Example 1a. Form of “One” (U2, 1991), as found in Harris (2006, 99) and Endrinal (2008, 148)

<table>
<thead>
<tr>
<th>Start Time</th>
<th>Bars</th>
<th>Harris 2006</th>
<th>Endrinal 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>4</td>
<td>Interlude</td>
<td>Intro</td>
</tr>
<tr>
<td>0:12</td>
<td>8</td>
<td>Verse</td>
<td>Verse</td>
</tr>
<tr>
<td>0:33</td>
<td>8</td>
<td>Verse</td>
<td>Chorus</td>
</tr>
<tr>
<td>0:55</td>
<td>4</td>
<td>Interlude</td>
<td>Link</td>
</tr>
<tr>
<td>1:05</td>
<td>8</td>
<td>Verse</td>
<td>Verse</td>
</tr>
<tr>
<td>1:26</td>
<td>8</td>
<td>Verse</td>
<td>Chorus</td>
</tr>
<tr>
<td>1:47</td>
<td>4</td>
<td>Interlude</td>
<td>Link</td>
</tr>
<tr>
<td>1:58</td>
<td>8</td>
<td>Verse</td>
<td>Verse</td>
</tr>
<tr>
<td>2:19</td>
<td>8</td>
<td>Verse</td>
<td>Chorus</td>
</tr>
<tr>
<td>2:40</td>
<td>9</td>
<td>Verse Ext.</td>
<td>Interverse</td>
</tr>
<tr>
<td>3:04</td>
<td>12</td>
<td>Verse</td>
<td>Chorus</td>
</tr>
<tr>
<td>3:36</td>
<td>12</td>
<td>Coda</td>
<td>Coda</td>
</tr>
<tr>
<td>4:08</td>
<td>8</td>
<td>Coda</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>
Example 1b. First sixteen bars of vocal material from “One” (U2, 1991)

One love, we get to share it.
Leaves you, baby, if you don’t care for it.

One love, one life, when it’s one need in the night.

Chorus?

Will it make it easier on you now you got some one to blame?

You say or do you feel the same?

Is it getting better, D

Am

Am

Am

Am

Am

G

G

G

G

G
Example 1c. Lyrics to each iteration of Endrinal's chorus section in “One” (U2, 1991)

0:33 You say, one love, one life, when it's one need in the night
One love, we get to share it, leaves you baby if you don't care for it

1:26 Well it's too late, tonight, to drag the past out into the light
We're one, but we're not the same, we get to carry each other, carry each other, one

2:19 Did I ask too much, more than a lot? You gave me nothing, now it's all I got
We're one, but we're not the same, well we hurt each other then we do it again

3:04 One love, one blood, one life, you got to do what you should
One life, with each other, sisters, brothers
One life, but we're not the same, we get to carry each other, carry each other, one

Example 3b. Form chart for “I Don’t Wanna Cry” (Mariah Carey, 1990)

<table>
<thead>
<tr>
<th>Start Time</th>
<th>Start Bar</th>
<th>Length in Bars</th>
<th>Section</th>
<th>Grouping</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:01</td>
<td>1</td>
<td>6</td>
<td>Intro</td>
<td>A</td>
</tr>
<tr>
<td>0:24</td>
<td>7</td>
<td>8</td>
<td>Verse</td>
<td>A</td>
</tr>
<tr>
<td>0:53</td>
<td>15</td>
<td>4</td>
<td>Prechorus</td>
<td>A</td>
</tr>
<tr>
<td>1:08</td>
<td>19</td>
<td>8</td>
<td>Chorus</td>
<td>A</td>
</tr>
<tr>
<td>1:37</td>
<td>27</td>
<td>4</td>
<td>Link</td>
<td>A</td>
</tr>
<tr>
<td>1:52</td>
<td>31</td>
<td>8</td>
<td>Verse</td>
<td>A</td>
</tr>
<tr>
<td>2:21</td>
<td>39</td>
<td>4</td>
<td>Prechorus</td>
<td>A</td>
</tr>
<tr>
<td>2:36</td>
<td>43</td>
<td>8</td>
<td>Chorus</td>
<td>B</td>
</tr>
<tr>
<td>3:05</td>
<td>51</td>
<td>4</td>
<td>Link</td>
<td>B</td>
</tr>
<tr>
<td>3:20</td>
<td>55</td>
<td>5</td>
<td>Bridge</td>
<td>B</td>
</tr>
<tr>
<td>3:38</td>
<td>60</td>
<td>10</td>
<td>Chorus</td>
<td>A</td>
</tr>
<tr>
<td>4:15</td>
<td>70</td>
<td>7</td>
<td>Outro</td>
<td>A</td>
</tr>
</tbody>
</table>
Example 3c. Opening material in “I Don’t Wanna Cry” (Mariah Carey, 1990)
Example 3d. “I Don’t Wanna Cry” (Mariah Carey, 1990), transitional material before final chorus

