

The Music of Radiohead

May 11th, 2009:

Form- how is it structured.

Texture+Timbre - what instruments and what sounds.

Melody, Harmony, + Rhythm – sound and feel.

What is the overall arc and importance of Radiohead's career?

- Videos- "Meeting People is Easy" and Radiohead TV

ATN: What do you want fans to see in your work?

Thom: The word of God!

Jonny: Yes.

Thom: (notices my silence, waiting for him to finish) That was pretty good, I thought!

(laughs) Um, if people get it, they wouldn't think it's depressing. When people sort of say, um... all that fucking annoying thing about "Oh your work's so depressing, na, na, na..." Well it's not because those are just the words. The point is I put the words to music which I think is incredibly uplifting, otherwise, there would be no point to doing it at all

May 12th, 2009:

Band members met at the Abingdon School-Oxford, England.

Thom Yorke – Lead vocals, guitar, and piano. (Fine Art and Lit @ Exeter Univ.)

Jonny Greenwood – Lead guitar, keyboards, and synthesizer.

Colin Greenwood- Bass, guitar. (Older brother to Jonny, English @ Cambridge)

Ed O'Brien – Guitar and back-up vocals. (Politics @ Manchester)

Philip Selway - Drums and percussion. (Politics @ Liverpool)

Pablo Honey - 1993

The title is taken from a Jerky Boys skit. Recorded from September – November 1992, released February 22 1993. Shows emotional range in Yorke's voice. The band most "rock" album, influences from U2, the Pixies, Pearl Jam, Nirvana, NIN – Yorke DJ-ed at school! Signed by Capitol/EMI as On a Friday, Radiohead from a Talking Heads song.

- Mixed meters, asymmetrical.

"You"

Meter = 6+6+6+5, personal love affair.

"How Do You?"

Punk influences – The Stooges. Verse in key of A – Chorus starts in G (these are not closely related keys), non-functional harmony (atonal). Towards the end it breaks down into chaos.

"Stop Whispering"

-The early work may be different, not as distinct as more mature Radiohead music.

First recorded as a Demo (as On a Friday), the oldest, longest and most basic track on debut album. Dynamics from soft to loud (expanding form) is a literal expression for "Stop

Whispering.” Simple, two-chord relentlessness – respond to audience and atmosphere. Lyrics are a call to action for free expression – someone wants to be heard, but the “powers that be” are not listening. Verses are illustrations of the constraints on Thom – being held down by the world.

- REM-esque arpeggios, U2 airiness, with Grunge atmosphere.
- The world holding him down is causing him to lose his sense of individuality – “I have a complaint – I don’t remember what it is.”
- Building chaos – explosion of confused emotions.

Thom Yorke is usually the one writing these lyrics – his personal struggles.

“Blow Out”

Shows Thom Yorke’s constant unhappiness, never thinking he is good enough. Makes me think of “Knives Out.” Reminiscent of Pink Floyd but still very much Radiohead. Most contemporary sound. Sounds like the thoughts of a madman who is struggling with keeping his composure, reassuring himself that he is ready for the worst – psychotic mumblings – voices?

The Bends – 1995

Not a concept album, but it is a step beyond Pablo Honey for sure. Much more personal – less angsty. Taken from scuba diving, if you come up too quickly you will pop – literal metaphor for their success, a “stress-test”. A statement from the band claiming themselves as individuals and proof that they would not do what the mass media wants or expects. More produced, members are getting more comfortable in the studio. All of the members were still young men, rising to stardom.

Themes: Alienation, from surroundings and friend but also from the self – dreams; Transformation; Mechanization, a machine run society, the impact of machines on alienation and transformation and what emotions are produced. Medical imagery refers to all 3 themes. Back album cover has a series of numbers and other graphics relating to technology, anxiety over rising popularity/career.

“Planet Telex”

More modern Radiohead sound - spacey, airy quality in production. Everyone and everything is broken. Only song writing during recording session, recording while Thom was drunk.

“The Bends”

This is the only Radiohead song that is also the title of the album, which gives an idea of its importance. Sampled a piece of a high school’s marching band’s rehearsal from outside his hotel room in the beginning. Still has sound from Pablo Honey but is a little more sophisticated. Thom is constant singing about needing someone or something, but also realizing that it won’t be there when he needs it and he doesn’t seem bothered by it (anymore). This is about knowing who your real friends are, who is going to be there – alienation.

