



MTO 16.1 Examples: Malawey, Harmonic Stasis and Oscillation

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

<http://www.mtosmt.org/issues/mto.10.16.1/mto.10.16.1.malawey.php>

Example 1. “Komið,” 0:46–1:29, measures 11–18

The image displays a musical score for Example 1, consisting of two systems of four staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system covers measures 11 to 14, with a time marker of 0:46 at the beginning and 1:00 at the end. The second system covers measures 15 to 18, with a time marker of 1:20 at the beginning. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings, including *mf* (mezzo-forte) in the third staff of the second system. The notation is presented in a clear, professional layout with a white background and black ink.

Example 2. "Triumph of a Heart," First Verse, 0:16–0:48, measures 9–24

VERSE 1
0:16

The musical score is arranged in two systems. The top system (measures 9-17) features a vocal line for 'Block' and a 'Back-up' line. The 'Block' line includes lyrics: 'The nerves are send - ing shinn - ner - ing sig - nals all through - my fing - ers'. The 'Back-up' line includes lyrics: 'the', 'sap - port', 'blood', 'that - gust - es', 'puls - ive - ly', 'to - wards', 'the'. The bottom system (measures 17-24) features a vocal line for 'Block' and a 'Back-up' line. The 'Block' line includes lyrics: 'the', 'sap - port', 'blood', 'that - gust - es', 'puls - ive - ly', 'to - wards', 'the'. The 'Back-up' line includes lyrics: 'the', 'sap - port', 'blood', 'that - gust - es', 'puls - ive - ly', 'to - wards', 'the'. The score includes dynamic markings such as *mf*, *pppp*, and *mp*. Chord changes are indicated by *Gm* and *A^b*. The 'Beats' part consists of a rhythmic pattern of 'x' marks on a staff. The 'Bass' part consists of a melodic line. The 'Tenor' part consists of a melodic line. The 'Other' part consists of a melodic line. The 'Back-up' part consists of a melodic line. The 'Block' part consists of a melodic line.

Example 3. "Triumph of a Heart," First Chorus, 0:48–1:20, measures 25–40

CHORUS 1

0:48

Block *mf* triumph of a heart that gives all that gives all the

Back-up *mf*

Other *mf*

Ten. *mf*

Bass *mf*

Beats

Block *mf* triumph of a heart that gives all that gives all the

Back-up *mf*

Other *mf*

Ten. *mf*

Bass *mf*

Beats

Figure 1. Tonal Effects of Harmonic Oscillation in “Triumph of a Heart”

