MTO 21.2 Examples: Heetderks, Hipster Harmony

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.15.21.2/mto.15.21.2.heetderks.php

Figure 1a. Dirty Projectors, "Offspring Are Blank" (2012), introduction

Figure 1b. Dirty Projectors, "Offspring Are Blank," verse 1 (drums not shown)
A reduction is shown underneath the score

Figure 1c. My Bloody Valentine, "Is This and Yes" (2013), opening

Figure 2a. Tube-shaped voice-leading map for seventh chords. Each chord connected by a single segment is parsimoniously related

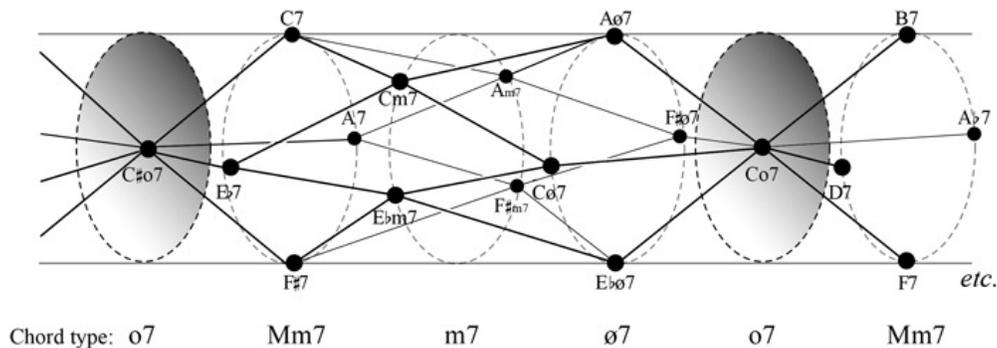**Figure 2b.** An extension of the tube-shaped seventh-chord map that includes all twelve transpositions of each chord. The dotted arrow shows the orbifold nature of the tube: if an insect walked along the surface of the tunnel in a straight line, following the red dotted arrow, when it reached the right edge it would reappear at the left edge with its position rotated a quarter turn clockwise

Figure 2c. Notated example of a contrary-motion relation, and contrary-motion relations on the voice-leading map. Correspondences between direction and voice leading are shown underneath the map

for Mm7s:
CW: ic2→ic4 [C_3(2)]
Pole: ic5→ic5 [C_6(5)]
CCW: ic4→ic2 [C_3(4)]

for m7s:
CW: ic5→ic5
CCW: ic5→ic5

for ø7s:
CW: ic4→ic2 [C_3(4)]
Pole: ic5→ic5 [C_6(5)]
CCW: ic2→ic4 [C_3(2)]

Figure 2d. Notated examples of similar-motion relations, and similar-motion relations on the voice-leading map