“Fake Plastic Trees”

Recorded after seeing Jeff Buckley. Yorke broke down in tears after doing the vocals in one take. About mass marketing and consumption, and unfulfilled relationships. Capitol had a producer, Bob Clearmountain, basically cut away the music to a more traditional instrumentation, producing a “fake” version of the song for the mass market in America...irony? Fake love song for a girl – homoeroticism in music and interviews

“My Iron Lung”

Radiohead was desperately trying to separate themselves from Creep – stopped playing it live. Creep has both sustained and constrained the band, this is their reaction – their new single. The song itself is almost a joke directed at grunge pop.

“High and Dry”

This song seems to be lamenting the basic career of a one hit wonder, they have everything for a little while and are on top of the world until the media turns around and “spits” on them, their next piece of work or whatever – shows anxiety of becoming forgotten one hit wonder. Recorded during Pablo Honey session after Philip put on new drumheads and was messing around to come up with the beat. Thom started playing acoustic guitar over that and they recorded it – they didn’t like it because it sounded like Rod Stewart. This is the demo version – only remixed, never re-recorded. Yorke: It’s not bad...it’s very bad.”

“Street Spirit (Fade Out)”

Building tension (texture) and breaking it down relates to life and the cycles we go through – this form is universal in music. “This machine will not communicate” is Thom’s statement that he will not be another faceless consumer of the world – All of these things will fade out...love, emotions, real human productions will be the only thing left.

May 13th + 14th, 2009:

OK Computer – 1997

A quantum leap from Pablo Honey, but a logical progression from one album to the next. The cover shows a highway breaking off – this relates to the album and their new experimentation with the music. The world is becoming more and more mechanical and computer generated/operated, much different from 100 years ago. “A true articulation of the anxiety of the late 20th century-man backed with music not only of extraordinary grace and melody, but also of experimental clarity and vision.” Radiohead produced the album themselves. Yorke searched for something extra on this album, saying he wanted to make the vocal quality different on each track. Electronic music has been going on since the 50s or so but their use of electronics on this album was much different than anything out there, sampling, sequencing transposing, and using a variety of different instruments, effects, and filters. Used concepts explored by 20th century composers – Pendereski and Messien, quartertones with strings. The recording of this album took a year or so and was released in 1997. --Ambit – how low/high a line goes.

“Airbag”

Drums express ambient, atmospheric, airy quality that is seen in later albums. Bass line at the beginning and end is repeated, starts the building of texture with Asus chord, which

may represent the airbag opening and the song officially starting. After the second chorus there is a section where the song sounds like it could end but instead goes into another world of interstellar sound effects and scratches. This high-energy opening sets the tone for the new sound of OK Computer.

“Paranoid Android”

0:00-0:18	A	Introduction	6mm (4+2)	Gm
0:18-0:47		Verse 1	10mm (4+2+4)	
0:47-1:08		Chorus	7mm (3+4)	
1:08-1:37		Verse 2	10mm (4+2+4)	
1:37-1:58		Chorus	7mm (3+4)	
1:58-2:20	B	B Theme (riff), instrumental.	8mm*	Am/C
2:20-2:42		Voice enters, 1m phrase	8mm*	
2:42-3:04		Voice sings more, distorted guitars	8mm*	
3:04-3:33		Guitar solo, end on F (major)	8mm*+fermata	
3:33-4:04	C	C Theme (“ahh” vocals)	8mm	Dm
4:04-4:35		“rain down” lyrics	8mm	
4:35-5:05		Add soprano harmony	8mm	
5:05-5:36		Add new layers of vocals	8mm	
5:36-5:58	B	Guitar solo	8mm*	Am/C
5:58-6:23			8mm*	

- 4 (4/4) + 3 (7/8) + 1 (4/4)

“Exit Music (For A Film)”

Intro	A	A'	B	A''	C	A'''	CODA
0:00	0:23	0:55	1:26	2:12	2:50	3:21	3:52-4:24
acoustic guitar	+voice		mixed meter+ chorus	chorus+ “electric seagulls”	big, old synth+ drums	(vc. 8va) +synthetic chorus	repeat+fade down to voice, guitar+gulls

This song was made especially made for Baz Luhrmann’s Romeo+Juliet, a story about two hopeless people who want to be in love, but because of their families, they cannot be together. They liked this song so much that it couldn’t just be on a soundtrack and put it on OK Computer.

