



a journal of the *Society for Music Theory*

MTO 6.3 Examples: Kaminsky, *Revenge of the Boomers*

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

<http://www.mtosmt.org/issues/mto.00.6.3/mto.00.6.3.kaminsky.php>

Table 1. Selected Bibliography of Ongoing Projects in Rock/Pop Analysis

Bennighof, James. "Aesthetic Criteria in the Analysis of American Vernacular Music."

Bernard, Jonathan W. a) "Listening to Zappa." *Contemporary Music Review* 18/4 (1999, in press). b) "The 'Modernization' of Rock & Roll, 1965-76." Forthcoming in *Listening to Modernism*, ed. Arved Ashby (New York: Garland Publishing, 2000).

Buchler, Michael. "'Laura' and the essential ninth: were they only a dream?"

Butler, Mark. "Turning the Beat Around: Reinterpretation, Metrical Dissonance, and Asymmetry in Techno."

Cotner, John. a) Archetypes of Progressive Rock, ca. 1966-1973" (dissertation). b) Pink Floyd's 'Careful with that Axe, Eugene': A Study of Genre, Medium, Texture, and Structure." Forthcoming in *Sound Chasers*, ed. Kevin Holm-Hudson. c) "The Style Continuum of Progressive Rock, ca. 1966-1973: Three Influential American Styles." Forthcoming in *Reflections in American Music*, ed. Jim Heintze and Michael Saffle, Garland Publishing.

Coulombe, Renee T. "Postmodern Polyamory or Postcolonial Challenge: 'Cornershop' in Dialogue from East, to West, to East..."

Covach, John. a) *Coming of Age: Rock Music in the 1970s* (projected publication fall 2001, Oxford University Press). b) *High Times and Big Ideas* (projected publication fall 2002, University of California Press). c) *Reelin' in the Years: An Introduction to Rock Music* (projected publication late 2003/early 2004, W.W. Norton and Co.). d) Covach and Walter Everett, eds. "American Rock and the Classical Music Tradition," a special issue of *Contemporary Music Review* 18/4 (forthcoming February 2000): includes "Echolyn and American Progressive Rock," pp. 13-61. e) "American Avant-Prog in the 1990s: U-Totem and Thinking Plague," in *Sound Chasers*, ed. Kevin Holm-Hudson (see Holm-Hudson below). f) "Pangs of History in Late 1970s Rock," in *Analyzing Rock*, ed. Allan Moore (forthcoming fall 2000, Cambridge University Press).

Derfler, Brandon. "U Totem's 'One Nail Draws Another' as Art Music."

Everett, Walter. a) *The Beatles as Musicians: The Quarry Men through Revolver*, under contract with Oxford, projected 2001. b) *The Ex-Beatles as Musicians (?)* c) "A Royal Scam: The Abstruse and Ironic Bop-Rock Harmony of Steely Dan."

Fast, Susan. a) *Led Zeppelin, Rock Culture and Subjectivity*. Forthcoming, Oxford University Press. b) "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock." *American Music* 17/3.

Fledderus, France. "Art rock and the Songs of Jane Siberry."

Harrison, Adelia. "Dilating on Life: The Musical Structuring of Subjectivity and Pleasure in the Music of Ani DiFranco."

Holm-Hudson, Kevin. *Sound Chasers: An Interdisciplinary Anthology of Writings on Progressive Rock*, forthcoming.

Hughes, Tim. "The Music of Stevie Wonder: 1971-76."

Karl, Gregory. "King Crimson's 'Larks' Tongues in Aspic': A Case of Convergent Evolution."

Krims, Adam. a) "Disco Seen From the Changing City." b) "Rap Music and the Poetics of Identity." c) "Rap, Race, Geography, and Identity in Amsterdam."

London, Justin. "Irregular Hypermeter in the Delta Blues of Robert Johnson, Charly Patton, and Son House."

Neal, Jocelyn. a) "An analysis of lindy hop & swing revival dance patterns." b) "Consuming Country: Audience's Musical Interaction in the Dance Hall." c) "Song Structure Determinants: Poetic Narrative, Phrase Structure, and Hypermeter in the Music of Jimmie Rodgers."

O'Donnell, Shaugn. a) "'Mind Your Throats Please': Collage as Retransition in Pink Floyd's 'Atom Heart Mother Suite.'" b) "Bobby, Bela, and Igor: Musical Borrowing in 'Victim or the Crime.'" c) "The Band Next Door: The Beatles and Early Pink Floyd."

Robison, Brian. a) "Somebody is digging my bones: King Crimson's 'Dinosaur' as (post)progressive historiography." b) "Classical music and rock in the 1970s: Synthetic and syncretic combinations." c) "Jazz samba, or samba jazz?: Bossa nova, American style." d) "'Blame it on the bossa nova' and 'Influencia do jazz': A comparative analysis."

Rothenberg, David. "Searching for Robert Johnson in Led Zeppelin's 'Travelling Riverside Blues.'" "

Scotto, Ciro. "Conflict Between Pitch Class and Timbre Functions in Metallica's Enter Sandman."

