Example 1. Primary chord progression from “I Got Id” by Pearl Jam, 1995 (0:00)

Example 2. Contrary half-step motion between consonant and dissonant intervals

Example 3. Perceptual paradox from E major to C major, adapted from Cohn 2012b
Example 4. Chromatic, major-third relations between consonant triads (a) major PL (b) major LP (c) minor PL (d) minor LP (e) major PLP (f) minor PLP

Example 5. The *Tarnhelm* theme from *Das Rheingold*, Act 1 Scene 3, by Wagner

Example 6. “Honey Don’t” by Carl Perkins, 1956, Verse 1 (0:07)
Example 7. “Even Flow” by Pearl Jam, 1991, Chorus (0:59)

D: I $\rightarrow^{PL}$ bVI  $\rightarrow^{(LP)}$ I  bVII
Even flow, thoughts arrive like butterflies.

I $\rightarrow^{PL}$ bVI  $\rightarrow^{(LP)}$ I bVII
Oh he don’t know so he chases them away.


E: I  IV  I  IV
I take a walk outside, I’m surrounded by some kids at play.

I  IV  I
I can feel their laughter, so why do I sear?

$\rightarrow^{PL}$ bVI
Ooh and twisted thoughts that spin round my head.

bVI
I’m spinnin’, oh I’m spinnin’,

i
How quick the sun can drop away.
Example 9. “Look into My Eyes” by Janelle Monae, 2013, Verse 1 (0:16)

INTRODUCTION

a: i⁹ → bvi⁹ → PL → i⁹ → bvi⁹ → PL

VERSE 1

Look in-to my eyes,____ let them hyp-no-tise_____


F#: I → PL → bVI → LP → I → PL → bVI
Underneath the bridge, tarp has sprung a leak

LP → I → PL → bVI → LP → I → PL → bVI
And the animals I trapped have all become my pets

LP → I → PL → bVI → LP → I → PL → bVI
And I’m living off of grass and the drippings from the ceiling

I → PL → bVI → LP → I → PL → bVI
It’s ok to eat fish ‘cause they don’t have any feelings.
Example 11. “Blow Up the Outside World” by Soundgarden, 1996 (0:00)

INTRODUCTION
E: I $\xrightarrow{PL}$ $bVI$ $LP$ I $\xrightarrow{PL}$ $bVI$ $LP$
   I $\xrightarrow{PL}$ $bVI$ $LP$ I $\xrightarrow{PL}$ $bVI$ $LP$

VERSE 1
I $\xrightarrow{PL}$ $bVI$ $LP$ I $\xrightarrow{PL}$ $bVI$ $LP$
Nothing seems to kill me

I I$^7$ $bVII$
no matter how hard I try

Example 12. “Kiss from a Rose” by Seal, 1994, Verse 1 (0:24)

G: I $\xrightarrow{PL}$ $bVI$ $bVII$ I
There used to be a greying tower alone on the sea
   $\xrightarrow{PL}$ $bVI$ $bVII$ I
You became the light on the dark side of me

$bVII$ IV I
Love remained a drug that’s high and not the pill

I $\xrightarrow{P}$ i $\xrightarrow{L}$ $bVI$
But did you know that when it snows my eyes become

$bVII$ $bVI$ $bVII$ I
large and the light that you shine can’t be seen
Example 13. “Air” by the Talking Heads, 1979 (1:00)

`PRECHORUS`

C: I ii I

Some people say not to worry 'bout the air. Some people never had ex-

`CHORUS`

ii III# PL I LP III# PL I

per-ience with air, air...


G: I LP III# PL I LP III#

Two-headed boy, all floating in glass,

PL I LP III# IV I

The sun it has passed now it’s blacker than black

IV V

I can hear as you tap on your jar.
Example 15. “People are Strange” by the Doors, 1967, Chorus (0:17)

e: \[ V \xrightarrow{PL} \text{bIII} \xrightarrow{LP} V \]
When you’re strange faces come out of the rain

\[ \text{PL} \xrightarrow{bIII} \xrightarrow{LP} V \]
When you’re strange no one remembers your name

When you’re strange, when you’re strange

When you’re strange

Example 16. “Under Pressure” by Queen and David Bowie, 1981, Bridge (2:06)

G: \[ I \xrightarrow{IV} \]
Turned away from it all like a blind man

I \[ \xrightarrow{IV} \]
Sat on the fence but it don’t work

I \[ \xrightarrow{IV} \]
Keep coming up with love but it’s so slashed and torn

ii \[ \text{bVII} \] ii \[ \text{bVII} \xrightarrow{LP} II \]
D: \[ \text{bIII} \xrightarrow{V} \]

Why? Love! Love! Love!

