



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 28.3 Examples: Ohara, The *Techne* of YouTube Performance

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

<https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.ohara.html>

Example 1. Transcription of Elise Trouw, “Radiohead Meets the Police,” opening (0:00–0:58)

Drums *Drum loop: 4 m. (from Radiohead)* *(looping...)*

Bass *Bass loop: 4 m. (from The Police)*

Bass Drums *Bass loop: 4 m. (from The Police)*

Bass Drums *(looping...)*

Guitar Bass Drums *Guitar loop: 4 m. (Texture/pattern from Radiohead, chords from The Police)*

Guitar Bass Drums *(looping...)*

Voice *Vocals (live) from The Police*

Voice *The bed's too big with-out you*

Guitar Bass Drums

Voice *The cold wind blows right through that o - pen door*

Guitar Bass Drums

Example 2. Opening chord progression from Radiohead, “Weird Fishes/Arpeggi”

5

Em⁷

9

F#m⁷

13

A

17

Gmaj⁷

Example 3. A collage of YouTube cover performances



Pomplamoose, "MMMbop (Funk Cover)"



Beyond the Guitar, "Avengers: Endgame - Main Theme Classical Guitar Cover"



YUNI Marimba, "Coldplay - Viva la Vida"



Kawehi, "Neda"



Maxime Tessier, "Wake Me Up When September Ends" (Green Day)



Smooth McGroove, "Guile's Theme" (Street Fighter II)



Rockloe, "Stairway to Heaven solo by Chloé"



Pomplamoose, "Pharrell Mashup (Happy Get Lucky)"

Example 4. Gamuts of Patanen's two sweet potato ocarinas

Right hand #1 Left hand #2 Right hand #2 Left hand #2

Example 5. Toni Patanen, "Africa," first verse and chorus (2:00–2:58)

VERSE - 2:00

Left-Hand LH1

Right-Hand RH1

5

8

CHORUS - 2:46

12 RH2

16

Example 6. Stricagnoli playing “Thriller” on two guitars (screen capture by the author from YouTube)

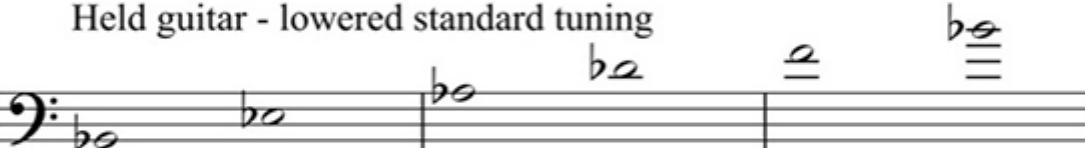


Example 7. Standard guitar tuning and Stricagnoli's retunings for "Thriller"

Standard Guitar tuning



Held guitar - lowered standard tuning

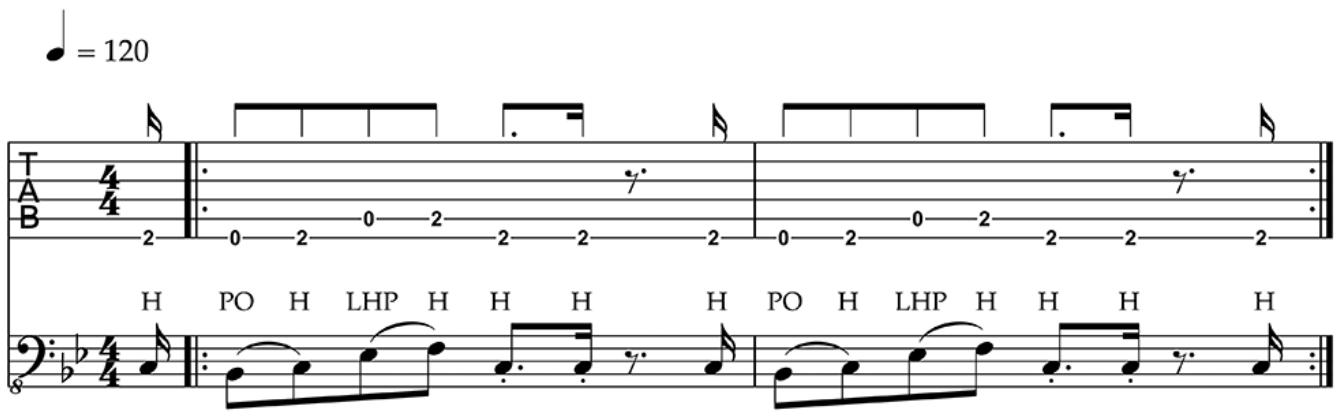


Tabletop guitar - stepwise tuning (with capo at third fret)