55 E   Bm7   A/C#  
All the magic’s gone, there’s just a shadow of a memory.

57 E   D/E   Eb/F   F/A  
Something just went wrong, we can’t go on believing in, on make-believe in.
Example 4. Opening vocal material in “When Doves Cry” (Prince & the Revolution, 1984)

Dig if you will the picture of you and I engaged in a kiss; the sweat of your body covers me. Can you my darling, can you picture this?

Dream if you can a courtyard, an ocean of violets in bloom,

Animals strike curious poses, they feel the heat, the heat between me and

Chorus?

How can you just leave me standing, alone in a world that's so cold?

Maybe I'm just too demanding, maybe I'm just like me father, too bold.

Maybe I'm just like my mother, she's never satisfied.

Why do we scream at each other? This is what it sounds like when doves cry.
Example 5. Opening vocal material in “I Still Haven’t Found What I’m Looking For” (U2, 1987)

I have climbed highest mountain, I have run through the fields, only to
be with you, only to be with you. I have
run, I have crawled, I have scaled these city walls, these city walls
only to be with you But I still

Chorus?

have-n’t found what I’m look - in’ for. But I still

have-n’t found what I’m look - in’ for.
Example 6a. Opening vocal material in “Smells Like Teen Spirit” (Nirvana, 1991)

Verse

F⁵ Bb⁵ Ab⁵ Db⁵ F⁵ Bb⁵ Ab⁵ Db⁵

Load up on guns, bring your friends. It’s fun to lose and to pretend.

F⁵ Bb⁵ Ab⁵ Db⁵ F⁵ Bb⁵ Ab⁵ Db⁵

She’s overboard and self assured. Oh no, I know a dirty word.

Prechorus?

F⁵ Bb⁵ Ab⁵ Db⁵ F⁵ Bb⁵ Ab⁵ Db⁵

Hello, hello, hello, hello. Hello, hello, hello, how low.

Chorus

F⁵ Bb⁵ Ab⁵ Db⁵ F⁵ Bb⁵ Ab⁵ Db⁵ F⁵

Hello, hello, hello, how low. Hello, hello, hello..... With the lights out....
Example 7a. Opening vocal material in “Run to You” (Bryan Adams, 1984)

She says her love for me could never die.

But that'd change if she ever found out about you and I.

Oh, but her love is cold. Would'n't hurt her if she didn't know, 'cause....

When it gets too much, I need to feel your touch. I'm gonna

run to you. I'm gonna run to you. 'Cause when the

feel-in's right, I'm gonna run all night, I'm gonna run to you.
Example 7b. Comparison of form in “I Don’t Wanna Cry” (top) to telescoped form in “Run to You” (bottom). Lengths of sections are drawn proportionally in terms of absolute time, with each tick representing a second. The diagonal line between the verse and prechorus in the bottom example represents a graded shift of verse-like to prechorus-like attributes.
Example 8a. Opening vocal material in “Hip to Be Square” (Huey Lewis and the News, 1986)

I used to be a renegade, I used to fool around,
but I couldn’t take the punishment, and had to settle down.
Now I’m playin’ it real strict, and yes, I cut my hair.
You might think I’m crazy, but I don’t even care, ’cause I can tell what’s goin’ on. It’s hip to be square.