verses: Gm: i - \flat II
 repose tension

choruses: Gm: \flat II^{M7} - i
 tension repose

Figure 2. Echard’s Model for Harmonic Oscillation

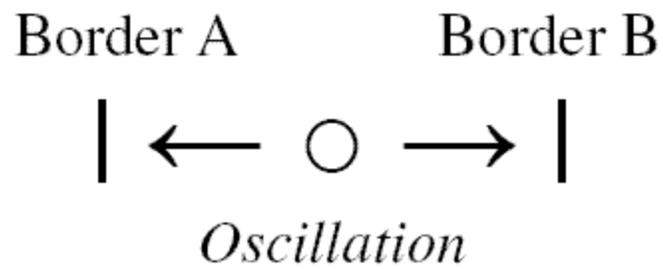


Figure 3. Alternate Model for Harmonic Oscillation

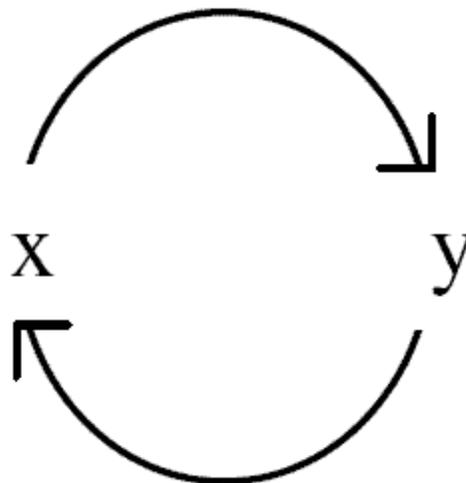
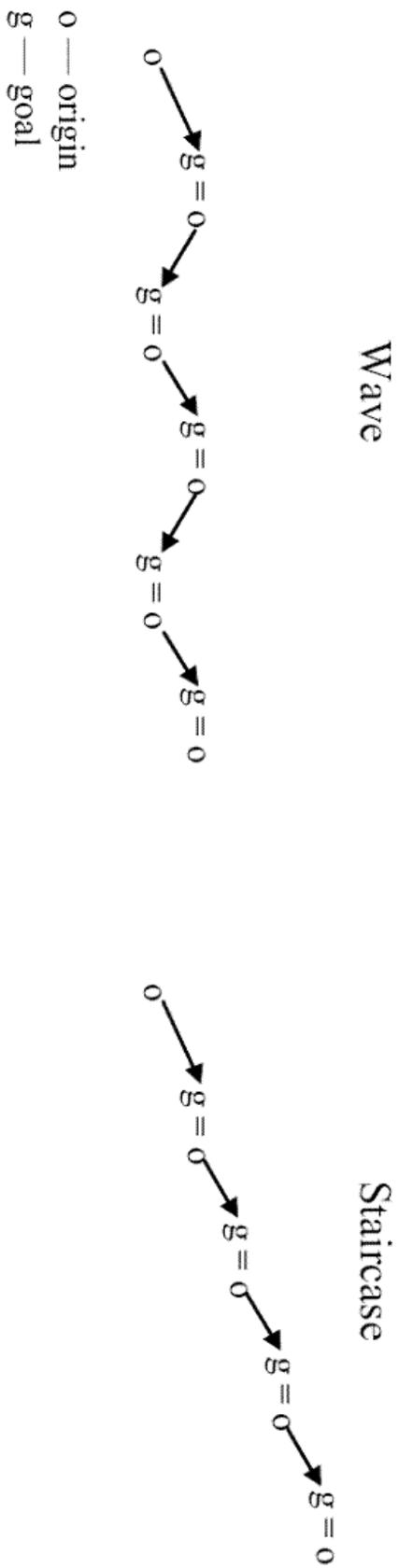


Figure 4. Hughes's Wave and Staircase Models



Example 4. "Öll Birtan," 0:00–0:24, measures 1–11

♩ = 68

0:10

0:18

1

2

3

4

The image shows a musical score for the piece "Öll Birtan" from 0:00 to 0:24, measures 1–11. The score is written for four staves, numbered 1 to 4. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩ = 68. The score includes lyrics: "tu tu" and "tu tu..." on staff 1, and "haoil" and "haoil..." on staff 2. There are time markers in boxes at 0:10 and 0:18. The music features triplets in the vocal lines and a piano accompaniment in the lower staves.

Example 5. "Who Is It," 0:00–0:21, measures 1–8

The musical score consists of seven staves, each with a label on the left side. From top to bottom, the staves are: Lead Vocal, Vocals 1, Vocals 2, Vocals 3, Vocals 4, Bass Synthesizer, and Beats. The key signature is one flat (B-flat) and the time signature is common time (C). The Lead Vocal staff begins with a fermata, followed by a note with the lyrics "His" and "du". The Vocals 1-4 staves feature melodic lines with lyrics "fu" and "du" and dynamic markings such as *f* and *mf*. The Bass Synthesizer staff starts with a note marked *f* and *mf*, followed by a series of notes. The Beats staff shows a single note in the first measure, followed by rests.

Figure 5. Summary of Passages Using Harmonic Oscillation in “Who Is It”

<u>Section</u>	<u>Chords</u> (Lead-sheet symbols)	<u>Time</u>	<u>Example</u>	<u>Measures</u>	
Verse 1	Gm/D – Ab/C	0:21–0:32	Example 7	9–12	
	G/B \sharp – Ab/C	0:32–0:42	Example 8	13–16	← *
Chorus 1	E \flat – Ab/E \flat	0:52–1:02	Not shown	21–24	
	G/B \sharp – Ab/C	1:02–1:13	Example 6	25–28	← **
	E \flat – Ab/E \flat	1:13–1:23	Not shown	29–32	
	Ab/C – G/B \sharp	1:23–1:34	Example 6	33–36	← **
Verse 2	Gm/D – Ab/C	1:44–1:55	Example 9	41–44	
	Ab/C – G/B \sharp	1:55–2:05	Example 10	45–48	← *
Chorus 2	E \flat – Ab/E \flat	2:13–2:23	Not shown	52–55	
	G/B \sharp – Ab/C	2:23–2:34	Not shown	56–59	← **
	E \flat – Ab/E \flat	2:34–2:44	Not shown	60–63	
	Ab/C – G/B \sharp	2:44–2:55	Not shown	64–67	← **
Coda	Cm – Fm7/A \flat	3:05–3:36	Not shown	76–83	

Key:

- * = inter-sectional inversion
- ** = intra-sectional inversion

Example 6. “Who Is It,” 1:02–1:13, measures 25–28, and 1:23–1:34, measures 33–36, lead vocal and bass synthesizer only

The image displays two systems of musical notation. Each system consists of a vocal line (Lead) and a bass synthesizer line (Bass synth). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

System 1 (Measures 25-28):

- Measure 25:** Lead vocal: — and the orn-a-ments — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 26:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 27:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 28:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Bass synth:** The bass line consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand that follows the vocal line.

