

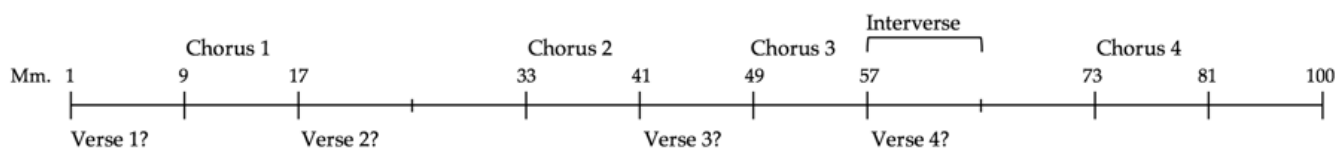


MTO 25.1 Examples: Bungert, “I got a bone to pick”

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

<http://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.bungert.html>

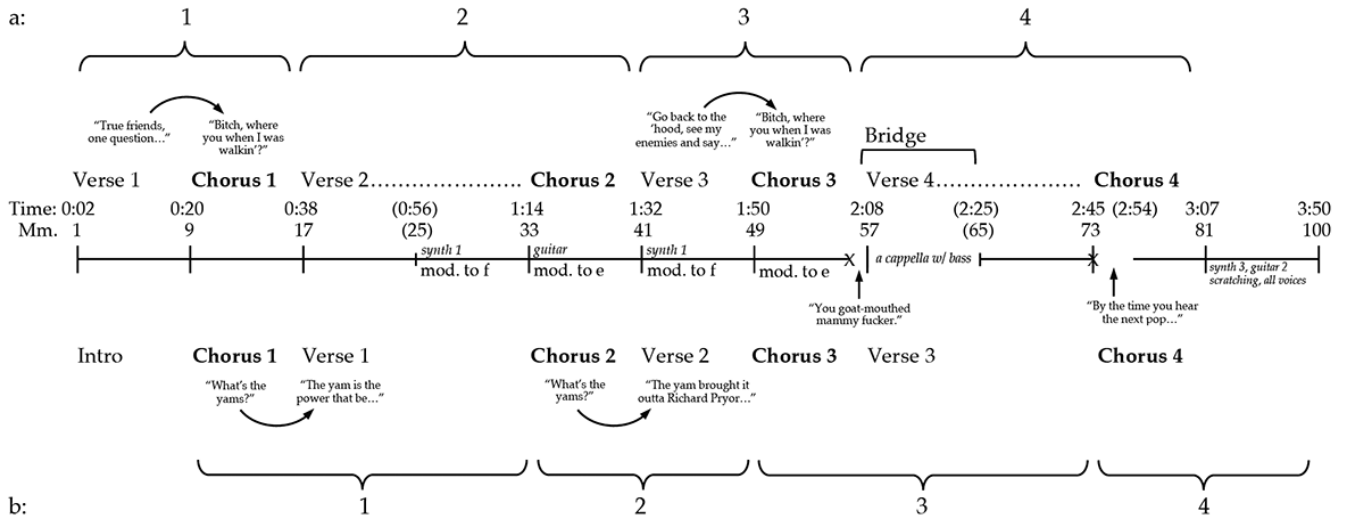
Example 1. Basic formal organization of “King Kunta”



Example 2. Rhythmic analysis of chorus (after Adams 2008 and 2009)

1	x	y	z	2	x	y	z	3	x	y	z	4	x	y	z
				Bitch,		where		you	when	I	was	walk-	in'?		
Now	I	run	the	game		got	the	whole		world		talk-	in.	King	
Kun-	ta.	Ev-	ry-	bo-	dy	wan-	na	cut	the	legs		off	him		
Kun-	ta,			black		man		tak-	in'	no		los-	ses.	Oh	yeah!
				Bitch		where		you	when	I	was	walk-	in'?		
Now	I	run	the	game		got	the	whole		world		talk-	in.	King	
Kun-	ta.	Ev-	ry-	bo-	dy	wan-	na	cut	the	legs		off	him		
When	you	got	the	yams,				(What's		the	yams?)				

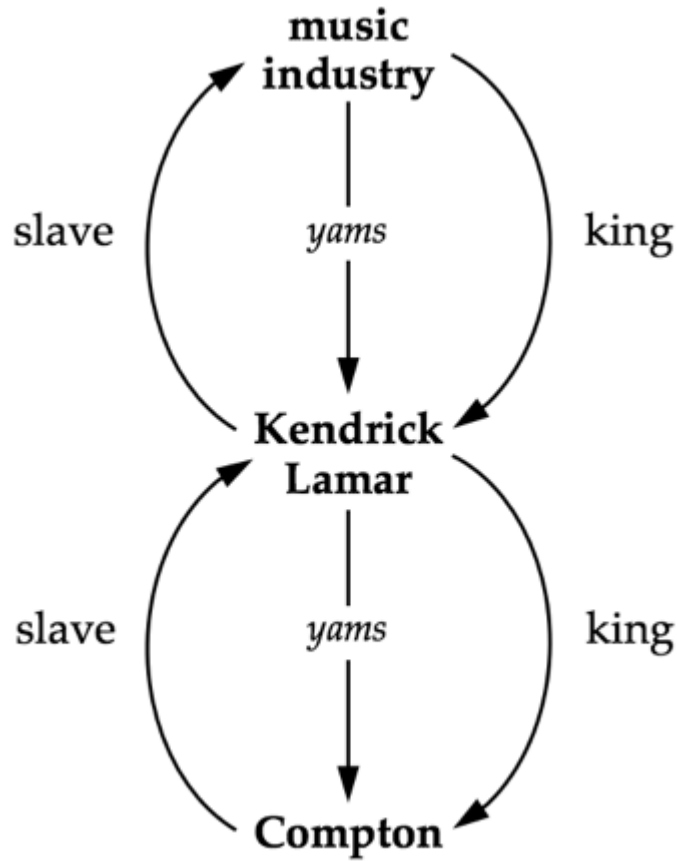
Example 3. Formal ambivalence in "King Kunta"



Example 4. Rhythmic analysis of introduction (after Adams 2008 and 2009)

1	x	y	z	2	x	y	z	3	x	y	z	4	x	y	z
					I	got	a	bone		To	pick				
mon-	key	mouthed		moth-	er	fuck-	ers	sit-	-tin	in	my	throne	Don't	Want	You
				But	I	I'm	ain't	mad!		(He's		mad!			
								stres-		-sin.					
										True		friends,			
					One			ques-		-tion					

Example 5. Power dynamic of Kendrick Lamar between Compton and the music industry



Example 6. Beat of "King Kunta"

The musical notation for the beat of "King Kunta" is presented in 4/4 time. It consists of five staves: Bass Guitar, Hi Hat, Washboard, Snare, and Kick. The Bass Guitar part is in the bass clef with a key signature of one flat and a common time signature of 4/4. The Hi Hat part shows a pattern of closed and open hats. The Washboard part features a consistent rhythmic pattern of 'x' marks. The Snare and Kick parts show a complex rhythmic pattern of 'x' marks and stems.

Example 7. Double consciousness power dynamic of “King Kunta” between the rap game and capitalism (after DuBois 1965)

