MTO 6.3 Examples: Kaminsky, Revenge of the Boomers

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.00.6.3/mto.00.6.3.kaminsky.php

Table 1. Selected Bibliography of Ongoing Projects in Rock/Pop Analysis


Buchler, Michael. “‘Laura’ and the essential ninth: were they only a dream?”


Coulombe, Renee T. “Postmodern Polyamory or Postcolonial Challenge: ‘Cornershop’ in Dialogue from East, to West, to East...”


Derfler, Brandon. “U Totem’s ‘One Nail Draws Another’ as Art Music.”


Fledderus, France. “Art rock and the Songs of Jane Siberry.”


Karl, Gregory. “King Crimson’s ‘Larks’ Tongues in Aspic’: A Case of Convergent Evolution.”

Krims, Adam. a) “Disco Seen From the Changing City.” b) “Rap Music and the Poetics of Identity.” c) “Rap, Race, Geography, and Identity in Amsterdam.”


Robison, Brian. a) “Somebody is digging my bones: King Crimson’s ‘Dinosaur’ as (post)progressive historiography.” b) “Classical music and rock in the 1970s: Synthetic and syncretic combinations.” c) “Jazz samba, or samba jazz?: Bossa nova, American style.” d) “Blame it on the bossa nova’ and ‘Influencia do jazz’: A comparative analysis.”


Scotto, Ciro. “Conflict Between Pitch Class and Timbre Functions in Metallica’s Enter Sandman.”


Todd, Philip A. “Commercializing Canon Creation: The Reception History of Pink Floyd in Rolling Stone Magazine.”

Vancil, Chris. “Shushu, Zumzum, and Sumsum: Dana International and the Politics of the Other.”

Figure 1. Poles of orientation

Composer / Performer

Listener  "The Music Itself"

Cultural / Commercial Background
Example 1. Harmony and form chart

"Lithium sunset"

Introduction
1 2 3 4 5 6 7 8
F-------------------------7-->
///  ///  ///  ///  ///  ///  ///  ///  ///
V1: Fill my

Acoustic steel-string guitar
Bass
Drums
Harmonica added

A1
9 10 11 12 13 14 15 16
A D A D F#m bm Esus4-------3
///  ///  ///  ///  ///  ///  ///  ///
eyes O lithium And take burden Of worry mind V2: Take this
sunset this lonesome from my

Pedal-steel guitar replaces harmonica

A2
17 18 19 20 21 22 23 24
A7 D A7 D F#m G (Esus) E7
///  ///  ///  ///  ///  ///
headache of obsidian darkness And fold my darkness Inside your light V3: I've been
yellow

Add nylon-string guitar in cross-rhythm triplets

Intro ⇒ A1

(timing 0:14)

Intro ⇒ A1

Intro ⇒ A1

Intro ⇒ A1

Intro ⇒ A1

Intro ⇒ A1

Fill my eyes

Bass solo Enter pedal-steel guitar
B (bridge)

25 26 27 28 29 30 31 32
f#m7  bm  D  C#4-3  F#m  bm  D  C#4  F
///  ///  ///  ///  ///  ///  ///  ///
scattered  scattered  knocked  race but  better  I feel your light  face V4:
I've been  I've been  out of the  I'll get  upon my  Heal my

Add multi-track vocal harmony

A3

33 34 35 36 37
A  D  A  D  A
///  ///  ///  ///  ///
soul  o lithium  sunset  And I'll ride world  the turning

A3 phrase extension = Introduction

38 39 40 41 42 43 44 45
(In)to  night  (In)to  night  (In)to  night  See mercury
another  another  another  another  (falling)

Add reverb to voice

B

 bm  D  C#sus4  F  A
I feel your light  up on my face  Heal my soul

 p-s guitar

"Stylistic" ⇔ Literal
dissonance  dissonance
to another night to another night to another night
See mercury falling

Add reverb

Bass solo (cf. end Intro)
Example 2. Transcription, pedal-steel guitar part, coda

FG = Foreground in mix   BG = Background   MG = Middleground
(of pedal-steel guitar)

S-M-F- = See Mercury Falling