



MTO 22.2 Examples: Hanenberg, Rock Modulation and Narrative

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.hanenberg.php>

Table 1. Form diagram of “One Foot” (Fun. 2012)

Time	0:00	0:12	0:37	1:04	1:41	2:06	2:36	2:54	3:19
Form	Intro	V. 1	Chorus	V. 2	Chorus	Bridge	Build-up	Chorus	Tag
Key	B ^b major								D (minor mode)

Example 1. Melodic riff in “One Foot” (Fun. 2012)



Example 2. Altered melodic riff in the tag of “One Foot” (Fun. 2012)



Example 3. First guitar riff in “Hay Loft” (Mother Mother 2010)

♩ = 96

Table 2. Form diagram of “42” (Coldplay 2008)

Time	0:00	0:40	1:20	1:34	2:16	2:42	3:11	3:38
Form	Verse	Verse	Tag	Instrumental		Bridge	Instr.	Verse (first half)
Key	F minor			F (modally mixed)		A ^b major		F minor

Example 4. First verse of “42” (Coldplay 2008)

♩ = 71

verse

Those who are dead are not dead they're just li - ving in my head

piano

and since I fell for that spell I am li - ving there as well... oh...

Time is... so short and I'm sure... there must be some-thing more...

add strings

bass guitar

Example 5. Reduction of the instrumental interlude (second half) of “42” (Coldplay 2008)

$F^-: I^7 \quad I^7 \quad i^7 \quad VII^3 \quad I^7 \quad I^7 \quad i^7 \quad VII^3 \quad I$
 $Ab: \{ VII^3 \quad V^3 \}$

Example 7. Last verse of “42”

Those who are dead are not dead they're just li - ving in my head ooh_____

Table 3. Form diagram of “Knights of Cydonia” (Muse 2006)

Time	0:00	0:19	0:49	1:30	2:06	2:41	3:11	4:13	4:40	5:08
Form	Intro	Riff 1	Riff 2	Riff 2	Verse	Riff 1	Bridge	Riff 3	Bridge 2	Riff 3 (Outro)
Key	No key	E minor	E min. ⇒C min.	C min. ⇒G# min.	G# min. ⇒E min.	E min.	E Dorian			

Example 8. Three main riffs of “Knights of Cydonia” (Muse 2006)

Riff 1 ♩ = 138

Em G A B Em G A B

Gtr. 1

Em Gtr. 2

Em G A B Em G A B

Riff 2 ♩ = 138

Em G C G B C Eb G

Cm G Ab Eb G Ab Eb G

Cm

Riff 3 ♩ = 138

Em Bm

A Em

Table 4. Form diagram of “Across the Sea” (Weezer 1996)

Time	0:00	0:20	0:44	0:59	1:14	1:22	1:53	2:08	2:23	2:55	3:24	3:39	3:46	4:01
Form	Intro	V. 1	Chorus		Inter.	V. 2	Chorus		Solo	Bridge			Chorus	
										(or Bridge)	V. 3	Pre-Ch.)		
Key	G ^b major								Various	E ^b major	G ^b major			

Example 10. Bass-line reduction of verse and chorus progressions in “Across the Sea” (Weezer 1996)

♩ ca. 130

Verse

G^b B^bm C^b/E^b D^b G^b B^bm C^b D^b

4

third chord's bass varies

Chorus

G^b B^bm E^bm B^bm/D^b

4

C^b(add2) B^bm A^bm(add4) (D^b) G^b D^b/F E^bm D^b C^b D^b G^b

Example 11. Reduction of the guitar solo of “Across the Sea” (Weezer 1996)

ca. 130

B \flat F \flat /A \flat G \flat m F \flat E \flat F \flat G \flat m D \flat m G \flat m D \flat m

C \flat m E \flat m B \flat m E \flat m B \flat m

A \flat m C \flat G \flat m C \flat G \flat m

F \flat m B \flat

Table 5. Guitar solo modulations and chord progressions in “Across the Sea” (Weezer 1996)

Time	2:23	2:28	2:35	2:43	2:55 (Bridge)
Key	A major		G ^b major	E ^b major	
Progression	I-V ⁶ -vi-V-IV-V	vi-iii-vi-iii-ii	vi-iii-vi-iii-ii	vi-iii-vi-iii-ii-V	I-V ⁶ -IV ⁶ -V...

Example 12. Potential resolutions in the guitar solo of “Across the Sea” (Weezer, 1996)

A) $E\flat$ $F\flat$ $B\flat$

B) $C\flat m$ $B\flat$

C) $A\flat m$ $G\flat$

D) $F\flat m$ $E\flat$

Table 6. Form diagram of “Everlasting Everything” (Wilco 2009)

Time	0:00	0:09	0:33	0:57	1:20	1:47	2:11	2:33	3:00
Form	Intro	V. 1	Chorus	V. 2	Chorus	V. 3	Double Chorus	Guitar Solo⇒Outro	
Key	F major?	D major	F major	D major	F major				

Example 14. Reductions of the intro and verse progressions in “Everlasting Everything” (Wilco 2009)

The image shows two musical staves. The left staff is labeled 'Intro' and is in 4/4 time with a key signature of one flat (B-flat). It contains four chords: F, Am/E, E \flat , and Gm. The right staff is labeled 'Verse' and is in 4/4 time with a key signature of two sharps (D major). It contains six chords: D, F \sharp m, Bm, Em, D, and G. Both staves show the chord voicings in both the treble and bass clefs.