It’s hip to be square.
Example 9a. Opening vocal material in “Jump” (Van Halen, 1984)

I get up, and noth-in' gets me down. 
Ba-by, just how you feel.
You got it, You got to

I've seen the tough-est a-round. And I know. Ah, can't you
roll___with the punch-es and get to what's real.

see me stand-in' here, I got my back a gainst the rec-ord ma chine. 
I ain't the worst that you've seen,

Ah, can't you see what I mean? Ow, might as well jump!

(Might as well jump! Go a head and jump!

Go a head and jump!__________

C/F  G(sus4) C/F  G(sus4)

C/F  G(sus4) C/F  G(sus4)
Example 10. Main vocal material in “The Power of Love” (Huey Lewis and the News, 1985)

Cm7  F  Cm7  F  Bb
Tough-er than diam-onds,  rich like cream,  strong-er and hard-er than a bad girl’s dream.

Cm7  F  Cm7  F  Eb/F  Bb
Make a bad one-good, mmm, make a wrong’n right.  Pow-er’v love ’ll keep you home at night.

C  C/E  F  F/G  C  C/E  F  F/G
You don’t need mon-ey,  don’t take fame,  don’t need no cre-di-t card… to ride this train. It’s

C  C/E  F  F/G  Bb  F  G
strong and it’s sud-den and it’s cruel some-times,  but it might just save your life. That’s the pow-er of love.

Cm7  F  Cm7  F  Bb/F  F
That’s the pow-er of love.
Example 11a. Opening vocal material in “Summer of ’69” (Bryan Adams, 1984)

I got my first real six string, bought it at the five-and-dime.
Me and some guys from school had a band, and we tried real hard.

Played it ’til my fingers bled.
Jimmy quit, Jody got married. I shoulda known we’d never get far.

Oh, when I look back now the summer seemed to last forever.

And if I had the choice, yeah, I’d always wanna be there.

Those were the best days of my life.
Example 11b. Second iteration of main vocal material in “Summer of ‘69” (Bryan Adams, 1984)

Ain’t no use____ in com-plain-in’_ when you got a job to do.

I spent my eve-nin’s down_ at the drive-in,____ and that’s when I met you, yeah!

Stand- in’ on your mom-ma’s porch, you told_ me that you’d wait for-ev-er.

Oh,____ and when you held my hand, I knew that it was now or nev-er.

Those_ were the best days of my

life.

Oh,____ yeah!____ Back in the sum-mer of

six-ty nine.___ Oh!
Example 12a. Initial prechorus in “Papa Don’t Preach” (Madonna, 1986)

Example 12b. Vocal material prior to final choruses in “Papa Don’t Preach” (Madonna, 1986)
Example 13a. Opening verse material in “Wrapped Around Your Finger” (The Police, 1983)

17 Am Em Am Em
You consider me the young apprentice,

21 Am Em Am Em
Caught between the Seyl la and Char yb dis.

25 Am Em Am Em
Hyp notized by you if I should linger,

29 Am Em Am Em
Staring at the ring around your finger.
Example 13b. Final verse-like material in “Wrapped Around Your Finger” (The Police, 1983)

Am   Em   F   G
De-vil and the deep blue sea behind me,

Dm   Em   F   G
Van-ish in the air, you’ll never find me.

Am   Em   F   G
I will turn your face to al-a-bas-ter,

Dm   Em   F
When you find your ser- vant is your mas- ter.
Example 15a. Opening verse, chorus, and link material for “Take Me Home Tonight” (Eddie Money, 1986)

I feel a hunger, it’s a hunger that tries to keep a man a-wake at night.

(... edit ...)

Take me home tonight, I don’t want to let you go ’til you see the light.

Take me home tonight, listen, honey, just like Ronnie sang, Be my little baby.

Oh - oh - oh.
Example 15b. Vocal material prior to final chorus in “Take Me Home Tonight” (Eddie Money, 1986)

Take me home to night, listen, honey, just like Ronnie sang, Be my little baby.

Just like Ronnie sang, I said, Just like Ronnie said, Be my little baby, Baby my darlin’. Oh, oh, oh, oh,

Oh. I feel a hunger. It’s a hunger.

Take me home to night, I don’t want to let you go ’til you see the light.