

**MTO 21.2 Examples: Heetderks, Hipster Harmony**

(Note: audio, video, and other interactive examples are only available online)  
<http://www.mtosmt.org/issues/mto.15.21.2/mto.15.21.2.heetderks.php>

**Figure 1a.** Dirty Projectors, “Offspring Are Blank” (2012), introduction

The musical score is written in 4/4 time. The top staff shows hand claps, with measures 1 and 2 marked with '1' and '2' above the staff. The vocal line is labeled 'vocals' and features a melodic phrase. The piano accompaniment includes chords labeled 'Mm' and a triplet of eighth notes. The score is divided into five measures, with the fifth measure ending with 'etc.'

**Figure 1b.** Dirty Projectors, “Offspring Are Blank,” verse 1 (drums not shown)  
 A reduction is shown underneath the score

The score is in 4/4 time and B-flat major. It features two vocal parts: 'backing vocals' and 'lead vocal'. The lyrics are: 'there was a sin gle one then there were ten when ten made a hun dred and a hun dred mil lion.' The backing vocals consist of 'Ooh' sounds. The lead vocal part has a melodic line with some grace notes.

The reduction shows a sequence of chords over six measures. Above the staff, red arrows indicate voice-leading relationships: Bb7 to Cb07 (Bb-Cb), Cb07 to Bb7 (Cb-Bb), Bb7 to G7 (Ab-G, Bb-B), G7 to F#07 (G-Ab, D-Eb), F#07 to Bb(7) (Eb-D, B-Bb). Chord types are labeled below the staff: I<sup>7</sup>, ≈Phr.N, I<sup>7</sup>, ≈Phr.N, Phr.N [vii<sup>add6</sup>], I<sup>7</sup>, Phr.N [bII<sup>9</sup>], i. The chords are: Bb7, Cb07, Bb7, G7, F#07, Bb(7), Cb9, Bbm.

**Figure 1c.** My Bloody Valentine, “Is This and Yes” (2013), opening

The score shows a synthesizer part with sustained chords and a timpani part with a rhythmic pattern. A red dashed box highlights the first three measures of the timpani part, with a chord reduction below it: Gm7 to Em7, with voice-leading Bb-Bb and F-E.

**Figure 2a.** Tube-shaped voice-leading map for seventh chords. Each chord connected by a single segment is parsimoniously related

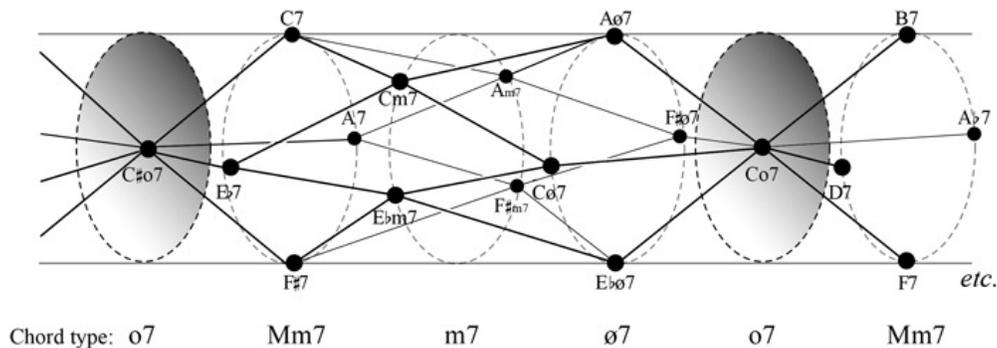




Figure 2d. Notated examples of similar-motion relations, and similar-motion relations on the voice-leading map

