



## MTO 26.3 Examples: Lavengood, The Cultural Significance of Timbre Analysis

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

<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.lavengood.html>

### Example 1. Prechorus and chorus of “What’s Love Got to Do with It” (0:36–0:57)

The musical score is presented in two systems. The first system, labeled "0:36 Prechorus", includes staves for FLUTE 1, Tina Turner (vocals), Strings, E. Gtr., Bass, and Dr. The second system, labeled "0:52 Chorus", includes staves for Turner (vocals), E. PIANO 1, E. Gtr., Bass, and Dr. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*, *mf*, *pp*, *mp*, and *f*. The prechorus features a flute melody and vocal lines with lyrics: "It's phy-si - cal, on-ly lo-gi - cal. You must". The chorus features a vocal line with lyrics: "try to ig nore, that it means more than that, oh What's love got to do, got to do with it?". The piano accompaniment includes chords and arpeggios. The guitar and bass parts provide harmonic support, with the guitar using a mute in the chorus. The drums provide a steady rhythm.

0:36 Prechorus

FLUTE 1

Tina Turner

Strings

E. Gtr.

Bass

Dr.

0:52 Chorus

Turner

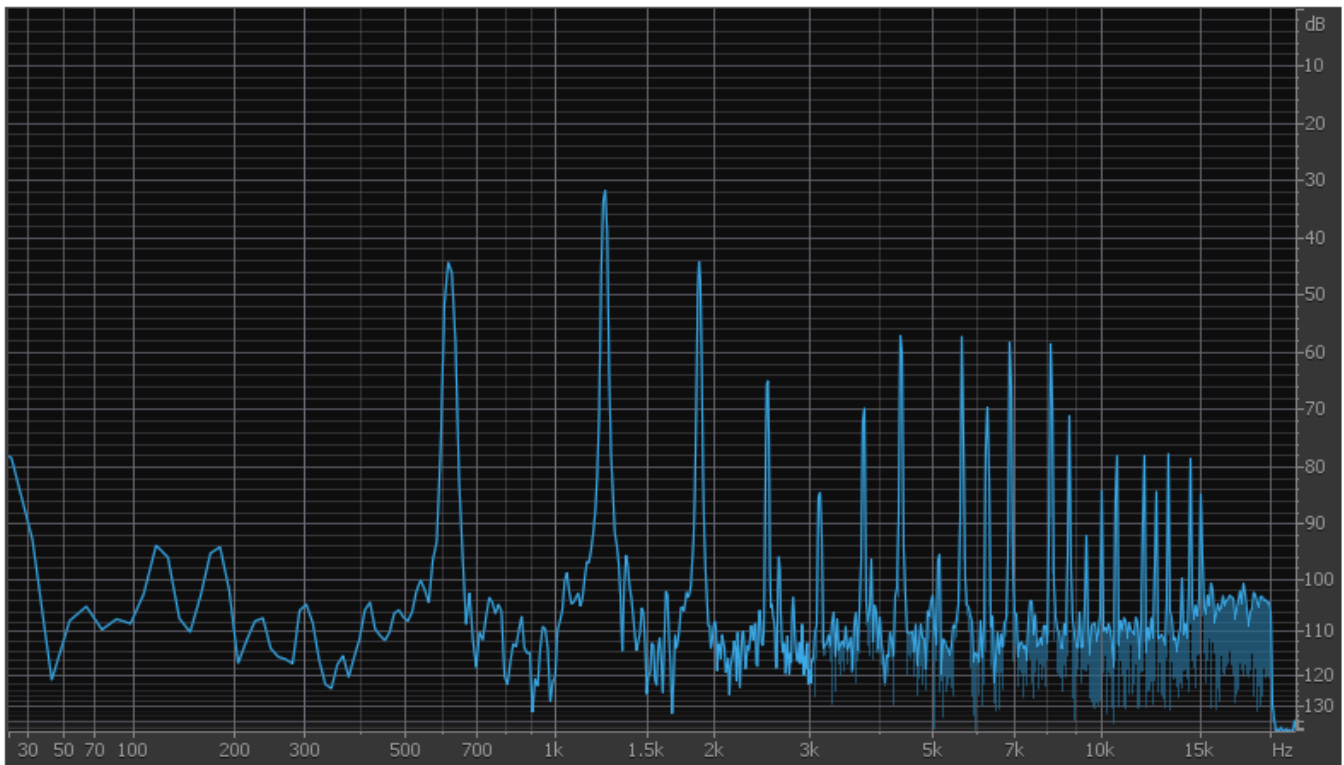
E. PIANO 1

E. Gtr.

Bass

Dr.