“Karma Police”

"It was a band catchphrase for a while on tour - whenever someone was behaving in a particularly shitty way, we'd say, 'The karma police will catch up with him sooner or later,'"

says Jonny. "It's not a revenge thing, just about being happy with your own behaviour." Thom laughs, "This is a song against bosses, fuck middle management!" "Karma Police" was debuted back in 1996 during the Alanis Morissette tour. Thom gets stressed out easily and doesn't like people looking at him in certain ways. Buzzing like a fridge and a radio highlights the theme of OK Computer of emotional static and background noise in our lives. This sounds like the mumblings of a madman in a crazy but still comical state of being. Often compared to the Beatles "Sexy Sadie." At the end of the song the drums abruptly stop twice, for me this signifies being over taken by machines as the song transitions into "Fitter Happier."

-Musical concrete – a collage of everyday noise and sounds.

"Fitter Happier"

Many people mistook the computerized voice on this track for that of physicist Stephen Hawking. The strange voice was, in fact, created by Thom on his Mac computer. He recorded it one night in an isolated area of the rehearsal space that the band had set up. Ed: "Thom basically had this checklist, like a nineties checklist if you like, and he had written it out. There is a bit of him playing piano, [which was] in the rehearsal room. He was very drunk one night, which you can tell by the sloppy playing on it, and he just played out this melody and stuff. He was very anxious that it wasn't him saying [the lyrics] - this voice is neutral. By the computer saying it, it doesn't become a bit of pretentious art-wank, it's something neutral in the way that the computer stumbles over words and doesn't get the pronunciation or the inflections right." Adds Thom: "The reason 'Fitter Happier' exists is 'cos of mental background noise. Some days you're in a disturbed state and it moves to the front." The track was used as an entrance song for the band on their 1997 tour. Also, this could be an attempt to "humanize" computers, as they are becoming almost another species on this planet.

May 15th+ 18th, 2009

Edgard Varese – French composer of the 20th century, Poem Electronic for the Brussels' Fair – Philip's Pavilion, this was the first electronic composition ever.

Electronic Influences for Radiohead include: Aphex Twin, Paul Lansky (Mild Und Leise), DJ Shadow, Autechre and others on Warp Records, Paul Drescher, Frank Zappa, William Orbit, Kraftwerk, Tangerine Dream, VanGellis, Jean Michel Jarre, NIN, Brian Eno, Paul Oakenfold, Boards of Canada.

Kid A – 2000

The title is a reference to the first human clone, which Thom believes has already been achieved. Thom says this album was not "art" but was intended to reflect upon the music

they were listening to at the time. "I don't remember much time playing keyboards. It was more an obsession with sound, speakers, and the whole artifice of recording. I see it like this: a voice into a microphone onto a tape, onto your CD, through your speakers is all as illusory and fake as any synthesizer - it doesn't put Thom in your front room - but one is perceived as 'real' the other, somehow 'unreal'... It was just freeing to discard the notion of acoustic sounds being truer."

"Everything In It's Right Place"

All instruments are electronic, manipulated vocal sounds, shifting meters, obtuse lyrics that don't seem to mean anything at first. - this is a new sound. Lyrics are almost tongue and cheek - place is the only spot we have a resolution - the text is on the downbeat. Imagery of the song: "There are two colours in my head." This is a perfect opening for the new sound and Kid A album.

"Kid A"

Childlike keyboard movement, bass and drum tracks, the voice has been heavily processed and almost indecipherable. Thom believed that lyrics were not suitable for this song so he spoke the lyrics through a Vocoder and a computer was responsible for it's sonic properties and sound. I've got head on sticks and ventriloquists - a master of something fake, a clone. This track is about making cool noises - like Casper the ghost leading us into a musical wonderland. This is the representation of the idea of a cloned child playing with music.

Ondes Martenot- one of the earliest electronic instruments, a keyboard.

Theramin - Another early electronic, composed of a metal rod that produces a sound as you change the magnetic force field around it.