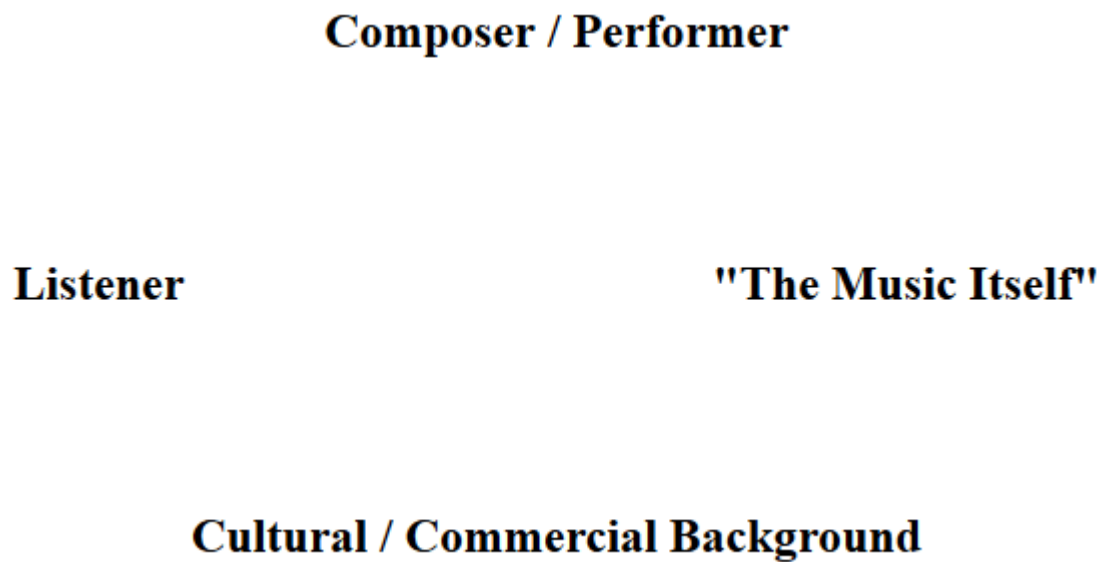
Spicer, Mark. a) "British Pop-Rock Music, c. 1966-1999: Four Analytical Essays." b) "Ghosts in the Machine: Analyzing Style in the Music of the Police."

Tatom, Marianne. a) "Sky of Blue, Sea of Green: A Semiotic Reading of the Beatles' 'Yellow Submarine.'" b) "Mining for 'Goldheart': A Sketch Study in Popular Music." c) "Guided By ... Profit?" d) "South By So What?"

Todd, Philip A. "Commercializing Canon Creation: The Reception History of Pink Floyd in Rolling Stone Magazine."

Vancil, Chris. "Shushu, Zumzum, and Sumsum: Dana International and the Politics of the Other."

Figure 1. Poles of orientation



Example 1. Harmony and form chart

"Lithium sunset"

Introduction

1	2	3	4	5	6	7	8
E-----7-->							
////	////	////	////	////	////	////	////
							V1: Fill my
Acoustic steel-string guitar -----							
Bass ----- gliss							
Drums -----							
Harmonica added -----							

A1

9	10	11	12	13	14	15	16
A	D	A	D	f#m	bm	Esus4-----3	
////	////	////	////	////	////	////	////
eyes	O lithium		And take	burden	Of worry	mind	V2: Take this
	sunset		this lonesome		from my		

Pedal-steel guitar replaces harmonica

A2

17	18	19	20	21	22	23	24
A7	D	A7	D	f#m	G	(Esus)	E7
////	////	////	////	////	////	////	////
heartache	of obsidian	darkness	And fold my	darkness	Inside your	light	V3: I've been
					yellow		

Add nylon-string guitar in cross-rhythm triplets

(timing 0:14)

Intro ⇌ A1

Fill my eyes

Bass solo

gliss

Enter pedal-steel guitar

B (bridge)

25	26	27	28	29	30	31	32
f#m7	bm	D	C#4-3	f#m	bm	D	C#4 F
////	////	////	////	////	////	////	// //
scattered	shattered	knocked	race but	better	I feel your	light	face V4:
I've been	I've been	out of the	I'll get		upon my		Heal my

Add multi-track vocal harmony

A3

33	34	35	36	37
A	D	A	D	A
////	////	////	////	////
soul	o lithium	sunset	And I'll ride world	the turning

A3 phrase extension = Introduction

38	39	40	41	42	43	44	45
(1	2	3	4	5	6	7	8)
E7-----							////
////	////	////	////	////	////	////	////
(In) to	night	(In) to	night	(In) to	night		See mercury
another		another		another			(falling)

Add reverb to voice

reprise
bass gliss

The musical score consists of three systems. The first system is the vocal line with lyrics: "I feel your light - up - on my face - Heal my soul". Above the vocal line are chords: bm, D, C#sus4, F, and A. A time signature of (1:03) is placed above the C#sus4 chord. The second system is the piano accompaniment, with a 'p-s guitar' section indicated. The piano part has measures 22, 23, 24, and 25. The third system shows the continuation of the piano accompaniment.

"Stylistic" dissonance ⇨ Literal dissonance

A3

(1:14)

Coda

E7

to another night to another night to another night See mercury fall - ling

38 [1 2 3 4 5 6 7 8 9]

gliss.
Bass solo
(cf. end Intro)

Add reverb

Example 2. Transcription, pedal-steel guitar part, coda

A D A D etc. 5

(See mercury) falling S- M- F- S- M- F- S- M- F- S- M-

FG ————— BG ————— FG ————— BG —————>

9 13

F- S- M- F- S- M- F- (voice tacet)

————— FG —————>

17 21

BG ————— MG —————>

25 29

fade to BG - - - - ->

FG= Foreground in mix BG= Background MG= Middleground
(of pedal-steel guitar)

S-M-F- = See Mercury Falling