Similar motion

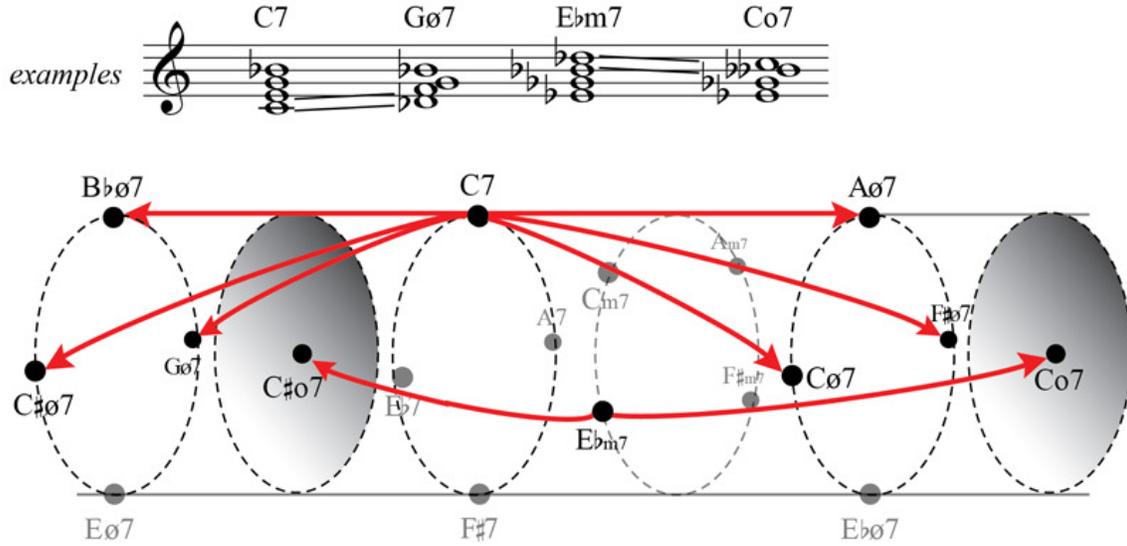
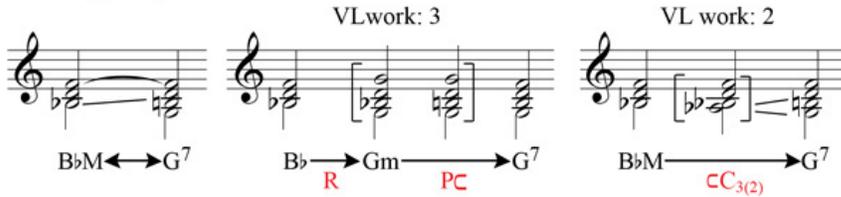


Figure 2e. Cross-type progressions

Involving a major triad and Mm7 chord.



Involving a major or minor triad and m7 chord.

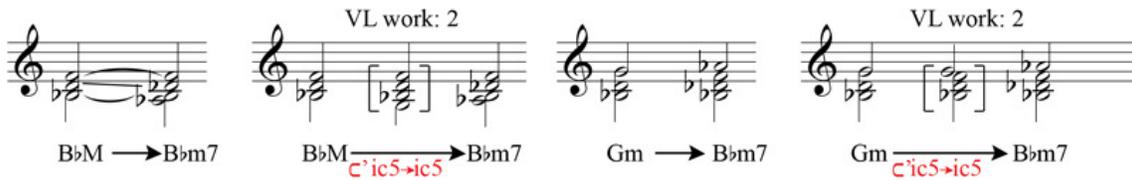


Table 1. Examples of post-millennial rock songs that use chromatic progressions. The columns list examples of songs that use the three methods of introducing a chromatic progression: *recurring RN progression*, *magic chord*, and *magic voice leading*. The rows list songs that exemplify each common function for a chromatic progression: a *shuttle* and a *harmonic substitution*

	Chromatic chord introduced through a recurring RN progression	Chromatic chord introduced through a magic chord	Chromatic chord introduced through a magic voice leading
Chromatic chord occurs in a shuttle progression	Deerhunter, "Earthquake"	Mew, "Wheels over Me"	Radiohead, "2+2=5"
Chromatic chord provides a harmonic substitution	Dirty Projectors, "Offspring Are Blank" Mew, "156" Tyler, the Creator with Frank Ocean, "She"	Grizzly Bear, "I Live with You"	Grizzly Bear, "What's Wrong"

Figure 3.1a. Deerhunter, "Earthquake" (2010)

virtual precedent

[A:i]      bIII]      [E:I      vi]

Reduction of complete song.

