



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)

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

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

11 (looping...)

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

Am⁷ Bm⁷ Em⁷

20 (looping...)

25 Vocals (live) from The Police

The bed's too big with-out you

29

The cold wind blows right through that o - pen door

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

The image displays a musical score for the opening of the song "Weird Fishes/Arpeggi" by Radiohead. The score is written in treble clef with a key signature of two sharps (D major). It consists of four staves, each containing four measures of music. The notes are arpeggiated, meaning they are played one by one in sequence rather than as a block chord. The chords for each staff are indicated by text labels below the staves: Em⁷ for the first staff, F[♯]m⁷ for the second, A for the third, and Gmaj⁷ for the fourth. Measure numbers 5, 9, 13, and 17 are placed at the beginning of each staff. The overall tempo and feel are slow and atmospheric.

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



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

VERSE - 2:00
LH1

Left-Hand

RH1

Right-Hand

5

8

CHORUS - 2:46
LH2

12

RH2

16


Musical notation for Example 5, showing the first verse and chorus of Toni Patanen's "Africa". The notation is arranged in two systems. The first system is for the first verse (2:00–2:46) and the second system is for the chorus (2:46–2:58). The notation includes left-hand (LH) and right-hand (RH) parts for two ocarinas. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines.

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

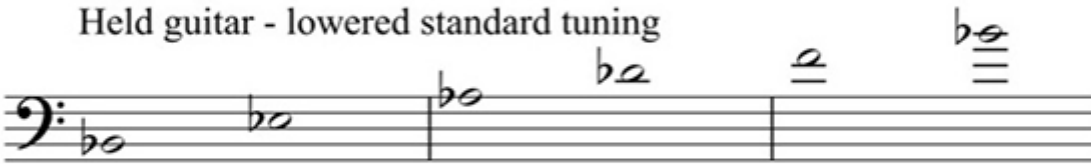


Example 7. Standard guitar tuning and Stricagnoli's retunings for "Thriller"

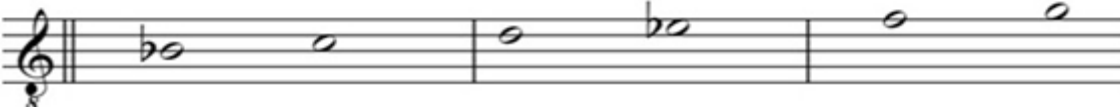
Standard Guitar tuning



Held guitar - lowered standard tuning




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



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

$\text{♩} = 120$



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

9 (open strings - ringing throughout) backbeat: thumb on soundboard

Right Hand (table guitar)

Left Hand (held guitar)

PO LHP H H H sim.