V
Insanity laughs under pressure we’re breaking.
Example 17. “Supermassive Black Hole” by Muse, 2006, Chorus (0:48)

Example 18. “Uprising” by Muse, 2009, Chorus (1:22)

Example 19. “Strawberry Fields Forever” by The Beatles, 1967, Chorus (0:20)
Example 20. “Where is my Mind?” by the Pixies, 1988, Chorus (0:45)

Example 21. “Bohemian Rhapsody” by Queen, 1975, Bridge 1 (3:10)
Example 22. “Space Oddity” by David Bowie, 1969 (0:50)

INTRODUCTION

C: I \longrightarrow \text{iii} 
Ground Control to Major Tom

I \longrightarrow \text{iii} 
Commencing countdown engines on

vi \quad \text{vi}_2^4 \quad \text{II}^6 
Check ignition and may God's love be with you

[rising glissandi mimicking liftoff]

VERSE 1

I \longrightarrow \text{III}\# 
This is Ground Control to Major Tom

IV 
You've really made the grade


\text{Eb}: \text{I} \quad \text{V} \quad \text{IV} 
To-day is the greatest day I've ever known. Can't live for to-mor-row. To-mor-row's much too long.

\text{I} \quad \text{V} \quad \text{IV} \quad \text{I} \quad \text{V} 
\text{(LP)} 
I'll burn my eyes out before I get out.

\text{F}: \text{I} \quad \text{bIII} \quad \text{V} \quad \text{I} \quad \text{bIII} 
I wanted more than life could ever grant me.

\text{I} \quad \text{bIII} \quad \text{V} 
Bored by the chore of saving face.
Example 24. “Morning Bell” by Radiohead, 2000, Verse 2 (0:50)

You can keep the fur-ni-ture, a bump on the head

Haul’em down the chim-ney, Re - lease

me. Re - lease me.
Example 25. “Pennyroyal Tea” by Nirvana, 1993 (0:00)

VERSE 1

a
a: i

\[\text{G}\]

\[\text{bVII}\]

\[\text{I'm on my time with every-one.}\]

\[\text{I have very bad posture.}\]

CHORUS

\[\text{C}\]

\[\text{a: III}\]

\[\text{D}\]

\[\text{IV}\]

\[\text{D}\]

\[\text{PL}\]

\[\text{Bb}\text{M7}\]

\[\text{bII}\text{M7}\]

\[\text{bIII}\text{M7}\]

\[\text{Sit and drink pennyroyal tea}\]

\[\text{Sit and drink pennyroyal tea}\]

\[\text{dis-til the life that's inside of me}\]

\[\text{I'm anemic royalty}\]
Example 26. Symphony in E♭ major, K. 543, finale, by Mozart, adapted from Cohn 2012a, 25 (Fig. 2.5)

Example 27. “King of the World” by Steely Dan, 1973, Verse 1 (0:25)

Hello one and all.
Was it you I used to know?
Can’t you hear me call
On this old ham radio?
All I got to say
I’m alive and feeling fine.
Should you come my way
You can share my poison wine.
Example 28. “Gimme Shelter” by the Rolling Stones, 1969, Introduction (0:00)

Example 29. “Wings” by Little Mix, 2012, Chorus (0:44)

Example 31a. “Lucy in the Sky with Diamonds” by The Beatles, 1967, Verse 1 (0:05), Verse 2 (1:08), Verse 3 (2:09)

Example 31b. “Lucy in the Sky with Diamonds” by The Beatles, 1967 pitch-class voice leading
Example 32. “Jeremy” by Pearl Jam, 1991, Chorus (2:12)

Example 33. “Heathens” by twenty-One Pilots, 2016, Chorus (0:05)
Example 34. “Memories Can’t Wait” by the Talking Heads, 1979, thematically independent terminal climax (2:38)

Example 35. “Wuthering Heights” by Kate Bush, 1978, Verse 1 (0:07)
Example 36. “Hey Joe” by the Jimi Hendrix Experience, 1966, rhythmic reduction of harmonic ostinato (0:08)

Example 37. “A Day in the Life” by The Beatles, 1967, retransition (2:48)
Example 38. “I Am the Highway” by Audioslave, 2002, Chorus (1:16)

Example 39. “My Heart Will Go On” by Celine Dion, 1997, Chorus 1 (0:58) and Chorus 3 (3:24)
Example 40. “Penny Lane” by The Beatles, 1967 (0:33)

A Major Chorus (dreamy nostalgia)