"The National Anthem"

Used jazz instruments and idiom, improv. Inspired by jazz of Charles Mingus and Miles Davis. This track was started on OK Computer but never finished until the band went back to it for Kid A. Jonny and Thom "conducted" the brass section to play in a chaotic, traffic jam, fashion. "The National Anthem," is the album's "Exit Music." The bass line (which is actually played by Thom on the album) is wildly hypnotic and the pure and utter body of this song forcing attention onto itself and away from Thom's vocals, which are prominently less featured on this album compared to the others. This is not to say that his vocals aren't stunning, but the fact that Yorke's vocals were ProTooled around with (small vocal parts cut and pasted to repeat over and over again), displays the band's interest in concentrating less on the centerpiece of the band and more on the collective entity. The bombarding and escalating brass ensemble on "TNA," first appear almost cliché in it's perfect disorder -- horns of all kinds coming from everywhere in a very discomfoting manner -- the cliché ends once Thom screams and begs out "It's holding on!" with as much conviction as possible. That's when you get the idea. That's when you understand that it's the anti-cliché."

"Treefingers"

Very ambient – no vocals at all, THIS IS AMBIENCE! Sounds like a synthesizer but all the sounds were originally produced by a guitar, and then treated through a computer. Free time = no meter, flowy and free, no real melody or harmony – much more of a soundscape.

“How to Disappear Completely”

For the first minute or so, there is a background pedal tone that interacts with the music to add some consonance and dissonance in different areas, almost sounds like ambience from a machinery room or factory. Some techniques are applied to the strings, like playing close to the bridge, to change the timbre of the instruments. “I float down the Liffey” refers to a body of water in Dublin – signifies a dream that Thom Yorke had. Glissando by the violin creates the sliding effect.

“Idioteque”

Used an early electronic sample from Mild und Leise by Paul Lansky, transposed down a half step. Opens with ostinato from electronic drums, effects, and vocals. Chromatic harmonies and no real chord progression.

“Motion Picture Soundtrack”

Yorke sounds barely awake as this song opens, more sober than most, along with the harmonium, which makes this song remind me of Sigur Ros. The sampled harps and Yorke’s falsetto put you under the impression that you are ascending this earthly world, arriving at the Pearly Gates. This favorite of Yorke was played live after they decided not to include it on OK Computer and was finally put on Kid A. The hard is almost always associated with transition or transcendence.

May 19th, 20th, 2009

Amnesiac - 2001

All of these songs were recorded in the same session as Kid A. Capitol/EMI had said that Amnesiac was the guitar yang to Kid A, although it seems to be more electronic. Radiohead is now more able to produce their own albums and get the sounds out which they want to make.

“Pact Like Sardines in a Tin Can”

Dehumanization set in a quasi-Indian context. Very rhythmic – drums sound like Phil could have been playing on a kitchen stove or pot. These lyrics could suggest their feelings about being on a major record label, “you realize you’re looking in the wrong place” after years of waiting, working – what do YOU want to do?

“Pyramid Song”

Perhaps one of Radiohead’s most developed songs and most liked by the band, this song did get some radio time, but almost none in the US. This song was heavily influenced by “Freedom” by Charles Mingus. “Pyramid Song” have been seen as largely based on Dante’s Divine Comedy with references to the Inferno, Purgatory, and Paradise, though Yorke has mentioned the Tibetan Book of the Dead (Bardo Thodol), the Egyptian Book of the Dead, and Hermann Hesse’s Siddhartha as other possible inspirations.” The song is infamous

among fans for its time signature, which many find hard to discern or even nonexistent. However, one possibility is that "Pyramid Song" could be based around an uncommon subdivision of 8/8 time (3+3+2) in which the eighth notes are swung. This could also be expressed as 16/8 time subdivided as 3+3+4+3+3. Another interpretation which can be found by following the drum pattern is a cycle of 5/4-4/4-4/4-3/4 that repeats itself throughout the song. The drums could be signifying a "limbo" in the song. Palindrome in the meter.

"Knives Out"

This song had been reworked several times over 373 days before it was recorded in its original version. This is one of Radiohead's more poppy, radio-friendly songs with acoustic and electric guitars. Yorke has usually described the song as being about "cannibalism." In one interview he said: "It's partly the idea of the businessman walking out on his wife and kids and never coming back. It's also the thousand yard stare when you look at someone close to you and you know they're gonna die. It's like a shadow over them, or the way they look straight through you. The shine goes out of their eyes."