Example 8. Stricagnoli's rendition of "Thriller," bass line

$\text{♩} = 120$



Legend for performance:

- H = hammer on
- PO = pull off
- LHP = left-hand pluck

H = hammer on

PO = pull off

LHP = left-hand pluck

Example 9. Transcription of Stricagnoli's performance of "Thriller," verse 1 (0:00–0:52), showing "vocal" melody with accompaniment

backbeat: thumb on soundboard

9 (open strings - ringing throughout)

Right Hand (table guitar)

Left Hand (held guitar)

15

20 (move to held guitar)

4 "extra" beats to change to standard playing posture

Example 10. Tunings for 7-string tabletop guitar (top) and conventionally held guitar (bottom)

Open string tunings

With capo at sixth fret

7-String Guitar

Standard Guitar tuning

Alternate Tuning for "Fade to Black"

Example 11. Luca Stricagnoli, “Fade to Black,” Introductory Guitar Solo with accompaniment (0:00–0:45)

Table
Guitar

Held
Guitar

L.H. only: hammer-ons, pull-offs, and L.H. plucks

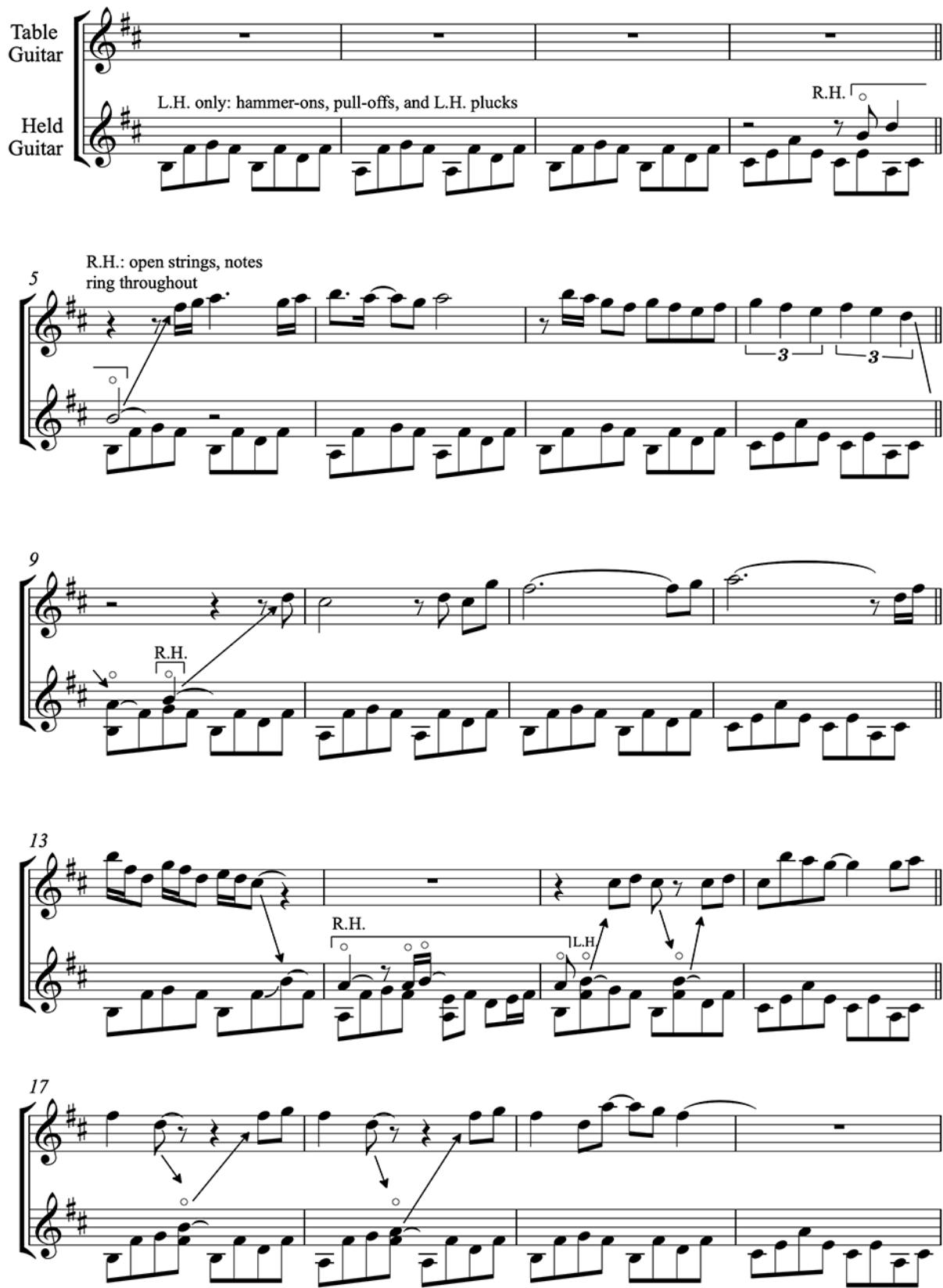
R.H. 

