



MTO 28.2 Examples: Attas, The Many Paths of Decolonization

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

<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.attas.html>

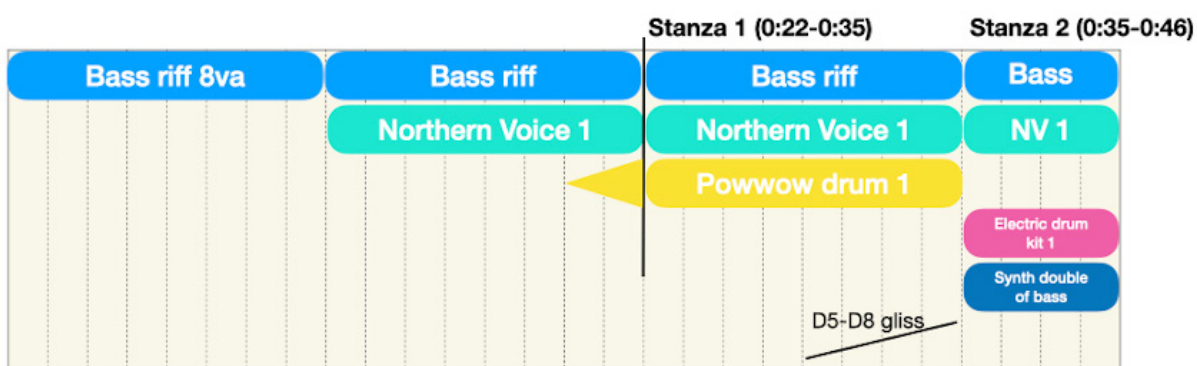
Example 1. Large-scale formal analysis of “How I Feel.”

track timing	section name	lead vocal
(0:00) – (0:22)	buildup introduction	Northern Voice
(0:22) – (0:58)	verse 1	Leonard Sumner
(0:58) – (1:21)	interlude 1	Northern Voice
(1:21) – (2:19)	verse 2	Shad
(2:19) – (2:43)	interlude 2	Northern Voice
(2:43) – (3:53)	verse 3	Leonard Sumner
(3:53) – (4:17)	interlude 3 or outro	Northern Voice

Example 2. Texture graph of introduction, first verse, and first interlude of “How I Feel.”

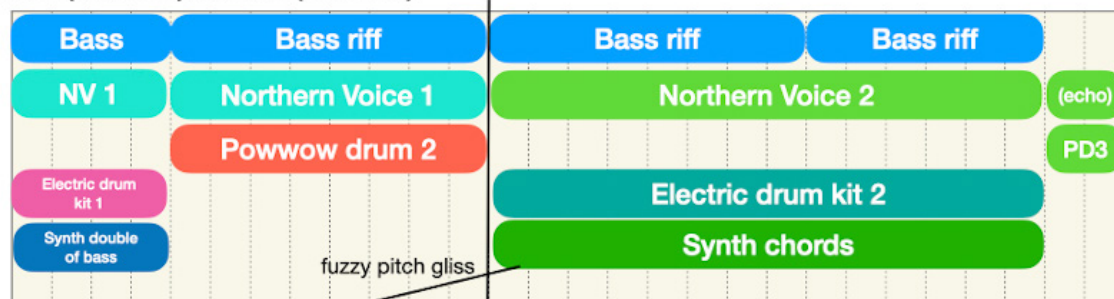
Intro (0:00-0:22)

Verse 1 (0:22-0:58)



Interlude 1 (0:58-1:21)

St. 2 (0:35-0:46) Stanza 3 (0:46-0:58)



Example 3. Development of pitch in introduction of "How I Feel."

Musical notation for Example 3, showing a bass line with four measures of sustained chords. The notes are: G2, B1, D2 (first measure); G2, B1, D2 (second measure); G2, B1, D2 (third measure); G2, B1, D2 (fourth measure).

Example 4. Development of pitch in first verse of "How I Feel."

Musical notation for Example 4, showing a multi-staff score with guitar, bass, and piano parts. The guitar part includes red annotations: "Am?" above the first measure, "GM?" above the second measure, "FM?" above the third measure, and "Em?" above the fourth measure. The piano part includes a red annotation: "p (D8)" above the final measure. A wavy line at the bottom is labeled "slow electronic gliss."

Example 5. Development of pitch in first interlude of "How I Feel."

all pitches approximate

Am or A-Dorian?

i bVII

VI v

v

(echo)

Example 6. Flow comparison, first stanzas of verse 1 (Leonard Sumner) and verse 2 (Shad) in “How I Feel.”

rhyme | vocal accent | microtiming variations

	bar subdivisions				bar subdivisions												
	1	x	Y	Z	2	x	Y	Z	3	x	Y	Z	4	x	Y	Z	
0																	
1	ne-				ver		i-		ma-		Well		gine		can		
2	pain				in		the		mo-		ther's		heart		when		
3	life				takes		a		turn		tor's		for		the		
4	worse				and		Cre-		a-				though		be-		
5	comes		a-		no-		ther		can-		vas		that		will		
6	ne-		ver		be		com-		ple		ted				I'm		a
7	few		de-		grees		a-		way		ed				and		a
8	thou-		sand		times		de-		feat-								

Leonard Sumner: Well I can never imagine the pain in the mother's heart when life takes a turn for the worse and Creator's thought becomes another canvas that will never be completed I'm a few degrees away and a thousand times defeated

	bar subdivisions				bar subdivisions				bar subdivisions								
	1	x	Y	Z	2	x	Y	Z	3	x	Y	Z	4	x	Y	Z	
0													And		it's		
1	hard						to		list-		en				But		
2	list-		en				cuz	it's	much		hard-		ing		er	to	the
3	liv-		ing		it		than		list-		en-		di-		tion		
4	hard-				ships		to	the	heart's		con-				tion		the
5	that		con-		di-		tions		the		air				when		
6	air		that		con-		di-		tions		keep						
7	cool		but	the	more		tears		some-		some-		times		the		
8	clear-		er		the		vi-		sion								

Shad: And it's hard to listen, but listen cuz it's much harder living it than listening to the hardships to the heart's condition that conditions the air when the air conditions keep cool, but the more tears sometimes the clearer the vision

Example 7. Areas of music analysis.