"Dollars and Cents"

A guitar bend, synth strings, treated vocals, drums, and heavy reverb set the stage for an ethereal vibe. They are talking about the different social, corporate pressures on them: "we are the DOLLARS & CENTS, and the Pounds and Pence, the MARK and the YEN, We are going to crack your little souls" – those with the gold make the rules.

"Like Spinning Plates"

The studio version of "Like Spinning Plates" was built over the backing track of the song, "I Will," played backwards. Machine-gun quick, turntable-scratch-like noises, and what sounds like backwards guitar notes define the rhythm, while Yorke's voice sounds distorted, like the creepy dwarf from "Twin Peaks." Is it about the hubbub of a musician's lifestyle finally starting to wind down to a more manageable pace? Or is the spinning plate Yorke sings about actually the fragile balance of the world about to come crashing down? Colin: The ominous tones of Like Spinning Plates. In Copenhagen, I was listening to Woman's Hour [popular BBC Radio 4 programme]. They were talking about this English composer, whose name I can't remember, who wrote a piece of music for a singer where all the phrasings were backward but she sung it forward. Thom sung the backwards melody. It was recorded forward then listened to backwards and he did the phrasing so as to create backward sounding words but its sung forwards. It's kind of my favourite track. A truly hypnotizing song, this could be the representation of a manic episode, with everything spinning out of control around you.

"Life in a Glass House"

Features jazz trumpeter, Humphrey Lyttleton, also includes clarinet (Dixie land), trombone, and double bass. References to social inequity and the evasive quality of the media to intrude upon other's business. Influenced by the New Orleans Jazz Funeral. "Someone's listening in – celebrities are always being watched and put in the limelight."

May 21st, 2009

Hail to the Thief - 2003

Images in the album artwork portray a post-apocalyptic smoke stack or city skyline, the words help juxtapose against human feelings of doubt, desolation, let down, etc. Manhattan and England are suggested with words like credit cards, money, evil, etc. This is one of the only albums with full lyrics. The title is concerned to refer to George Bush and other politicians of the time. The band has emphasized the wider use of the slogan referring to an 1888 election. The Gloaming suggests we are going back into the dark ages and a time of fear, mistrust and deception.

“ $2+2=5$ (The Lukewarm)”

The first sounds we hear is that of a guitar being plugged in, this suggests a return to the more traditional style of instrumentation (back to their “roots”), but still influenced by and incorporate electronics. The song's title recalls the symbol of unreality from George Orwell's novel Nineteen Eighty-Four. In the book, inhabitants of an authoritarian future state are made to engage in doublethink, replacing their own conscience and beliefs with those imposed from above. At the end of the novel, the protagonist's individuality is demolished, as he avows that two and two are, in fact, five. With the lyrics "All hail to the thief, but I'm not" and "Don't question my authority" there have been repeated suggestions from many musical critics that the song is based on the controversial election of George W. Bush in 2000. The band has strenuously denied this, saying in one interview, "It would be too easy for us to insult George Bush." Hail to the Thief lists subtitles, or alternative titles, for each of its songs. The alternative title for " $2 + 2 = 5$ ", whose lyrics also include the album's title, is "The Lukewarm." Singer Thom Yorke has mentioned it as a reference to the works of Dante. The song changes from 7/8 to 4/4.

“Sit Down. Stand Up. (Snakes & Ladders)”

The government and politicians are leading us – telling us what to do as we mindlessly follow their orders. Thom Yorke claims that there is no real meaning to this song and that the “raindrops” at the end is only there because it sounds cool.

“The Gloaming (Softly Open Our Mouths in the Cold)”

The gloaming is the time when the sun is going down – dusk. This is their message that even though they are doing a rock album with instruments – they can still do electronic music. This is right around the time the US invaded the Middle East – murderers, you're murderers. We're not the same as you” could be referring to the US and Britain or to the “terrorists.” The alarm is going off, the gloaming is the coming of darkness, or the witching hour – deception, evil. This was considered for the title but was not used because it sounded too “prog rock.”

“Myxomatosis (Judge, Jury, & Executioner)”

A disease that afflicts rabbits, induced on purpose to control the hare population, particularly in Australia and the UK. Fans are being affected by the music so much that they have intensely followed the band. Both the fans have the disease, as well as Thom Yorke, through unintended consequences of the music and fame.