**Example 2.** A spectrum plot showing a single moment of time



**Example 3.** An opposition table comparing two sounds

- / + OPPOSITION	BASS 1	MARIMBA
<b>Spectral components - sustain</b>		
<i>bright / dark</i>	-	-
<i>pure / noisy</i>	-	-
<i>full / hollow</i>	-	+
<i>rich / sparse</i>	-	+
<i>beatless / beating</i>	-	-
<i>harmonic / inharmonic</i>	-	+
<b>Spectral components - attack</b>		
<i>percussive / legato</i>	-	-
<i>bright / dark</i>	+	+
<b>Pitch components</b>		
<i>low / high</i>	-	Ø
<i>steady / wavering</i>	-	+

**Example 4.** Instrumental break of “What’s Love Got to Do with It” (1:57–2:10)

2:03 Instrumental

Turner

HARMONICA

ELECTRIC PIANO

E. Gtr.

Bass

Dr.

*mf*

*Hooo*

*mf*

*L.H. mute*

*p*

*f*

*mf*

**Example 5.** Introduction of “What’s Love Got to Do with It” (0:00–0:08)

0:00 Intro

CALIOPE

E. Gtr.

Bass

Dr.

*mf*

*mp*

*mp*

# Example 6. Opposition table for “What’s Love Got to Do with It”

- / + OPPOSITION	E. PIANO 1	HARMONICA	FLUTE 1	CALLIOPE
<b>Spectral components - sustain</b>				
<i>bright / dark</i>	+	+	+	+
<i>pure / noisy</i>	-	-	+	+
<i>full / hollow</i>	+	+	-	+
<i>rich / sparse</i>	+	-	+	+
<i>beatless / beating</i>	+	-	-	-
<i>harmonic / inharmonic</i>	-	-	+	+
<b>Spectral components - attack</b>				
<i>percussive / legato</i>	-	+	+	+
<i>bright / dark</i>	+	∅	∅	∅
<b>Pitch components</b>				
<i>low / high</i>	∅	∅	∅	∅
<i>steady / wavering</i>	-	-	-	-

## Example 7. Introduction of “What Is Love?” (0:00–0:20)

Synth Brass (Jupiter 8?)

Synth Strings

BASS 1

TUB BELLS

Drum Set

6

CALIOPE

Synth Brass

Syn. Str.

BASS 1

TUB BELLS

Dr.

Example 8. Verse 2 of “What Is Love?” (1:07–1:17)

Voice: Can an - y - bo - dy love and want so much that they will ne - ver fear?

CALIOPE

Synth Brass

Syn. Str.

BASS 1

TUB BELLS

Dr.

Example 9. Opposition table for the sounds used in “What Is Love”

- / + OPPOSITION	BASS 1	BRASS 2	CALIOPE	TUB BELLS
<b>Spectral components - sustain</b>				
<i>bright / dark</i>	-	-	+	+
<i>pure / noisy</i>	-	-	+	-
<i>full / hollow</i>	-	-	+	+
<i>rich / sparse</i>	-	-	+	+
<i>beatless / beating</i>	-	-	-	+
<i>harmonic / inharmonic</i>	-	-	+	+
<b>Spectral components - attack</b>				
<i>percussive / legato</i>	-	+	+	+
<i>bright / dark</i>	+	+	Ø	-
<b>Pitch components</b>				
<i>low / high</i>	-	Ø	Ø	Ø
<i>steady / wavering</i>	-	+	-	-

Example 10. Verse 2 of “Running in the Family” (1:46–1:57)

King

He said two kids out on the street were picked up on the beat and in the station. So there's me, with Em-

E. PIANO 1

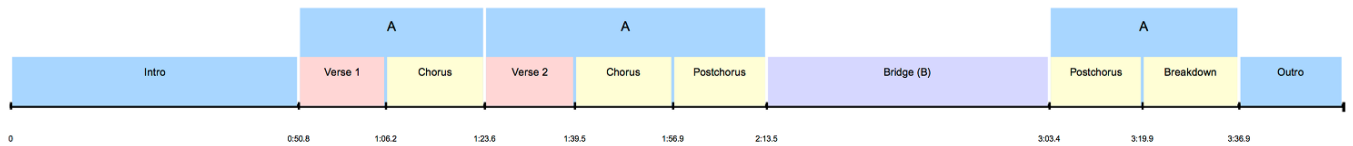
CLAV 1

VIBES

Electric Bass

Drum Set

Example 11. Formal diagram for “When I Think of You”



Example 12. Opposition table for the presets used in “When I Think of You”