<table>
<thead>
<tr>
<th>I</th>
<th>I^6</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Penny Lane is in my ears and in my eyes.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I</th>
<th>I^6</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>There beneath the blue suburban skies I sit and</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I</th>
<th>ii^7</th>
<th>V^7</th>
</tr>
</thead>
<tbody>
<tr>
<td>in Penny Lane there is a fireman with an hour glass.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B Major Verse (present action)

Example 41. “A Day in the Life” by The Beatles, 1967
Example 42. “Birdhouse in your Soul” by They Might Be Giants, 1989, Chorus (0:14)

Example 43. Transformational network from the guitar solo of “Flying High Again” by Ozzy Osbourne, 1981 (2:32), adapted from Capuzzo 2004
Example 44. “Peggy Sue” by Buddy Holly, 1957, Chorus (0:44)

A: I \[\xrightarrow{\text{PL}}\] bVI

Peggy Sue, Peggy Sue, pretty, pretty, pretty, pretty

I \[\xrightarrow{\text{LP}}\] IV

Peggy Sue, uh-oh, Peggy...

Example 45. “I Am the Walrus” by The Beatles, 1967, Chorus (0:54)

A: bIII \[\xrightarrow{\text{LP}}\] V

I \[\xrightarrow{\text{LP}}\] IV \[\xrightarrow{\text{LP}}\] V

I am the egg-man, they are the egg-men, I am the wal-rus! Goo goo g’joob

Example 46a. “Bohemian Rhapsody” by Queen, 1975 (1:32)

Eb: V \[\xrightarrow{\text{LP}}\] I \[\xrightarrow{\text{LP}}\] V\(^6\) \[\xrightarrow{\text{LP}}\] vi \[\xrightarrow{\text{LP}}\] iv \[\xrightarrow{\text{LP}}\] I

If I’m not back again this time tomorrow carry on, carry on as if nothing really matters.

Example 46b. “Bohemian rhapsody” by Queen, 1975 (5:11)

vi \[\xrightarrow{\text{LP}}\] iii \[\xrightarrow{\text{LP}}\] vi \[\xrightarrow{\text{LP}}\] iii \[\xrightarrow{\text{LP}}\] vi \[\xrightarrow{\text{LP}}\] iv \[\xrightarrow{\text{LP}}\] V \[\xrightarrow{\text{LP}}\] I

No-thing real-ly mat-ters. Any-one can see, no-thing real-ly mat-ters... no-thing real-ly mat ters... to me.
Example 47. “Creep” by Radiohead, 1992, Verse 2 (0:39)

Example 48. Lyrics to “Apocalypse Song” by St. Vincent, 2007

Verse 1
Wait, I'll be swifter than the speed of light.  
Carbon, all my body, a billion years of time.

Verse 2
You'll wake with the stitches over both your eyes  
And deny me my body and all earthly delights.

Chorus
It's time, you are light. I guess you are afraid of what everyone is made of.  
Time and light, I guess you are afraid of what everyone is made of.

Verse 3
All of your praying amounts to just one breath.  
Please keep your victory but give me little death.

Chorus
It's time, you are light. I guess you are afraid of what everyone is made of.  
Time and light, I guess you are afraid of what everyone is made of.

Verse 4
So, take to the streets with apocalypse refrain.  
Your devotion has the look of a lunatic's gaze.


Example 50. Timeline overview of the 41 examples analyzed above

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Artist</th>
<th>Billboard Alternative Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Peak Position</td>
</tr>
<tr>
<td>1991</td>
<td>Smells Like Teen Spirit</td>
<td>Nirvana</td>
<td>1</td>
</tr>
<tr>
<td>1991</td>
<td>Alive</td>
<td>Pearl Jam</td>
<td>18</td>
</tr>
<tr>
<td>1991</td>
<td>Jeremy</td>
<td>Pearl Jam</td>
<td>5</td>
</tr>
<tr>
<td>1991</td>
<td>Even Flow</td>
<td>Pearl Jam</td>
<td>21</td>
</tr>
<tr>
<td>1991</td>
<td>Black</td>
<td>Pearl Jam</td>
<td>20</td>
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<tr>
<td>1992</td>
<td>Plush</td>
<td>Stone Temple Pilots</td>
<td>9</td>
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<tr>
<td>1993</td>
<td>Heart-Shaped Box</td>
<td>Nirvana</td>
<td>1</td>
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<tr>
<td>1993</td>
<td>Today</td>
<td>Smashing Pumpkins</td>
<td>4</td>
</tr>
<tr>
<td>1994</td>
<td>Black Hole Sun</td>
<td>Soundgarden</td>
<td>2</td>
</tr>
<tr>
<td>1994</td>
<td>Fell On Black Days</td>
<td>Soundgarden</td>
<td>13</td>
</tr>
</tbody>
</table>