Similar motion

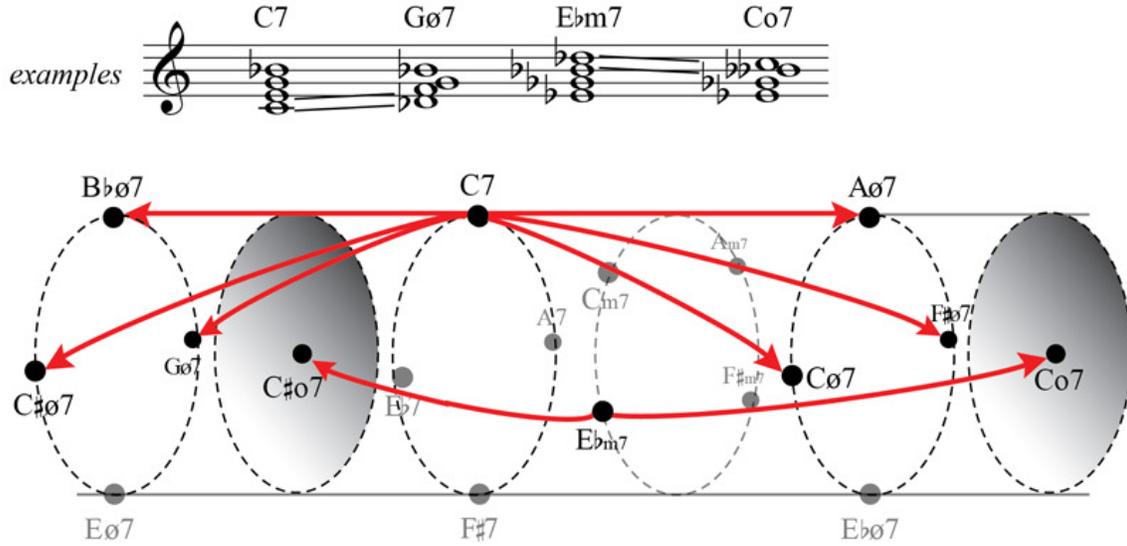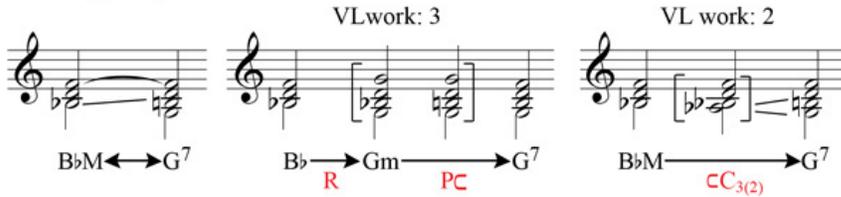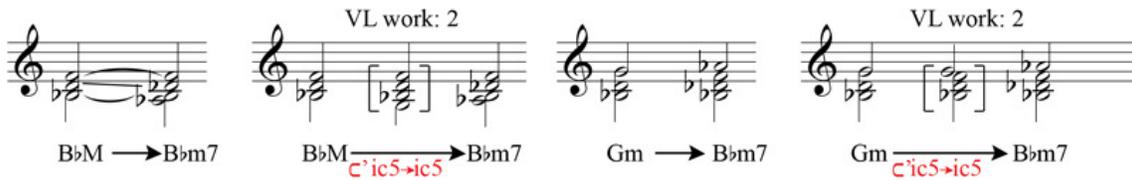**Figure 2e.** Cross-type progressions

Table 1. Examples of post-millennial rock songs that use chromatic progressions. The columns list examples of songs that use the three methods of introducing a chromatic progression: *recurring RN progression*, *magic chord*, and *magic voice leading*. The rows list songs that exemplify each common function for a chromatic progression: a *shuttle* and a *harmonic substitution*

	Chromatic chord introduced through a *recurring RN progression*	Chromatic chord introduced through a *magic chord*	Chromatic chord introduced through a *magic voice leading*
Chromatic chord occurs in a *shuttle progression*	Deerhunter, "Earthquake"	Mew, "Wheels over Me"	Radiohead, "2+2=5"
Chromatic chord provides a *harmonic substitution*	Dirty Projectors, "Offspring Are Blank" Mew, "156" Tyler, the Creator with Frank Ocean, "She"	Grizzly Bear, "I Live with You"	Grizzly Bear, "What's Wrong"

Figure 3.1a. Deerhunter, "Earthquake" (2010)

Reduction of complete song.

Figure 3.2a. Mew, "Wheels Over Me" (1997), "magic chord" and neighboring chord that appear in introduction. Pitches sound in the octave written

Figure 3.2b. Mew, "Wheels Over Me," first chorus. All pitches sound in the octave written. Vocal rhythms are approximate. A reduction of the progression is shown underneath the score

Figure 3.2c. Grizzly Bear, "I Live with You" (2009), reduction

Figure 3.2e. Grizzly Bear, "I Live with You," hypothetical reharmonizations of chorus

Figure 3.2f. Grizzly Bear, "I Live with You," model of voice leading used in chorus

Figure 3.3a. Radiohead, "2+2=5" (2003), reduction of verse. All parts sound in the octave written. The lead vocal is shown in large noteheads, the backing vocal in small noteheads. Short anacrusis notes in the vocal parts are not included

verse 1 refrain*

measure: 1   3   5   7   9   11   13   15   16   17   18

reduction of vocals
(sound in octave written)

F7 [F–F♯ / E♭–D] → D7
[ic2→ic4]

[small pitch bend]

guitar

F: i   V6   i   V6   i   V6   Chr.P.   V7/ii   ii   IV7   V6
["V4/2/iv"]

verse 2 refrain

measure: 21   23   25   27   29   31   33   35   36   37   38

F7 [F–F♯ / E♭–D] → D7   Gm [D–D♭ / G–A♭] → Gø7/9 no 3rd
[ic2→ic4]   [ic5→ic5]

guitar

F: i   V6   i   V6   i   V6   Chr.P.   V7/ii   ii   VI?   V6
["V4/2/iv"]

* In live performance from Earle's Court, the guitar part in both refrains uses the ending shown in verse 2.

