MTO 19.4 Examples: Rusch, Crossing Over with Brad Mehldau’s Cover of Radiohead’s “Paranoid Android”

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


Intro
(0:00)

----- (groove from A section)

A
(0:18)

verse 1 (0:18) <
Please could you stop the noise, I'm trying to get some rest? From all the unborn chicken voices in my head?

chorus (0:47) <
What's that? (I may be paranoid, but not an android)
What's that? (I may be paranoid, but not an android)

verse 2 (1:08) <
When I am king you will be first against the wall
With your opinions which are of no consequence at all

chorus (1:37) <
What's that? (I may be paranoid, but not an android)
What's that? (I may be paranoid, but not an android)

B
(1:58)

Ambition makes you look pretty ugly
Kicking and squealing gucci little piggy
You don't remember, you don't remember
Why don't you remember my name?
Off with his head, man, off with his head, man
Why don't you remember my name?
I guess he does

C
(3:34)

Rain down, rain down
Come on rain down on me
From a great height
From a great height

That's it sir, you're leaving, the crackle of pig skin
The dust and the screaming, the yuppies networking
The panic, the vomit, the panic, the vomit
God loves his children, God loves his children, yeah

Coda
(5:36)

----- (B section material returns)
Example 1b. Radiohead’s “Paranoid Android,” *OK Computer* (1997), typography of lyrics from the CD booklet (A section)

Please could you stop the noise I'm tryin' to get some REST?

From all the unborn chikken voices in my head?

Huh what's that??

When I am king you will be first against the wall

With your opinions which are of no consequence at all

Huh what's that??

Example 2a. Radiohead, “Paranoid Android,” intro and A section (measures 1–46), composite sketch
Example 2b. Harmonic variant, intro and A section

mm. 5-8
- 9-12
- 17-20
- 21-24
- 29-32

Example 3. B section (1:58), transcription of bass and harmonic progression

81

Am

G♯(b5)

Am

G♯(b5)

85

Am

G♯(b5)

Am

G♯(b5)

89

C

Ab

Bb

C

Ab

Bb

91

C

Ab

Bb

C

F
Example 4a. C section (3:34), harmonic progression

![Example 4a](image1)

Example 4b. C section, resolution of A-major triad at boundary point

![Example 4b](image2)


![Example 5a](image3)

Example 5b. Matrix of tonal relationships

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Example 5c. Summary of the tonal pathway in “Paranoid Android”
Example 6a. Mehldau, transcription of “Paranoid Android,” measures 1–24: Motivic repetitions in the intro and A section
Example 6b. Mehldau, transcription of “Paranoid Android,” measures 33–38: Motivic repetitions in the intro and A section

3rd (B₂–D) inverted and embellished via F₃

D–E₅–D enlarged

Example 7a. Mehldau, motivic transformations, B section; motives are varied at overlapping time intervals (2:41)

chorus 1

b (n.b. A–E interval is composed-out)
Example 7b. Mehldau, motivic transformations, B section; fragmentation of A-minor riff (motive c) via register transfer (3:01)
Example 8. Voice-leading sketch of Mehldau's second solo (head + 7 choruses)
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