5 R.H.: open strings, notes ring throughout

9 R.H. 

13 R.H.  L.H. 

17  



Example 12. Metallica, “Fade to Black,” Introductory Guitar Solo (0:15–0:50)

Parentheses indicate notes omitted from Stricagnoli’s version

Electric Guitar

5

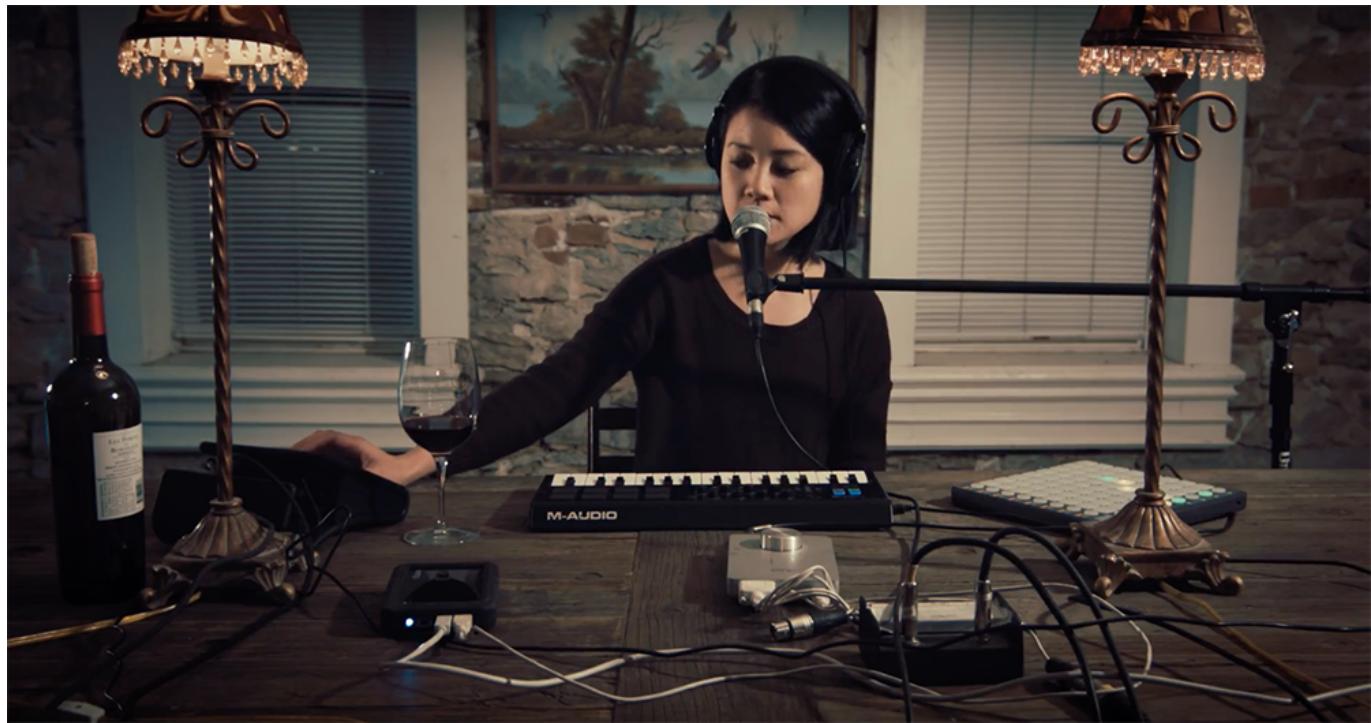
The musical score consists of four staves of music for an electric guitar. The first staff starts with a rest, followed by a note with a fermata, then a sixteenth-note pattern. The second staff begins with a eighth-note followed by a sixteenth-note pattern. The third staff starts with a eighth-note followed by a sixteenth-note pattern. The fourth staff starts with a eighth-note followed by a sixteenth-note pattern. Measure numbers 8, 13, and 16 are indicated above the staves. Measure 8 starts with a eighth-note followed by a sixteenth-note pattern. Measure 13 starts with a eighth-note followed by a sixteenth-note pattern. Measure 16 starts with a eighth-note followed by a sixteenth-note pattern.