AM<sub>M7</sub><sup>9</sup>    CM<sub>M7</sub><sup>9</sup>      EM<sub>M7</sub><sup>9</sup>    C#M<sub>M7</sub><sup>9</sup>

G#-G $\flat$   
C#-D → Em7

B-B#  
F#-E# → E#m7

[I      bIII      V      III]

Figure 3.2a. Mew, "Wheels Over Me" (1997), "magic chord" and neighboring chord that appear in introduction. Pitches sound in the octave written

magic	neighboring
chord	chord in introduction
(E $\flat$ 7sus2)	(E $\flat$ M7/no3rd)

Figure 3.2b. Mew, “Wheels Over Me,” first chorus. All pitches sound in the octave written. Vocal rhythms are approximate. A reduction of the progression is shown underneath the score

backing vocals  
ooh

lead vocal I would like to be a child  
drown with me un til you die

guitar

bass

E $\flat$ M $_7^9$  CM $_7^9$

Gm7 — B $\flat$ -B $_4$  / F-E —> Em7

Figure 3.2c. Grizzly Bear, "I Live with You" (2009), reduction

**verse**

F<sup>#</sup>/D<sup>5</sup> ped.\* E<sup>7</sup> D<sup>add6</sup> [ =Bm<sup>7</sup> ] E<sup>7</sup> F<sup>#</sup>add<sup>6</sup> [ =D<sup>#</sup>m<sup>7</sup> ] G<sup>#</sup>7

*saxophones (1st time only)*

*guitar*

D: I<sup>9</sup><sub>7</sub><sup>b13</sup> → II<sup>7</sup> → I<sup>add6</sup> → II<sup>7</sup> → F<sup>#</sup>: I<sup>add6</sup> → II<sup>7</sup>

departure return VL work = 3 departure intensification return VL work = 3

\*note: this chord appears only in verse 1

D<sup>add6</sup> [ =Bm<sup>7</sup> ] E<sup>7</sup> D<sup>add6</sup> [ =Bm<sup>7</sup> ] E<sup>7</sup> F<sup>#</sup>add<sup>6</sup> [ =D<sup>#</sup>m<sup>7</sup> ] G<sup>#</sup>7

I<sup>add6</sup> → II<sup>7</sup> → I<sup>add6</sup> → II<sup>7</sup> → F<sup>#</sup>: I<sup>add6</sup> → II<sup>7</sup>

[return] departure return VL work = 3 departure intensification

**chorus** **verse repetition**

D<sup>add6</sup> [ =Bm<sup>7</sup> ] D<sup>#</sup>m<sup>7</sup> D<sup>add6</sup> [ =Bm<sup>7</sup> ] D<sup>#</sup>m<sup>7</sup> Em<sup>7</sup> D<sup>add6</sup> [ =Bm<sup>7</sup> ]

*guit. and string quartet*

D: I<sup>add6</sup> chr.P. I<sup>add6</sup> chr.P. ii<sup>7</sup> I<sup>add6</sup> etc.

departure return departure intensification return

The figure displays a musical score for the song "I Live with You" by Grizzly Bear. It is divided into three sections: Verse, Chorus, and Verse Repetition. Each section includes a piano reduction of the guitar and saxophone parts, with chord diagrams and functional analysis below. The key signature is D major (two sharps). The guitar part is in the key of D major, while the saxophone part is in the key of G major. The functional analysis uses Roman numerals and labels like 'departure', 'return', and 'intensification' to describe the harmonic flow. The first section is labeled 'verse' and includes a note that a specific chord appears only in the first verse. The second section is a piano reduction of the guitar part. The third section is labeled 'chorus' and 'verse repetition'.

Figure 3.2d. Grizzly Bear, “I Live with You,” transcription of second statement of chorus (3:51–4:12). The audio sample extends a few seconds past the transcription

The image displays two systems of musical notation for the second statement of the chorus of "I Live with You" by Grizzly Bear. The first system (measures 1-4) is in 6/4 time and features:

- Sopranos and Lead Vocals:** Melodic lines with lyrics "You brought us this far." and triplets.
- Synthesizer (bell-like sound):** A melodic line with a note range of 8<sup>va</sup>.
- Synthesizer (string-like sound):** A rhythmic accompaniment.
- Guitar:** A rhythmic accompaniment.
- Drums:** Includes cymbal, snare, and kick drum.