In Rainbows - 2007

The most interesting part of this album is that they had produced and distributed it as a band, without the help of major labels or distributors; it also, ironically, made them more money than any other album previous. The artwork on the back is like that of Amnesiac – justified. TBD Records – To be Determined?? Jackson Pollack style artwork by Stanley Donwood looks like lava or some sort of universal explosion – futuristic. A much less overtly electronic, more sophisticated production.

“Weird Fishes/Arpeggi”

A very different Radiohead song, starts with a drum beat that stays pretty constant throughout, guitar enters with arpeggiated chords, which is where the title comes from, the bass acts as a pedal point for most of the song – constantly building until the end. The meaning poses a deep question on the purpose of life and why we are here. “Everybody gets to leave, and this is my chance.”

“Reckoner”

First played in 2001, Feeling pulled apart by horses, much more thrashing rock – added a coda that ended up being transformed into the song that was put on the album, which bares little resemblance to the original. The Golden Ratio for this album is found about halfway through this song. “We separate like ripples on a blank shore.” Basic drum pattern and guitar in the beginning, gets more interesting when the strings combine with Yorke’s voice and show just how instrumental his vocals are. 4/4 timing syncopated by the drums.

“House of Cards”

Everything in this song has been treated with an effect – echo. Two separate relationships, longing for change – reliance on the ideas of capitalism and politics. The title is an allusion to a housing project in England, which builds housing projects in the area, similar to habitat for humanity. A house of cards is something built that is unlikely to stay standing for a while, fragile, just like societal and romantic relationships – “the infrastructure will collapse.”

“Videotape”

In an interview with the New Musical Express December 8, 2007, Thom Yorke talked about the recording of this song about a dying man saying goodbye to loved ones on old-fashioned videotape: references to Faust (makes a pact with the Devil for knowledge) throughout the album – Mephistopheles is often a common reference to the devil. “We would have these days where there were big breakthroughs and then suddenly... no. 'Videotape' to me was a big breakthrough, we tried everything with it. One day I came in and decided it was going to be like a fast pulse-like a four to the floor thing and everything was going to be built from that. We threw all this stuff at it. But then a couple of months later I went out and came back and Jonny and (the producer) Nigel Godrich had stripped it back. He had this bare bones thing, which was amazing.” “We were looking for something that had a real effect on us, an emotional impact, and that happened when we were doing 'Videotape' and I was semi kicked out of the studio for being a negative influence. Stanley (Donwood who did the album's artwork) and I came back a bit worse for wear at about 11 in the evening and Jonny and Nigel had done this stuff to it that reduced us both to tears. It completely blew my mind. They'd stripped all the nonsense away that I'd been piling onto

it, and what was left was this quite pure sentiment." This song was used by the British charity Shelter to soundtrack one of their commercials. The campaign was titled after another Radiohead song, "House of Cards." It was the first time that the band had allowed one of their tracks to appear in an UK advert, however the band have also donated music for the National Coalition for the Homeless ads in America. Starts with a piano – holding down a pedal so that all the notes are constant ringing, bass comes in as an enclosing atmosphere where the notes from each instrument seem to be combining into each other – gives the airy quality. Thom sings a very flat vocal that makes it a little hard to understand the exact words, similar to how he sang the lyrics of "Like Spinning Plates" with a sort of "backwards" affect to his speech. The drums are also very interesting play a snare and drum hit, with a spastic rolling drum with is looped in the background as well an irregular beat on the high hats; however, this song is in 4/4 (use of syncopation) – a testament to how truly awesome this song is. If you listen closely to the end you will hear a beat that in continuing to be played on the high hats, then silence, the sound of something dropping (drumsticks), and then two faint ticks of a clock.

Bob Halligan, Jr. – Radiohead messes with our expectations – setting up a IV chord but using a iv instead – little subtleties make them unique, similar to the Beatles. Their use of studio and (the same) producer adds so much more to the music. The lyrics do not tell us – they show us; paint a picture through conversational language and metaphor. They must avoid the temptation to layer vocals and harmonies – Fake Plastic Trees is one voice singing.

Exam:

Band members and instruments

7 Albums and Dates – Artwork too!

Short Answer and Multiple Choice: Songs, Albums, Ideas.

-Basic information: what is it about, imagery, and themes.

Essay: The whole "arc" of Radiohead's album: How do they grow, develop and expand?

What were they influenced by and how did that affect the albums?