System 2 (Measures 33-36):

- Measure 33:** Lead vocal: — and the orn-a-ments — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 34:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 35:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Measure 36:** Lead vocal: — are — they're go - ing a-round — now they're hand-ing-it ov - er they're hand-ing it ov - er hand-ing it ov - er
- Bass synth:** Similar to the first system, the bass line provides accompaniment for the vocal line.

Example 7. "Who Is It," 0:18–0:32, measures 7–12

VERSE 1
[0:21]

Lead

mp His em - brace — a for - tress — it fu - ds — me and plac - es a ske - le - ton of

1

2

3

Bass synth

f *mf* *ddd*

Beats

d

Example 8. "Who Is It," 0:32–0:42, measures 13–16

The musical score consists of three staves: Lead, Bass synth, and Beats. The Lead staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains the vocal melody with lyrics: "trust right be - neath us — bone — by — bone stone by stone — if you". The Bass synth staff is in bass clef and provides a harmonic accompaniment. The Beats staff is a drum set notation with a dynamic marking of *f* (forte). The score is divided into two systems, labeled 1 and 2, with a double bar line between them. The lyrics are aligned with the vocal line in the Lead staff.

Example 9. "Who Is It," 1:42–1:55, measures 41–44

VERSE 2
1:44

Lead

mf 3

mands - - - a - - a close - ness - - - we - all have earned a light - ness - - Car - ry my

2

mp

Bass synth

Beats

41

Example 10. "Who Is It," 1:55–2:05, measures 45–48

The image displays a musical score for three parts: Lead, Bass synth, and Beats, covering measures 45 to 48. The Lead part is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "Joy on — the left — car - ry my — pain — on — the right — if you ask your - self —". The Bass synth part is in bass clef with the same key signature and time signature. The Beats part is a drum set notation on a single staff, showing a consistent rhythmic pattern of eighth notes.

Lead

45

Joy on — the left — car - ry my — pain — on — the right — if you ask your - self —

2

Bass synth

45

Beats

Figure 6. "Who Is It," Large-scale Tonal Scheme

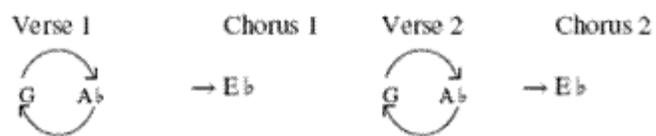


Figure 7. Hughes's "Staircase" and "Wave" Models Applied to "Triumph of a Heart"

