

Sheket, Sheket:¹ Existentialism, the Perception of the Absurd, and Everyday Life in the Art of Danny Sanderson's Composing and Songwriting in 'Gazoz' and 'Doda,' 1978–1980

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Abstract

This article deals with the musical and lyrical aspects of Danny Sanderson's songwriting art. During the 1970s, Sanderson was at the forefront of Israeli music, and this article will focus on the years 1978–1980 when Sanderson released two albums with his band, Gazoz, and the debut album of his next project, the group "Doda." We are interested in concentrating on combining musical analysis with three philosophical aspects, which we fuse to understand Sanderson's musical dimension in general, and in this period in particular: existentialism, absurdity, and everyday life. We will see how Sanderson's songwriting expresses these philosophical aspects, or at least relate to them, not only textually but also in his musical language.

To this end, we will consider three aspects: the first, the influence of the blues and the gospel. Sanderson's work during this period stands out in its bluesy flavor with the advent of Blue Note characters and pentatonic segments. They are unique in their gospel tone (African-American religious music) he planted in the Israeli context. The second aspect has to do with tonal multidimensionality, created by tonal ambiguity, and a rich strategy of using modulations within parts of his songs to compose vibrant music. Sanderson takes his song structures from American pop patterns, but he presents a harmonious development saturated with modulations and sub-parts within the structure itself, which give it its uniqueness.

Sanderson embroidered a unique language of his own, combining the echoes of existentialist philosophy, absurdity, and preoccupation with everyday life under capitalism into a unique musical pop-art, which the article explains.

Keywords

Danny Sanderson, *Caveret*, *Gazoz*, *Doda*, Israeli Music, Israeli Rock, Military Bands, 1970s.

¹ *Sheket* (Hebrew: שקט) – silence.