


MTO 21.2 Examples: Cohen, Expansive Form in “Dogs”

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

<http://www.mtosmt.org/issues/mto.15.21.2/mto.15.21.2.cohen.php>

Figure 1. The difference in the variety of the material and its pacing of change between Pink Floyd’s song “Dogs” and representative tracks of equivalent length by Yes, ELP, and Jethro Tull. “Close to the Edge” and “Tarkus” are multi-movement suites, whereas “Baker Street Muse” and “Dogs” are single-movement pieces



Harmonic Entity	Intro	A	B	C	Ch	D	Ch'	C'	D'	Ch",tr.	E	F	G	F'	G',tr.	B'	Solo,C''	D''	Ch'''	Coda
Time	0:00	0:55	2:59	3:55	4:36	4:54	5:41	6:04	7:10	7:41	8:29	9:49	12:12	12:49	13:05	14:14	15:01	16:35	16:50	17:40
Meter	free	3/4 or 6/8	6/4	6/4	v	3/2	v	3/2	3/2	v, 3/2	free	4/4	4/4	4/4	4/4,free	6/4	3/2 or 6/4	v.	3/4	
Tempo		♩=56-52		♩=80 (same underlying pulse as before)						free	75	110	60	110	♩=52		♩=80		♩=52	
Key	n/a	Dm	DM	Am	(DM)	CM	CM	Am	DM	DM, v	EM	EM				F#M	Am	FM	FM	n/a

Harmonic Entity	Intro	A	B	A',tr.	C	D	Solo (C intro)	C'	E, tr.	F	G	F'	H, tr.	I, tr.	J, tr.	B'	A''	Coda		
Time	0:00	0:33	1:11	1:32	2:50	3:48	4:02	5:39	6:27	7:43	8:46	10:23	10:55	13:10	16:55	19:31	19:51	20:14		
Meter	free	5/8,v	4/4	5/8, v	4/4			5/8, v		4/4			9/16, 4/4		4/4		4/4	4/4	4/4	4/4
Tempo	free	220	100	220,v	70			260, v		♩=80			♩=170, ♩=65		65		106	100	110	106
Key	Cm	CPh	GPh	CPh,v	Cm			Em, v		Am		Am, Bm	CPh, v, Em		Em		FM	GPh	FPh	v,G

Harmonic Entity	Intro	A	B	A'	B'	C	D	E	F	G	H	I	J	K	D'	L	A''	B''	Coda	Outro
Time	0:00	0:31	1:51	2:24	3:03	3:37	4:22	4:36	5:07	6:39	7:45	10:07	10:55	12:40	13:54	14:08	14:40	15:17	15:42	16:12
Meter	free	4/4								3/4		free	4/4		4/4	4/4	4/4		free	
Tempo		90								140		free	100		75	100		90		
Key	F#m	F#m		Dm	Fd	APd	AM	F#M	AM	v	F#m		APd	F#m		F#m				

Harmonic Entity	A	B	C	D (based on A)	A'	B'	Coda	
Time	0:00	3:43	4:46	7:58	11:40	14:10	15:22	
Meter	4/4		4/2		6/4	4/4	4/2	
Tempo	♩=52-62 (gradually accelerates)				♩=35		♩=52-65 (gradually accelerates)	
Key	Dm							

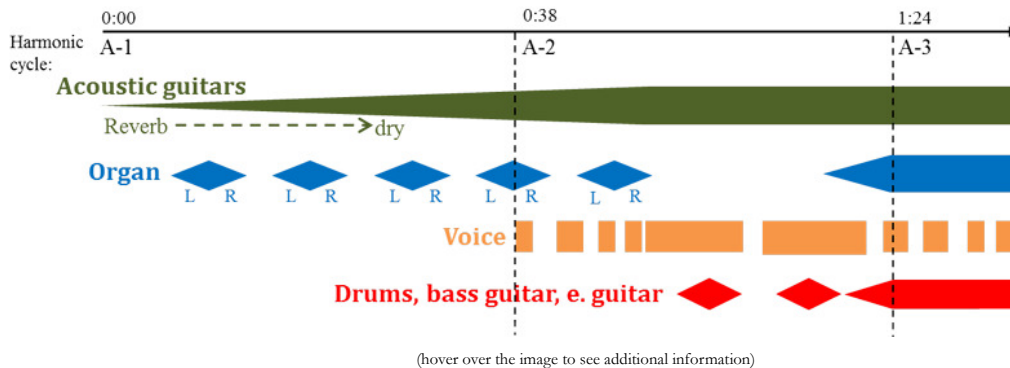
Harmonic Entity = a closed unit of one or more harmonic progressions
Ch. = a repeated section with identical lyrics that functions as a chorus
tr. = a transitional segment that is included as part of the preceding sections
m = minor or Dorian mode (due to the constant alternation between the two in rock music)
Ph = Phrygian scale
Pd = Phrygian Dominant scale (a Phrygian scale with a raised 3rd degree)
v = varied meters or tonal centers
free = unmetred section