The second system (measures 3-4) is in 5/4 time and features:

- Soprano and Vocal Lines:** Melodic lines with lyrics "We'll do what we can." and triplets.
- Synthesizer:** A melodic line with a note range of 8<sup>va</sup>.
- Guitar:** A rhythmic accompaniment.
- Drums:** Includes toms and other drum parts.

Figure 3.2e. Grizzly Bear, "I Live with You," hypothetical reharmonizations of chorus

Figure 3.2e displays three hypothetical reharmonizations of the chorus of "I Live with You" by Grizzly Bear. The score is presented in two systems, each with a vocal line and a piano accompaniment.

**Version (1):** The vocal line consists of two phrases: "You brought us\_ this far.\_\_\_\_" and "You brought us\_ this far.\_\_\_\_". The piano accompaniment features chords Bm7 and F#m7 in the first phrase, and Bm7 and G#m7 in the second phrase.

**Version (2):** Similar to version (1), but with different piano accompaniment chords: Bm7 and G#m7 in the first phrase, and Bm7 and G#m7 in the second phrase.

**Version (3):** Similar to version (1), but with different piano accompaniment chords: Bm7 and D#m7 in the first phrase, and Bm7 and D#m7 in the second phrase.

Figure 3.2f. Grizzly Bear, "I Live with You," model of voice leading used in chorus

Figure 3.2f illustrates a model of voice leading for the chorus of "I Live with You" by Grizzly Bear. The diagram shows a sequence of chords on a staff, with a red line indicating the voice leading path between them.

The chords shown are: Do7, G7, C#m7, B#7, Bbm7, Cm7, G7, C#o7, A#m7, C#o7, F#7, Cm7, A#7, F#m7, E#o7, Co7, D#7, B7, Dm7, A#7, Bm7, G#m7, F#7, G#o7, F#7, etc., and Bo7.

The red line indicates the voice leading path, starting from Do7 and moving through the sequence of chords, with some chords circled in red to highlight specific voice leading points.



Figure 3.3c. Grizzly Bear, “What’s Wrong” (2012), introduction

Figure 3.3d. Grizzly Bear, “What’s Wrong,” reduction of first half of song

verse 1      chorus 1      introduction restated

Em<sup>7</sup> B<sup>b</sup> F      Em<sup>7</sup> B<sup>b</sup> F      Am<sup>7</sup> E<sup>b</sup> B<sup>b</sup>      synth.

B-B<sup>b</sup>      E-F      bass

etc.

verse 2      T5      chorus 2      T5

Em<sup>7</sup>      Am<sup>7</sup> E<sup>b</sup> Gm

interverse (audio sample begins second time through repeat sign)

Dm<sup>7</sup>      T5      Gm<sup>7</sup>      F-E B<sup>b</sup>-B<sup>b</sup>      Em<sup>7</sup>

vocals: "ah oh ah oh"

synth.      etc.

[D: i<sup>7</sup>      iv<sup>7</sup>      I<sup>v</sup>add6]

Voice-leading map version:

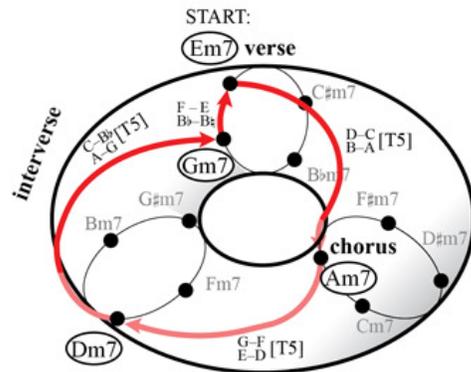


Figure 3.3e. Precedents for Grizzly Bear’s “What’s Wrong”: sequences of four ascending or descending fifths that are reset with a cross-type progression