- / + OPPOSITION	BASS 1	MARIMBA
<b>Spectral components - sustain</b>		
<i>bright / dark</i>	-	-
<i>pure / noisy</i>	-	-
<i>full / hollow</i>	-	+
<i>rich / sparse</i>	-	+
<i>beatless / beating</i>	-	-
<i>harmonic / inharmonic</i>	-	+
<b>Spectral components - attack</b>		
<i>percussive / legato</i>	-	-
<i>bright / dark</i>	+	+
<b>Pitch components</b>		
<i>low / high</i>	-	Ø
<i>steady / wavering</i>	-	+

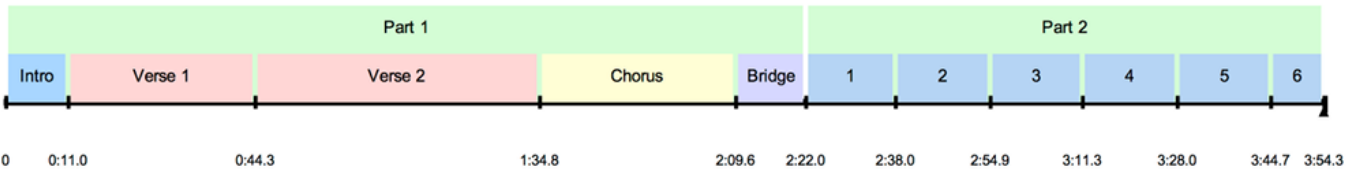
Example 13. DX7 presets and their typical functional layers

Core layer	Novelty layer
BASS 1	TUB BELLS
E. PIANO 1	CALIOPE
VOICE 1	FLUTE 1
BRASS 2	MARIMBA
HARMONICA	VIBES
CLAV 1	STEEL DRM
VOICE 1	

Example 14. Opposition table for twelve DX7 presets

- / + OPPOSITION	CORE						NOVELTY					
	E. PIANO 1	BASS 1	VOICE	BRASS 2	HAR-MONICA	CLAV 1	TUB BELLS	FLUTE 1	CALI-OPE	VIBES	MA-RIMBA	COW-BELL
Spectral components - sustain												
bright / dark	+	-	+	-	+	-	+	+	+	-	-	+
pure / noisy	-	-	-	-	-	-	-	+	+	-	-	-
full / hollow	+	-	-	-	+	-	+	-	+	+	+	+
rich / sparse	+	-	±	-	-	-	+	+	+	+	+	+
beatless / beating	+	-	-	-	-	-	+	-	-	-	-	-
harmonic / inharmonic	-	-	-	-	-	-	+	+	+	-	+	+
Spectral components - attack												
percussive / legato	-	-	+	+	+	+	+	+	+	-	-	-
bright / dark	+	+	Ø	+	Ø	-	-	Ø	Ø	+	+	-
Pitch components												
low / high	Ø	-	+	Ø	Ø	Ø	Ø	Ø	Ø	+	Ø	Ø
steady / wavering	-	-	+	+	-	-	-	-	-	-	±	-

Example 15. Form chart of “Do They Know It’s Christmas?” (1984)



**Example 16.** Transcription of the chorus going into the bridge of “Do They Know It’s Christmas?” (1:34–2:10) [audio starts at 2:01]

**Chorus (1:34-2:08)**

Voice: won't be snow in Af - ri-ca\_\_ this Christ-mas - time. The great-est gift\_\_they'll

PPG Wave

TUB BELLS

Synth Bass (PPG Wave)

Drum Set

Voice: get this year\_\_ is life.\_\_ Where no-thing e-ver grows, no

PPG Wave

TUB B.

S. Bass

Dr.

Voice: rain nor ri-vers flow,\_\_ do they know it's Christ - mas - time at\_\_

PPG Wave

TUB B.

S. Bass

Dr.

**Bridge (2:08-2:22)**

Voice: all?\_\_ Here's to you, raise a glass for ev-ery-one.

VOICE 1

S. Bass

Dr.

Gtr.

china



**Example 17.** Transcription of the infinity section of “Do They Know It’s Christmas?” (2:16–3:12)  
[audio includes representations 2, 3, and 5]

Infinity (2:22-3:54)

The musical score is for the infinity section of the song "Do They Know It's Christmas?". It features six staves: Voice, VOICE 1 & PPG Wave, TUB B., Synth strings, S. Bass, and Dr. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "Feed the world! Let them know it's Christ - mas - time a -". The score shows the entry of various instruments and voices over time, with the voice part starting at 2:22 and the infinity section ending at 3:54. The drum part includes a fill at the end.

**Example 18.** Entry of each line of the cumulative texture in the infinity section

<i><b>Repetition Number</b></i>	<i><b>New Addition</b></i>
1	drumset, synth bass, VOICE 1
2	TUB BELLS
3	Vocals mm. 1-2 only (“Feed the world”)
4	n/a
5	PPG Wave, vocals mm. 3-4 (“Let them know...”)
6-11	n/a