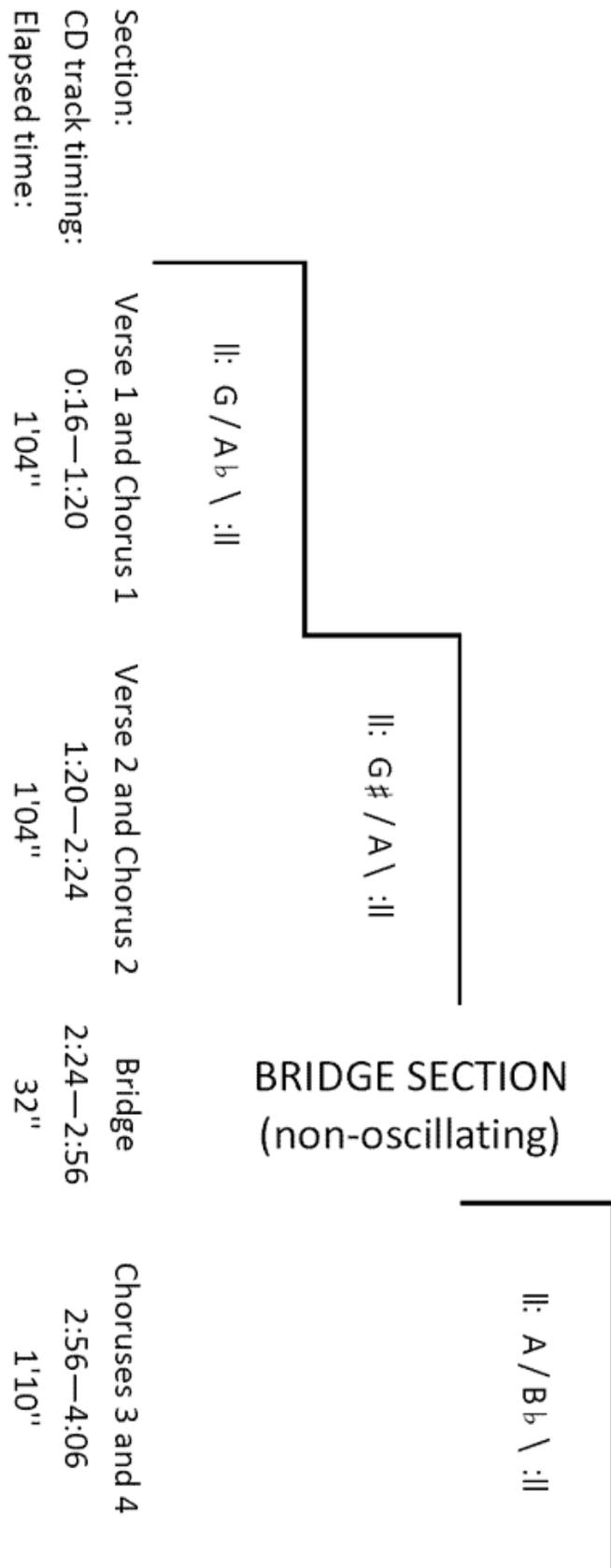


Figure 8. Scene-by-Scene Description of “Triumph of a Heart” Video

<u>Times</u>	<u>Description</u>	<u>Music (general)</u>	<u>Harmony</u>
0:00–0:24	The cat and Björk are in bed, glaring angrily off and on at each other. Björk abruptly gets out of the bed and storms out of the room.	“Vökuró” plays softly in the background.	
0:24–0:53	It is daytime. Björk leaves the house and gets in her car parked outside. She drives off to a neighborhood bar.	“Triumph of a Heart” begins; the music plays through the middle of the first verse.	Gm / Ab \ STEP 1
0:53–1:11	Björk enters the bar, orders two glasses of champagne, sits by herself, and drinks.	Verse 1 concludes.	↓
1:11–1:24	The cat is shown at the house, watching television and looking at the clock, which shows it is 11:33 pm.	Chorus 1 begins.	
1:24–1:35	Björk is shown again at the bar, now with friends—laughing and joking. At 1:27, Björk and her friends are singing and moving to the music.	Chorus 1 continues.	
1:35–1:38	The cat is shown again, now asleep on the couch; the television screen is full of static, indicating it has become very late.	Chorus 1 continues.	
1:39–1:44	Björk and friends are shown again at the bar, now transformed into a club-like atmosphere. Everyone is singing and dancing to the music.	Chorus 1 continues.	↓
1:44	Björk enters the bathroom, and the door closes.	Music (studio recording) stops temporarily.	
1:44–3:07	The bar now fully transforms into a dance club. Wild dancing and singing continue.	Extended improvised vamp through 2:26. Verse 2 is sung 2:27–2:57. Chorus 2 begins at 2:57.	G#m / A \ STEP 2
3:07–3:26	Björk leaves the bar, seemingly inebriated. She runs, stumbles into several objects on the street, and falls several times.	Chorus 2 continues.	↓
3:27–3:30	Sad, forlorn, and drunk, Björk begins walking on the long road home.	Chorus 2 concludes.	
3:30–3:56	Björk is shown waking up just after dawn on a country road. She appears disoriented at first, but then begins to sing. At 3:40 hearts begin to emit from her mouth as she sings.	The bridge section begins. Musical emergence supports narrative of awakening in the video.	[Contrasting material]
3:56–4:03	The cat is shown, sitting at the kitchen table and reading the newspaper. It looks through the window and sees the trail of hearts that has emanated from Björk.	Bridge continues.	↓
4:03–4:28	The cat, now driving a car and following the trail of hearts, picks up Björk on the country road.	Chorus 3 begins.	
4:28–5:34	The couple returns to their house. They kiss and embrace in forgiveness and understanding. They dance together to the music through the end of the song.	Chorus 3 continues. Chorus 4 begins at 4:35.	

Figure 9. Harmonic Changes Paired with Scene Changes in “Triumph of a Heart”

