

MTO 18.4 Examples: Schultz, Tonal Pairing and the Relative-Key Paradox

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.schultz.php>

Example 1. The opening guitar tattoo of “Speed Trials” as played by O’Riley

(a) in its original form; (b) in an E minor harmonic context; and (c) in a C major harmonic context

a)



b)



c)



Example 2. Rhythmic reduction and formal scheme of "Speed Trials"

Verse: Chorus:

Form

Guitar Tattoo	Verse	Chorus	Guitar Tattoo	Verse	Chorus	Outro
0:02	0:10	0:48	1:08	1:16	1:53	2:12

Guitar Tattoo

Verse

Chorus

Outro

Example 3. Brower's analysis of Brahms's Intermezzo, Op. 119, No. 1, measures 1-4

bm: i iv? DM: V⁷ I? bm: v i VI? ii^{#7} i² V²

Wilhelm Kempff (1993, Deutsche Grammophon 437 249)

Example 4. Instrumental accompaniment in the verse of "Baby Britain"

Em7 Am7 G C

Em: i⁷ iv⁷ III VI

G: vi⁷ ii⁷ I IV

Example 5. Rhythmic reduction and formal scheme of "Baby Britain"

Chorus:

Form

Verse	Chorus	Verse	Chorus	Bridge	Chorus (Instrumental)	Verse	Chorus (x 2)
0:00	0:32	0:48	1:20	1:36	1:45	2:01	2:33

Verse

Chorus

Bridge

Example 6. Rhythmic reduction and formal scheme of “Waltz No. 2 (XO)”

Intro: Verse:

Form

Intro	Verse	Refrain	Verse	Refrain	Bridge	Verse	Refrain
0:00	0:37	1:21	1:45	2:29	2:49	3:08	3:52

Intro

Gm x4 B \flat E \flat B \flat D E \flat B \flat D F B \flat B \flat

(Snare)
(Bass Drum)

Verse

Gm B \flat E \flat C/E F Cm Gm A \circ A \circ E \flat D x2

Refrain

Gm B \flat E \flat B \flat D E \flat B \flat D F refrains 1 & 2: x 2 B \flat refrain 1: x 4
refrain 3: x 4 refrains 2 & 3: x 1

Bridge

Cm E \flat B \flat F/A Gm Cm E \flat

Example 7. Opening piano tattoo of “Everything Means Nothing to Me”

Piano

Example 8. Rhythmic reduction and formal scheme of "Everything Means Nothing to Me"

Verse: Outro:

Form

Piano Tattoo	Verse	Refrain 1	Piano Tattoo	Verse	Refrain 2	Outro
0:00	0:03	0:22	0:31	0:35	0:54	1:13

Piano Tattoo

E#

Verse

G# C#m A B A G# F#m F#7 E# A#m C#G# A#mG

Refrain 1

F# x 3

Refrain 2

F# x 2 D#m F# x 2 D#m

Outro

C# G# F#

vocals drop out during fourth iteration;
accompaniment repeats until fade out

Example 9. The outro of "Everything Means Nothing to Me" (transcription by the author)

C# G# F# C# G#

Vocals
Ev'ry thing means nothing to me Ev'ry thing means nothing to me Ev'ry thing means nothing to me Ev'ry thing means nothing to me

Organ

Piano

Bass

Example 10. The four-note tonic sonority of the outro for “Everything Means Nothing to Me”