Beach Boys, “I Know There’s an Answer” (1966), end of verse and refrain

*refrain*

$I^7$   $bIII$   $bVII$   $bIII$   $bVII$   $IV$   $I^6$   $vi$  *etc.*  
 ascending-fifths

Beatles, “She Came in through the Bathroom Window” (1969)

$I^7$   $IV$   $I^7$   $IV$   $I^7$   $IV$   $IV$   $I^7$   $iv$   $bVII^7$   $bIII$   $bVII^7$   $bIII$   $I^7$   
 descending-fifths

Tame Impala, “Enders Toi” (2012)

$I$   $bIII$   $bVI^{M7}$   $bII^{b5}$   $bVI^{add6}$   $bIII$   $bVI^{M7}$   $bII^{b5}$   
 descending-fifths

Figure 4a. Mew, "156" (2003), reduction of verse and chorus

**verse**

1 2 3 4



e: i [v<sup>6</sup><sub>5</sub>] VI<sup>M7</sup> v<sup>7</sup>

**chorus, virtual precedent**



c#: i [v<sup>6</sup><sub>5</sub>] VI iv<sup>7</sup>

**chorus**

5 6 7 8



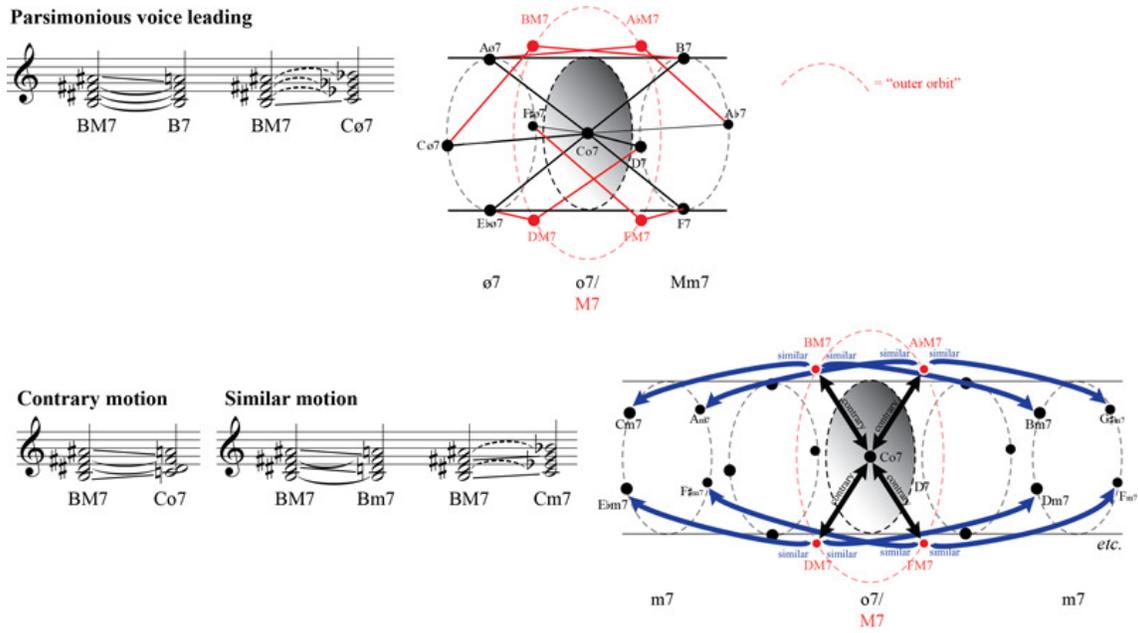
c#: i [v<sup>6</sup><sub>5</sub>] VI IV<sup>M7</sup>

9 10 11 12



c#: i [v<sup>6</sup><sub>5</sub>] VI<sup>M7</sup> <sup>b</sup>VII<sup>6</sup><sub>4</sub>

**Figure 4b.** Chromatic progressions involving major-seventh chords. The top row shows parsimonious voice leading. The bottom row shows contrary-motion and similar-motion progressions. A map of all parsimonious, contrary-motion, and similar-motion progressions is shown to the right of the score



**Figure 4c.** Tyler, the Creator, “She” (2011), reduction of entire song, with substituted chord shown on bottom staff