Example 15. Common tones of mediant-related chords and other relevant harmonies in the intro and verse of “Everlasting Everything” (Wilco 2009)

The image shows a single treble clef staff with four chord diagrams. The first two chords are from the Intro (F and Am/E), and the next two are from the Verse (D and F \sharp m). Brackets labeled 'mediant' connect the first and second chords, and the third and fourth chords. Brackets labeled 'sub-mediator' connect the second and third chords, and the third and fourth chords. A final bracket labeled 'mediant' connects the fourth chord to a fifth chord (G), which is labeled 'Verse (prg. repeats)'. This illustrates the shared notes between adjacent mediant and sub-mediator chords.

Example 16. Common tones of mediant-related chords in the chorus of “Everlasting Everything” (Wilco 2009)

The image shows a single treble clef staff with four chord diagrams. The first three chords are labeled 'Chorus' and the fourth is labeled 'Turnaround'. Brackets labeled 'mediant' connect the first and second chords, the second and third chords, and the third and fourth chords. This illustrates the common tones between adjacent mediant chords in the chorus and turnaround.

Figure 1. Key relationships among sections of “Everlasting Everything” (Wilco 2009); (a) reading the chorus in B major, and (b) reading the chorus in D minor

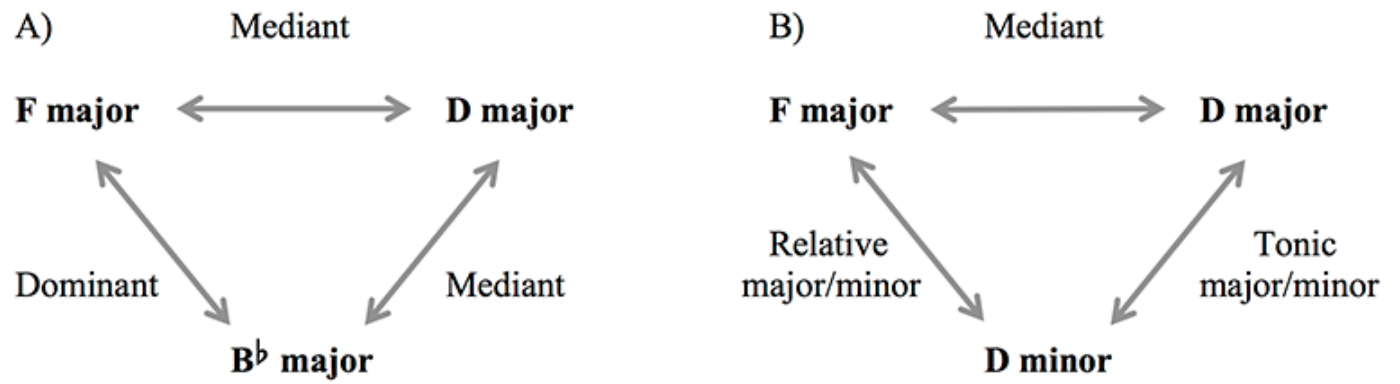


Table 7. Summary of modulations in the songs discussed

Song Name	Duration of Modulating Music	Formal Location of Modulation	Total Number of Different Keys/Modes	Root Relations of Keys	Narrative Function of Modulation(s)
“One Foot”	9s. // 3mm.	Outro/Tag (end)	Two (maybe only one plus a tonicization)	major third	<i>Gestural:</i> recalls lyrical references to striving without success
“Hay Loft”	10s. // 4mm.	Instrumental Riff (middle)	Two	semitone	<i>Plot-Driven:</i> builds anxiety, suggests potential action in the story
“42”	2:02 // 72mm.	Extended Instrumental through Bridge (middle to end)	Three (counting tonic minor/major separately)	minor third	<i>Emotive:</i> tonic major/minor and subsequent relative major express narrator’s shifting emotions
“Knights of Cydonia”	1:10 // 40mm.	Cycle of Riffs/ Verse (1 st half of song); modulates mid-phrase via pivot chords	Three	major thirds	<i>Topical:</i> evocative, in conjunction with chordal vocabulary, of adventure/ epic topic
“Across the Sea”	1:01 // 33mm.	Guitar Solo and Bridge (song’s third quarter)	Three	minor thirds	<i>Emotive/Plot-Driven:</i> solo’s many shifts evoke narrator’s frustration; bridge’s E ^b major a recollection of childhood
“Everlasting Everything”	1:33 // 31mm.	First two Verses and Choruses (song’s first half)	Two (excluding static chorus vamp)	minor third	<i>Metaphorical (?):</i> some interpretive moves uncover subtle resonances between themes in the text and harmonic relationships