

Rock Modulation and Narrative.

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Author(s): Hanenberg, Scott J.

Abstract:

Key changes have long been employed in rock music to great dramatic effect. This paper takes as its point of departure the idea that modulations constitute "marked" events, which provide fertile ground for narrative analysis. Specifically I explore through analysis, the profitable intersection of ideas of musical narrative on the one hand (Burns and Woods 2009, Burns 2010, etc.) and, on the other hand, current understandings of modulation in rock music (Capuzzo 2009, I Temperley 2011b). Acknowledging the elusive nature of one-to-one correspondences between musical narrative and changes of pitch materials, my analyses instead seek to highlight relevant analytical questions. Six songs are considered as case studies: "Everlasting Everything" (Coldplay), "One Foot" (Fun.), "Hay Loft" (Mother Mother), "Knights of Cydonia" (Muse), "Across the Sea" (Wilco), and "Everlasting Everything" (Wilco). These demonstrate a range of situations, from passages in which a modulation from the initial tonic key occupies only a few measures to complex tonal trajectories that engage the majority of a song. The paper suggests five potential archetypes, each describing a different narrative function that may be supported by modulation.

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Rock Modulation and Narrative, still Traut has shown that the chemical compound protects the legal amphibrach.
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