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

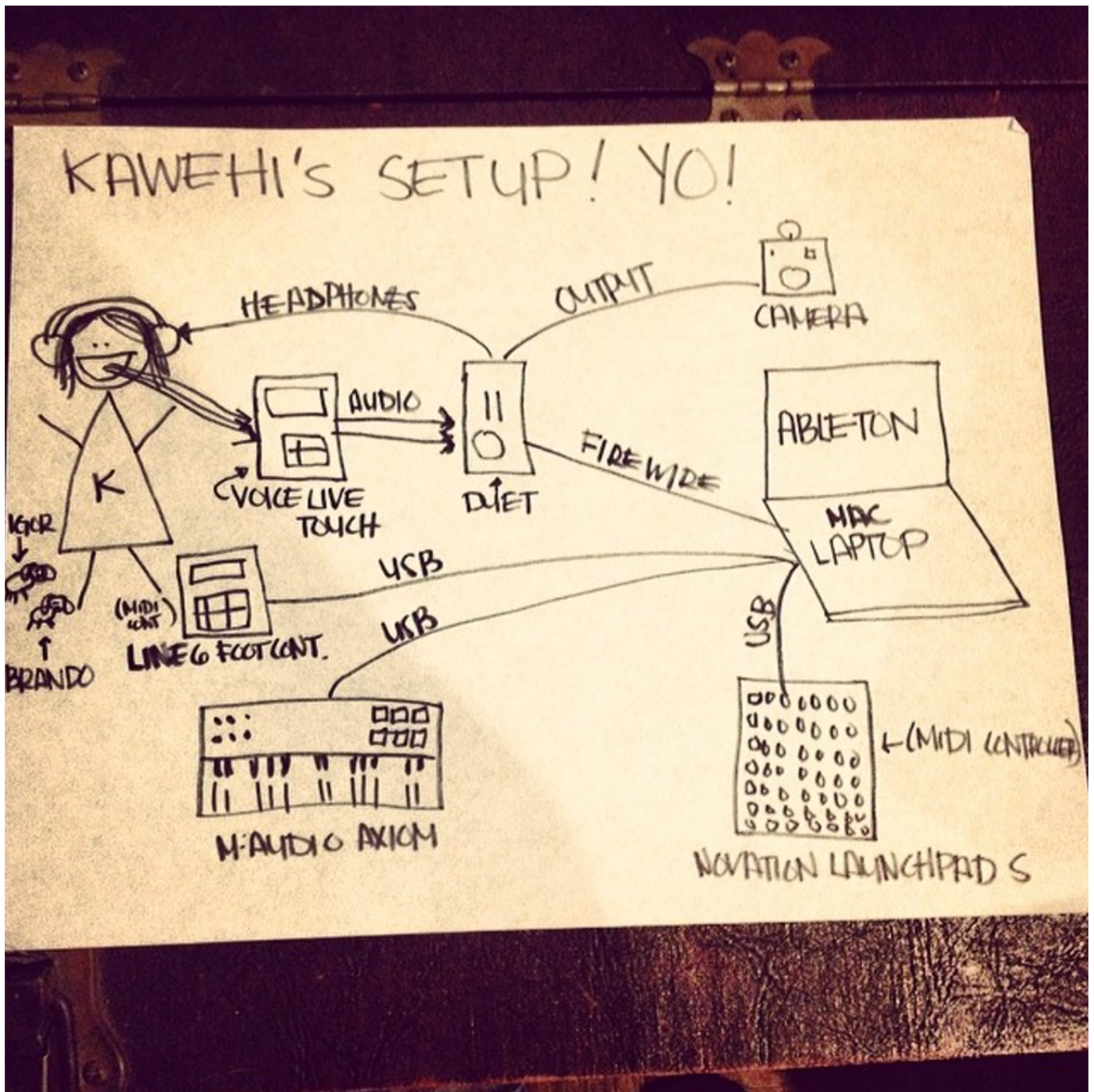
Electric Guitar

The musical score is written for an electric guitar in the key of D major (two sharps). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 5-measure rest. The melody starts on the 5th fret, with notes G5, A5, B5, and C6. The second staff continues the melody with eighth and sixteenth notes, including triplets. The third staff features a more complex rhythmic pattern with sixteenth notes and a triplet. The fourth staff concludes the solo with a series of eighth notes and a final half note. Parentheses are used throughout the score to indicate notes that are omitted in Stricagnoli's version.

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

♢ = Added by harmonizer (looping)

Backing Vocals + Harmonizer

"Ah ah" "Ah ah" "Ah ah" "Ah ah" "Ah ah" "Ah ah" "Ah - - ah"

Synthesizer (bass)

(looping)

F D(7)

Vocal Percussion

VERSE LOOPS

11

Bkg. vocals

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

Synth (bass)

(looping)

V.P.

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

(looping)

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"

Synth (bass)

Am F D7

V.P.

23

CHORUS LOOPS

ELECTRIC GUITAR

Synth (lead)

Bkg. vocals

Yeah!

Bkg. vocals

"Mm - dah-dee-mm - dah" "Mm - dah-dee-mm - dah" "Mm - dah-dee-mm - dah" "Mm - dah-dee-mm - dah"

(looping)

Synth (bass)

Am F D7 Am F D7

V.P.

27

Synth (lead)

Bkg. vocals

Yeah!

Bkg. vocals

"Mm - dah-dee-mm - dah" "Mm - dah-dee-mm - dah" "Ah - - ah" "Ah -"

(Post-chorus loops return for second half of guitar melody)

Synth (bass)

Am F D7 F D7 F

V.P.

32

(looping)

Synth (lead)

Bkg. vocals

Yeah!

Bkg. vocals

ah" "Mm - dah-dee-mm - dah" "Mm - dah-dee-mm - dah" "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)

Bkg. vocals

Bkg. vocals

Synth (bass)

V.P.

She... eyes me like...

"Mm - dah - dee - mm - dah"

"Mm - dah - dee - mm - dah"

"Mm - dah - dee - mm - dah"

D⁷ Am F

39

Lead vocal

Bkg. vocals

Synth (bass)

V.P.

a Pi - sces when I am weak

"Mm - dah - dee - mm - dah"

"Mm - dah - dee - mm - dah"

"Mm - dah - dee - mm - dah"

D⁷ Am F D⁷

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

verse postchorus

A- F D⁷ F D

1/2 step 1/2 step

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		
		2:32	Play keyboard part
2:40	Duplicate Section A to create Sections B and C; delete all notes from Section C tracks (except primary drum loop)		
		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)

This musical score transcribes the instrumental loops of "The Final Countdown" from measures 4:50 to 5:14. The score is divided into two systems, each containing staves for Synthesizer (lead and harmony), Electric Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

System 1 (Measures 1-4):

- Synthesizer (lead):** Features a melodic line with eighth and sixteenth notes, including a triplet in the fourth measure.
- Synthesizer (harmony):** Provides a harmonic accompaniment using sustained chords.
- Electric Guitar:** Plays a continuous eighth-note pattern.
- Bass:** Plays a steady eighth-note line.
- Drums:** Includes a hi-hat pattern (marked with 'x' and 'y') and a crash cymbal in the first measure.

System 2 (Measures 5-8):

- Lead:** A new melodic line starting at measure 5, marked with a '5' above the staff.
- Synth.:** Features block chords, including a triad in the final measure.
- Gtr.:** Continues the eighth-note pattern.
- Bass:** Continues the eighth-note line.
- Drums:** Continues the hi-hat pattern.