Figure 2. Summary of the components of “Dogs” alongside key lyrics

Unit	Exposition											Free interlude	Recapitulation							
Section	A							B	C					A'				B'	Coda	
Harmonic cycle	1	2	3	4	5	6	trans.		1	2	3	4	1-4	1	2	3	4	trans.		
Time+	0:00	0:38	1:15	1:50	2:25	2:59	3:36	3:43	4:46	5:33	6:47	7:31	7:58	11:40	12:17	12:53	13:28	14:04	14:10	15:22
Soloist	Gilmour			Guitar solo 1	Gilmour			Electric guitar duet	Guitar solo 2		Gilmour		(keyboard)	Waters			Guitar solo 3	Elec. guitar duet	Waters	
Key lyrics	The businessman's ruthless way of life		"You get the chance to put the knife in"		Life gets harder and harder		"All alone, dying of cancer"		Getting old and dying			"Dragged down by the stone"	Despair from the businessman's viewpoint		"You believe at heart everyone's a killer"		Life summary, ending: "Dragged down by the stone"			
Meter	4/4						2/2	4/2	4/2				6/4	4/4			2/2	4/2	4/2	
Tempo	♩=52-62											♩=35	♩=52-65							
Chord progression	6 cycles of the "Dogs" progression						Dm	B section prog.	4 cycles of C section prog.				4 cycles of the "Dogs" prog.	4 cycles of The "Dogs" progression			Dm	B section prog.	10 cycles of coda prog.	
Drum & bass pattern	none	two strikes	♩+♩+♩+♩ & fill-ins	♩+♩+♩+♩ & fill-ins	♩+♩+♩+♩ (half-time)	♩+♩+♩+♩	♩+♩+♩+♩	none	♩+♩+♩+♩			♩+♩	four strikes	♩+♩+♩+♩ & fill-ins	♩+♩+♩+♩ & fill-ins	♩+♩+♩+♩	♩+♩+♩+♩	♩+♩+♩+♩		
Instrumentation	2 a. gtr organ	Gilmour 2 a. gtr organ (e. gtr) (D&B)	Gilmour (only in A3 and A5) 1 e. gtr 2 a. gtr kbd D&B				3 e. gtr 1 a. gtr kbd FR D&B	2 a. gtr FR barks bass	Gilmour (doubled) (only on C3, C4) 1 e. gtr 2 a. gtr FR "barks" effect D&B			kbd (solo&pads) barks voice's echo drums	2 a. gtr organ effects	Waters (only on A'2 and A'3) 1 e. gtr (additional 2 e. guitars at the end of the solo) 2 a. gtr organ D&B			3 e. gtr 1 a. gtr kbd FR D&B	Waters doubled and harmonized 1 e. gtr 2 a. gtr kbd D&B		

Harmonic cycle = a single appearance of a harmonic progression that repeats a few times in a row.
 trans. = transition
 a. gtr = acoustic guitar
 e. gtr = electric guitar
 D&B = drums and bass
 Gilmour or Waters = vocals by singer's name
 kbd = keyboard
 FR = Fender Rhodes electric piano
 prog. = chord progression

Example 1. Arrangement and textural crescendo at the beginning of “Dogs”



Example 2. "Dogs" harmonic progression in section A, A', and the free interlude

	1)	2)	3)	4)
Acoustic guitars DGCFAD				
Bass				
	Dm ⁹	B ^b add4	A ^{sus2sus4}	A ^b sus2sus [#] 4
D minor: i ⁹	VI ^{add4}	V ^{sus2sus4}	^b V ^{sus2sus[#]4}	

Example 3. Similarities in the way chords 2, 3, and 4 in the "Dogs" progression are produced on the guitar (Note that the guitars are tuned one step lower than the common tuning)

<p>DGCFAD</p> <p>× ○ ○</p>	→	<p>DGCFAD</p> <p>×× ○</p>	→	<p>DGCFAD</p> <p>×× ○</p>
<p>Chord 2: B^badd4</p>		<p>Chord 3: A^{sus2sus4}</p>		<p>Chord 4: A^bsus2sus[#]4</p>

Figure 3. A summary of the arrangement in section A of “Dogs”

Section	A						
Harmonic cycle	1	2	3	4	5	6	trans.
Time	0:00+	0:38+	1:15+	1:50+	2:25+	2:59+	3:36+
Leading instrument		voice: Gilmour		Guitar solo 1	Voice: Gilmour		
Text		The ruthless lifestyle of the businessman		“you’ll get the chance to put the knife in”	Life is getting harder and harder	“all alone, dying of cancer”	
Meter	4/4					2/2 (half-time)	
Harmonic progression	Six cycles of the main harmonic progressions [Dm ⁹ , B ^b add ⁴ , A ^{sus2sus4} , A ^b sus ^{2sus#4}]						Dm
Rhythmic pattern of ac. guitars	♪.+.♪.+.♪.+.♪.+.♪.+.♪.						♪+♪
Rhythmic pattern of drums	None	Two strikes	♪.+.♪.+.♪.	♪.+.♪.+.♪. and fill-ins of 16 th -notes	♪.+.♪.+.♪.	♪+♪ (half-time)	
Instrumentation	Two acoustic guitars, organ	Voice: Gilmour, two a. guitars, organ (plus two strikes of e. guitar, bass and drums)		Voice: Gilmour (only in A3 and A5), leading electric guitar, two acoustic guitars, organ, drums and bass			

