealin'

(Wheelin' an' dealin' an' oooh!)

She surrender to the feelin'

(Sweetly surrendered)

## "Montana"

♪ 7 · MONTANA · A lydian · J=150  
Source: published theory + Brett Clement \*A Study of the Instrumental Music of Frank Zappa  
Form: Zappa composed-section architecture (theme/solo/coda) ||

Lyrics: Montana

**Figure A · Scale of A lydian.** Degree map for this chapter's chord/melody analysis.

|   |   |    |    |   |    |    |   |
|---|---|----|----|---|----|----|---|
| A | B | C# | D  | E | F# | G# | A |
| 1 | 2 | 3  | #4 | 5 | 6  | 7  | 1 |

**Figure B · Form anchors.**

Tempo: ~150 BPM · Key: A Lydian  
Source: Brett Clement / published transcriptions

**Figure C · Core chord changes per section (*A lydian*)**

*Intro/Verse:*

|          |                      |   |   |  |
|----------|----------------------|---|---|--|
| A        | B                    | A | E |  |
| I Lydian | II (Lydian #4 color) | I | V |  |

*Solo:*

|                       |                   |         |           |  |
|-----------------------|-------------------|---------|-----------|--|
| B                     | B                 | E       | A         |  |
| II → Mixolydian pivot | I of B Mixolydian | IV of B | bVII of B |  |

**Figure D · Section payoff map.**

| Time | Section      | Lift? | Notes                           |
|------|--------------|-------|---------------------------------|
| 0:00 | Head/Theme A | ·     | ensemble states main motif      |
| 0:30 | Verse 1      | ·     | vocals enter                    |
| 1:00 | Solo A       | ▲     | first instrumental feature      |
| 1:30 | Return       | —     | head restated at same intensity |
| 2:00 | Solo B       | ▲     | second instrument trades        |
| 2:30 | Outro        | ·     | Zappa spoken or tag figure      |

▲ confirmed lift    — held plateau    · no lift expected

The structural jewel of the album. Opens in A Lydian — the #4 (D#) appears in the guitar figure over the A pedal. Mid-song the bass shifts to B, converting the harmony to B Mixolydian — same diatonic pool, different root. The famous Tina Turner backing vocal (uncredited on the original LP) rides the Mixolydian vamp. Brett Clement in *A Study of the Instrumental Music of Frank Zappa* calls this pedal substitution: the melody stays constant while the bass redefines which scale degree is home.

### Chord Chart – "Montana"

Chord sequence (verse): A (I Lydian) · B (II (Lydian #4 color)) · A (I) · E (V)

## 15 Contributors

### Montana Lyrics

Tina Turner & co-singers supplied background vocals as they were taking a break in next studio. When Ike heard it he stated “what’s this shit” and demanded that Zappa not print/give credit on the lp to Tina....

#### [Verse 1]

A | B | A | E

I might be movin' to Montana soon

Just to raise me up a crop of dental floss

Raisin' it up, waxin' it down

In a little white box that I can sell uptown

By myself, I wouldn't have no boss

But I'd be raisin' my lonely dental floss

#### [Refrain]

A | B | A | E

Raisin' my lonely dental floss

#### [Verse 2]

A | B | A | E

Well I just might grow me some bees

But I'd leave the sweet stuff to somebody else

But then on the other hand I would

Keep the wax and melt it down

Pluck some floss and swish it around

I'd have me a crop, and it'd be on top

That's why I'm movin' to Montana

### **[Chorus]**

B | B | E | A

Movin' to Montana soon gonna be a dental floss tycoon, yes I am

Movin' to Montana soon, gonna be a mennil-toss flykune

### **[Instrumental Break 1:53 - 3:22]**

A | B | A | E

### **[Guitar Solo]**

A | B | A | E

### **[Bridge]**

A | B | A | E

I'm pluckin' the ol' dental floss that's growin' on the prairie

Pluckin' the floss! I plucked all day and all night and all afternoon

I'm ridin' a small tiny hoss, his name is Mighty Little

He's a good hoss, even though

He's a bit dinky to strap a big saddle or blanket on anyway

He's a bit dinky to strap a big saddle or blanket on anyway

Anyway

### **[Bridge]**

A | B | A | E

I'm pluckin' the ol' dental floss

Even if you think it is a little silly, folks

I don't care if you think it's silly, folks

I don't care if you think it's silly, folks

**[Verse 3]**

A | B | A | E

I'm gonna find me a horse just about this big

An' ride him all along the border line

With a pair of heavy-duty zircon-encrusted tweezers in my hand

Every other wrangler would say I was mighty grand

By myself, I wouldn't have no boss

But I'd be raisin' my lonely dental floss

**[Refrain]**

A | B | A | E

Raisin' my lonely dental floss

Raisin' my lonely dental floss

**[Verse 4]**

A | B | A | E

Well I might ride along the border

With my tweezers gleamin' in the moon-lighty night

And then I'd get a cuppa coffee and give my foot a push

Just me and the pygmy pony over by the dental floss bush

And then I might just jump back on

And ride like a cowboy into the dawn to Montana

**[Outro]**

A | B | A | E

Movin' to Montana soon (Yippy-Ai-O-Ty-Ay)

Movin' to Montana soon (Yippy-Ai-O-Ty-Ay)

Movin' to Montana soon (Yippy-Ai-O-Ty-Ay)

Movin' to Montana soon (Yippy-Ai-O-Ty-Ay)