

- Discipline – King Crimson – behind the score episode 18
  - o From their 8<sup>th</sup> studio album, released in 1981
  - o The first album in 7 years
  - o Robert Fripp (Co-Founder and guitarist) and Bill Bruford (percussion) return
  - o Tony Levin (bass) and Adrian Belew (guitarist/vocalist) join
  - o A nice example of ‘math rock’...or ‘math music’
    - Characterized by complex rhythmic structures, odd time signatures, intricate layering of rhythms
  - o Last track on the album, an instrumental
- Thanks to Randy for this book of King Crimson charts

## Opening – Dm7

- Bass adds notes primarily from Dm pentatonic scale
  - o Implying second inversion with low A
    - Even though it’s 17/16, I still think they’re working in fives
      - 5 +5+5+2
        - o With the A (glue) appearing on every subdivision of 5 as the patterns map onto each other
- Letter A to end of page 89
  - o Makes sense that it’s a 17 measure phrase
    - 17 measures of 5/8 (85 eighth notes)
      - 10 measures of 17/16 equals (170 sixteenth notes)
  - o Then a 7 measure phrase of 5/8 (35 eighth notes)
    - 4 measures of 17/16 + 1 measure of 19/16 = (70 sixteenth notes)
- Letter B
  - o Moves down half step to C#m
    - Now implied C#m first inversion with repeated bass E
    - Implied C#m9 with D# on the top of Fripp’s guitar riff
  - o Meters
    - Belew = 5/8
      - 12 bars of 5/8 plus 1 bar of 2/4 = 64 eighth notes
    - Fripp = 4/4
      - 8 bars of 4/4 = 64 eighth notes
    - Levin = mixed meters in simple time
      - Twice through the 4-bar pattern of 4/4 + 3/4 + 4/4 + 5/4 = 64 eighth notes
    - Bruford = kick drum in straight quarter notes
      - Changing meter in the toms
- Letter A1
  - o Back to Dm7...opening pattern
- Letter B1
  - o Back to C#m9
- Letter C
  - o Move to F#m7sus4...open arpeggios in the guitars with both As and Bs in the F#m7
    - 15/16 is simply felt as a measure of 3, with each beat having five sixteenths
    - Then FRIPP moves to 14/16 and gets 1 sixteenth ahead of Belew in the pattern...then 2...then 3...then 4...then 5...then 6...then 7...then 8...then 9...then 10 (and they re-align)
- Letter D
  - o Am7sus4...repeat 4x

- Cm7sus4
  - Levin continues the same bass pattern as the chords change
- Letter C1 (INTERESTING TO GO BACK TO C)
  - Same pattern as in Letter C...15/16 in guitars with Fripp moving to 14/16 and offsetting with Belew in the pattern as before
    - Except this time it's a tritone away (Cm) from where the original Letter C was (F#m)
  - Meanwhile, Levin is adding quintal chords (chords stacked in fifths) in his bass work
- Letter E
  - Up a half step to C#m7sus4
    - Belew = 12/16 (same amount of time as 3/4)
      - 5+3+4
    - Levin = 3/4
    - Bruford = 6/4 (half time)
    - Fripp = 11/16
      - 12 measures for Fripp = 11 measures for Belew
      - Section ends with them playing for 4 measures together before E1
    - Levin switches to quartal chords instead of quintal chords
- Letter E1
  - Up a minor third to Em7sus4
    - 12 measures of 11...11 measures of 12
      - Then 4 measures together
- Letter C2
  - Similar to Letter C...F#m7sus4
    - Belew - 8 measures of 15/16 = 120 sixteenths
    - Fripp – 1 measure of 15/16 before moving to 14/16
      - Gets to 5 sixteenths apart and switches to 10/16
        - Then they realign in 15/16 before concluding