Figure 4. Harmonic clarity in section B

Transition {3:00} Section B {3:43} Section C {4:47}

Chords: Dm, C, Dm, C, Dm, C, B^b, F, E^b, F, E^b, Dm

Roman numerals: i, VII, i, VII, i, VI, I, ^bVII, I, ^bVII, i

Key signature change: D minor (i) → F major (I)

Figure 5. Similarities among the sections of the exposition

Section	A { 0:00-3:42 }	B { 3:43-4:45 }	C { 4:46-7:58 }
Character	Intensive	Melancholic (instrumental lament)	Melancholic (sung lament)
Rhythm	Fast (4/4) (except for the last harmonic cycle)	Slow (half-time)	Slow (half-time)
Main melodic instrument	Voice (Gilmour)	Two electric guitars	Voice (Gilmour)
Chord progression	Repeated progression that begins with Dm ⁹ and B ^b _{add4}	A single appearance of a distinctive progression	Repeated progression that begins with Dm ⁹ and B ^b
Guitar solo / duet	An improvised solo over a single harmonic cycle	A written-out duet throughout the entire section	An improvised solo over a single harmonic cycle
Participating guitars	Two acoustic guitars and one electric guitar	One acoustic guitar and three electric guitars	Two acoustic guitars and one electric guitar

Figure 6. Dynamic harmonic pace in the free interlude

Harmonic Cycle {Time}	Measures 1-4	Measures 5-8	Measure 9-12	Measures 13-16	Measures 17-20
Cycle 1 {7:58+}	Dm ⁹		B ^b _(add4)	A ^{sus2sus4}	A ^b _{sus2sus#4}
Cycle 2 {9:07+}	Dm ⁹	B ^b _(add4)	A ^{sus2sus4}	A ^b _{sus2sus#4}	
Cycle 3 {10:03+}	Dm ⁹	B ^b _(add4)	A ^{sus2sus4}	A ^b _{sus2sus#4}	
Cycle 4 {10:57+}	Dm ⁹	B ^b _(add4)	A ^{sus2sus4}	A ^b _{sus2sus#4}	

Figure 7. Guitar solos and duets in “Dogs”

Unit	Exposition			Recapitulation	
Solo / Duet {Time}	Solo 1 {1:50-2:24}	Duet in section B {3:43-4:45}	Solo 2 {5:33-6:47}	Solo 3 {13:28-14:09}	Duet in section B' {14:10-15:21}
Character and meter	Intense 4/4	Slow lament 4/2	Gloomy 4/2	Vigorous 4/4	Slow lament 4/2
Drums/ bass pattern	♩. +♩. +♩ with 16 th - notes fill-ins	♩+♩+♩+♩	♩+♩+♩+♩	♩+♩+♩+♩ with sixteenth- notes fill-ins	♩+♩+♩+♩

Example 4. Comparison between the first and third guitar solos

(hover over the brackets in the score to see additional information)

Guitar Solo 1 {1:50}

49 E Gtr. Dm⁹

53 E Gtr. B^b add⁴

57 E Gtr. A sus² sus⁴

65 Voice: you got to keep one eye loo-king o-ver your shoul-der you know it's

65 E Gtr. A^b sus² sus⁴

65 E Gtr. Dm⁹

(hover over the brackets in the score to see additional information)

Guitar Solo 3 {13:28}

151 E Gtr. Dm⁹

155 E Gtr. B^b add⁴

159 E Gtr. A sus² sus⁴

163 E Gtr. A^b sus² sus⁴

167 E Gtr. Dm

Example 5. Motivic development in the second guitar solo

Guitar solo 2 {5:33}

129 Dm Dm⁹ **D A**

133 **D E F G**

137 B^b C/B^b **D E F G**

141 Dm Dm⁹ **A**

145 B^b C/B^b B^b C/B^b A⁺⁵ A **D E F G A**

{6:47}

Voice: And when you lose — con — trol —

E Gtr. **A G F E**

A Gtr. A Dm

Figure 8. Resolving the melodic and harmonic tensions at the end of the exposition and the coda

Exposition: {7:45-8:01}
Recapitulation: {16:37-16:52}

repeated throughout

emphasized and extended chord

dragged — down — by the stone

all instruments in unison

Bass: B^b A A Dm

D minor: VI V V i