8

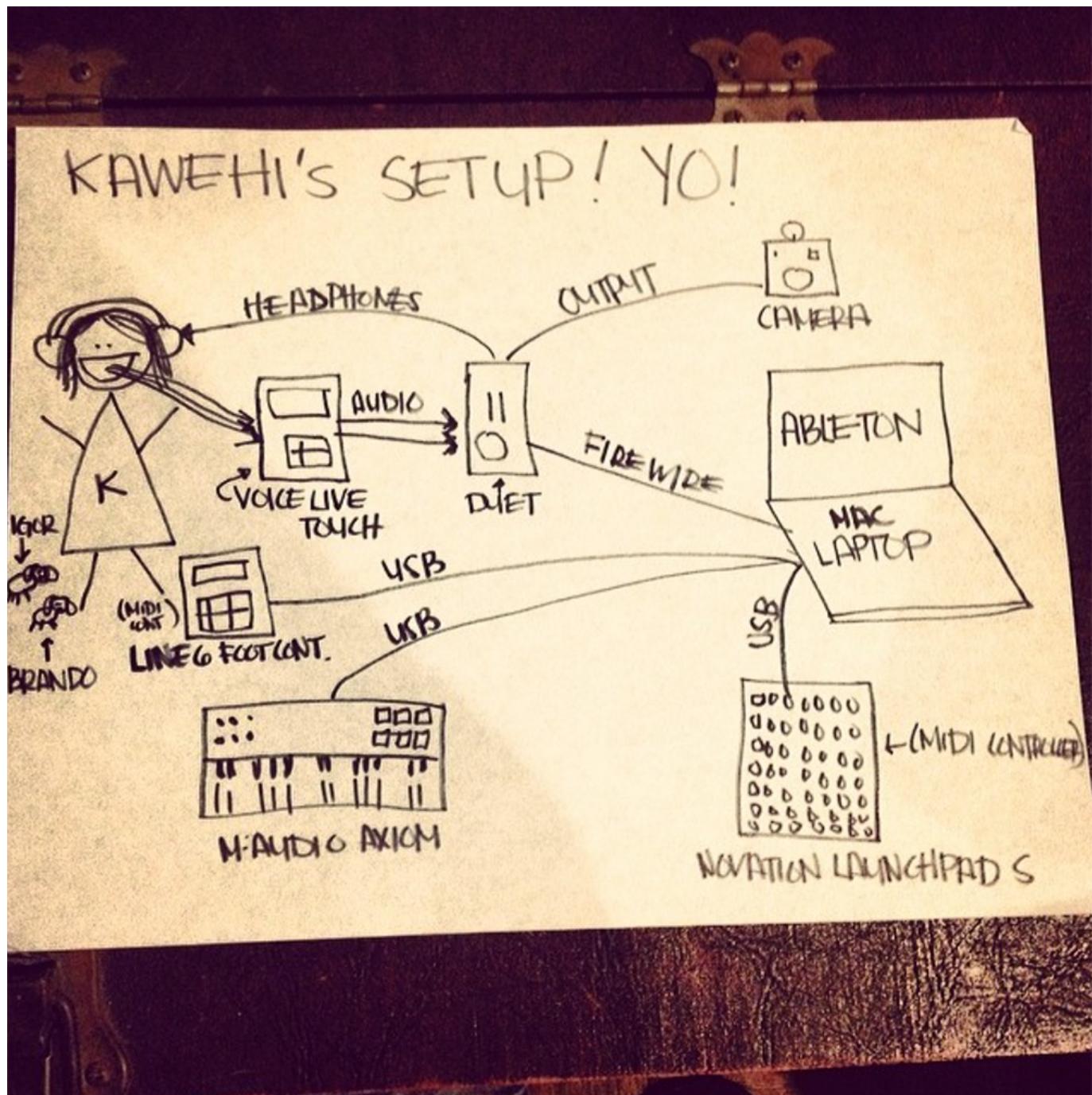
13

16

Example 13. Kawehi performing keyboard, vocals, and live loops (screenshot by the author from [YouTube](#))



Example 14. Kawehi's sketch of her performance setup
(from <https://www.instagram.com/p/lz7BSQFFBY/>)



Example 15. Transcription of Kawehi, "Heart-Shaped Box," introduction (0:13–2:03)

POST-CHORUS LOOPS

Backing Vocals + Harmonizer (looping)
 "Ah ah" "Ah ah" "Ah ah" "Ah ah" "Ah ah" "Ah ah"

Synthesizer (bass)
 F D7

Vocal Percussion

VERSE LOOPS

Bkg. vocals "Ah ah" (cut bg. voc. & synth loops) "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah"

Synth (bass)

V.P. (looping)

15 [Mistake?]