Figure 3.3b. Radiohead, "2+2=5," reduction of terminal climax

measure: 1   [B♭–B♮ / A♭–G] [ic2→ic4]   [D♭–D♮] [ic5→ic5]   3   4

B♭m7 ————————→ G7
vocals

guitar

bass

F: iv4/2?   V7/V?

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Figure 3.3c. Grizzly Bear, "What's Wrong" (2012), introduction

Figure 3.3d. Grizzly Bear, "What's Wrong," reduction of first half of song
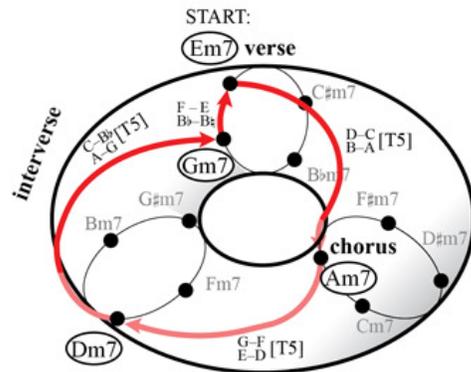
Figure 3.3e. Precedents for Grizzly Bear's "What's Wrong": sequences of four ascending or descending fifths that are reset with a cross-type progression

Beach Boys, "I Know There's an Answer" (1966), end of verse and refrain

Beatles, "She Came in through the Bathroom Window" (1969)

Tame Impala, "Enders Toi" (2012)

Figure 4a. Mew, "156" (2003), reduction of verse and chorus

Figure 4b. Chromatic progressions involving major-seventh chords. The top row shows parsimonious voice leading. The bottom row shows contrary-motion and similar-motion progressions. A map of all parsimonious, contrary-motion, and similar-motion progressions is shown to the right of the score
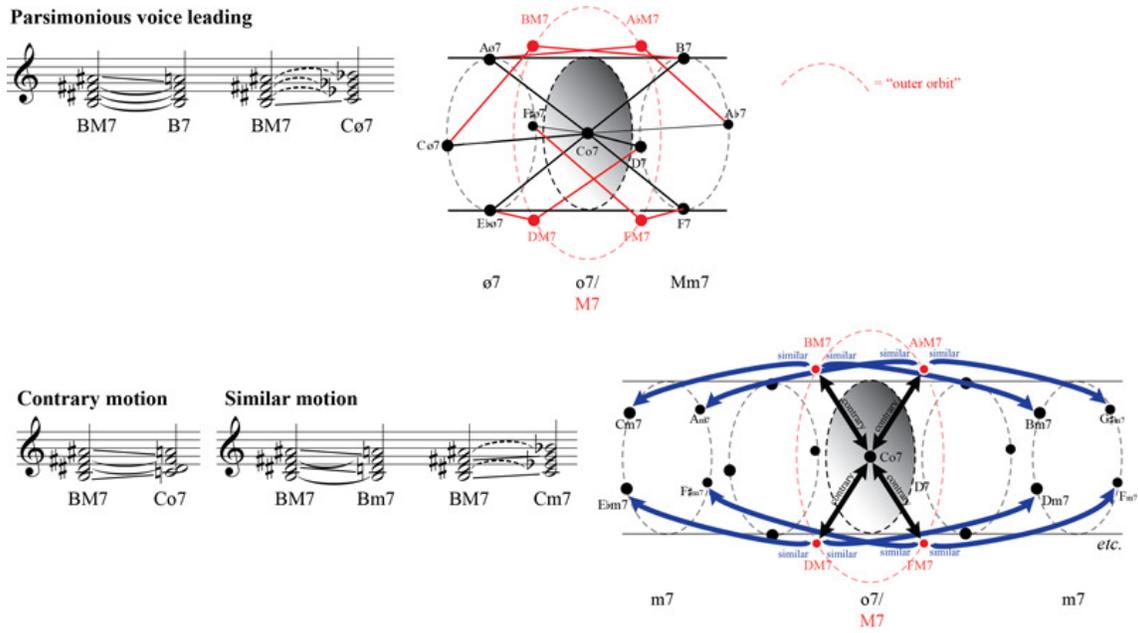
Figure 4c. Tyler, the Creator, "She" (2011), reduction of entire song, with substituted chord shown on bottom staff