Bkg. vocals Yeah! Yeah!

Bkg. vocals (looping) "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah"

V.P.

19

Bkg. vocals (looping) Yeah! Yeah!

Bkg. vocals "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah" "Mm-dah-dee-mm-dah"

Synth (bass) Am F D7

V.P.

23

CHORUS LOOPS
ELECTRIC GUITAR

Synth (lead)

Bkg. vocals
Yeah!

Bkg. vocals
"Mm - dah - dee - mm - dah"

Synth (bass)
(looping)
Am F D⁷ Am F D⁷

V.P.

27

Synth (lead)

Bkg. vocals
Yeah!

Bkg. vocals
"Mm - dah - dee - mm - dah"

Synth (bass)
(Post-chorus loops return for second half of guitar melody)
Am F D⁷ F D⁷ F

V.P.

32

Synth (lead)
(looping)

Bkg. vocals
Yeah!

Bkg. vocals
ah"
"Mm - dah - dee - mm - dah"

Synth (bass)
D⁷ Am F D⁷ Am F

V.P.

36

(All loops but one silenced)

SONG BEGINS
VERSE 1

Lead vocal

Synth (lead)

(cut off halfway)

Bkg. vocals

Bkg. vocals

"Mm - dah - dee - mm- dah"

Synth (bass)

D⁷

Am F

V.P.

39

Lead vocal

— a Pi - sces when I am weak

Bkg. vocals

"Mm - dah - dee - mm- dah"

"Mm - dah - dee - mm- dah"

"Mm - dah - dee - mm- dah"

Synth (bass)

D⁷

Am F D⁷

V.P.

Example 16. Common tones in "Heart-Shaped Box," verse and postchorus

verse

postchorus

1/2 step

1/2 step

A- F D7 (B)8 (B)8 D

Example 17. Interface Actions and Musical Actions in iSongs, “The Final Countdown”

Interface Actions	Musical Actions
0:00 Create drum loop; set tempo (118 bpm); set section length (4 measures)	
	0:08 Sequence primary drum loop
0:23 <i>Hit record (4-beat count off)</i>	0:25 Play drum loop
0:34 Create secondary drum track; set new length (64 “steps” rather than 16 = four measures rather than one)	
	0:41 Sequence secondary drum loop
0:46 <i>Hit record (4-beat count off)</i>	0:46 Play drum loop
0:56 Add bass track; tweak equalizer; quantize to 16th notes; velocity sensitivity off	
1:16 <i>Hit record (4-beat count off)</i>	1:17 Play bass line
1:27 Add guitar track; choose volume; adjust EQ; quantize to 16th notes	
1:49 <i>Hit record (4-beat count off)</i>	1:51 Play guitar line
2:00 Add keyboard; quantize; set up “Smart keyboard” by customizing available chords	
2:40 Duplicate Section A to create Sections B and C; delete all notes from Section C tracks (except primary drum loop)	2:32 Play keyboard part
	2:48 Sequence new secondary drum loop
2:53 <i>Hit record (4-beat count off)</i>	2:55 Play secondary drum loop
3:04 Switch to bass (track already created from before; several mis-taps here)	
3:10 <i>Hit record (4-beat count off)</i>	3:12 Play new bass line
3:20 Switch to guitar track	
3:26 <i>Hit record (4-beat count off)</i>	3:28 Play new guitar line
3:35 Switch to keyboard	
3:43 <i>Hit record (4-beat count off)</i>	3:45 Play keyboard
3:52 Switch to “All Sections”	
4:01 Add new (lead) synth track; tweak EQ; Quantize; velocity sensitivity off	
4:23 <i>Hit record (4-beat count off)</i>	4:25 Play lead synth riff
	4:50 Listen to the complete introduction
	5:14 Repeats
	5:39 Repeat and fade out

Example 18. Smart Chords used in “The Final Countdown” (Screen capture by the author from YouTube - 2:32)



Example 19. Transcription of iSongs, “The Final Countdown,” all loops (4:50–5:14)

Synthesizer (lead)

Synthesizer (harmony)

Electric Guitar

Bass

Drums

crash cymbal

hi-hat

5

Lead

Synth.

Gtr.

Bass

Drums