



MTO 23.3 Examples: de Clercq, Embracing Ambiguity in Pop/Rock Form

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

http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.de_clercq.php

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

Start Time	Bars	Harris 2006	Endrinal 2008
0:00	4	Interlude	Intro
0:12	8	Verse	Verse
0:33	8		Chorus
0:55	4	Interlude	Link
1:05	8	Verse	Verse
1:26	8		Chorus
1:47	4	Interlude	Link
1:58	8	Verse	Verse
2:19	8		Chorus
2:40	9	Verse Ext.	Interverse
3:04	12	Verse	Chorus
3:36	12	Coda	Coda
4:08	8		Conclusion

Example 1b. First sixteen bars of vocal material from “One” (U2, 1991)

Is it get ting bet ter, — or do you feel the same?

Will it make it eas - ier on you now you got some one to blame? You say

Chorus?

— one love one life, when it's one need in the night.

One love, we get to share it Leaves you, ba-by, if you don't care for it.

Chord progression: 5Am , D , $Fmaj7$, G , 9Am , D , $Fmaj7$, G , ^{13}C , Am , $Fmaj7$, C , ^{17}C , Am , $Fmaj7$, C , Am

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)

Start Time	Start Bar	Length in Bars	Section	Grouping
0:01	1	6	Intro	A
0:24	7	8	Verse	
0:53	15	4	Prechorus	
1:08	19	8	Chorus	
1:37	27	4	Link	
1:52	31	8	Verse	A
2:21	39	4	Prechorus	
2:36	43	8	Chorus	
3:05	51	4	Link	
3:20	55	5	Bridge	
3:38	60	10	Chorus	A
4:15	70	7	Outro	

Example 3c. Opening material in “I Don’t Wanna Cry” (Mariah Carey, 1990)

5 $F^{\sharp}m$

7 $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$ $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$ $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$

11 $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$ $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$

15 E Bm^7 A/C^{\sharp} E D/E E

19 A E/G^{\sharp} $G(add2)$ Bm/F^{\sharp} $F^{\sharp}7/A^{\sharp}$

23 Bm^7 A/C^{\sharp} D E $F^{\sharp}m$ Bm^7 A/C^{\sharp} D

27 $F^{\sharp}m$ Bm $F^{\sharp}m/A$ $C^{\sharp}7(sus4)/G^{\sharp}$ $F^{\sharp}m$ Bm $C^{\sharp}7(sus4)$

Lyrics:
 Once a gain we sit it si lence, af - ter all is said and done.
 On - ly emp - ti - ness in - side us. Ba - by look what we've be - come.
 We can make a mil-lion pro-mis-es but we still won't change. It is-n't right to stay to-ge - ther when you on - ly bring each oth - er pain.
 I don't wan-na cry. don't wan-na cry. no thin' in the world could take us back to when we used to be. Though I've giv - en you my heart and soul, (giv-en you my heart and soul) I must find a way of let - ting go 'cause ba - by, I don't wan - na cry. I don't wan - na cry.

Example 3d. “I Don’t Wanna Cry” (Mariah Carey, 1990), transitional material before final chorus

55 E Bm⁷ A/C#

All the ma - gic's gone, there's just a sha - dow of a me - mor - y.

57 E D/E Eb/F F/A

Some-thing just went wrong, we can't go on make be-liev-in', on make-be-lieve-in' .

Detailed description: The image shows a musical score for the song "I Don't Wanna Cry" by Mariah Carey. It consists of two staves of music in 4/4 time, with a key signature of two sharps (F# and C#). The first staff starts at measure 55 and contains the lyrics "All the ma - gic's gone, there's just a sha - dow of a me - mor - y." The chords above the staff are E, Bm⁷, and A/C#. The second staff starts at measure 57 and contains the lyrics "Some-thing just went wrong, we can't go on make be-liev-in', on make-be-lieve-in' .". The chords above the staff are E, D/E, Eb/F, and F/A. The melody is written in a treble clef and features a mix of eighth and quarter notes, with some measures containing rests.

Example 4. Opening vocal material in “When Doves Cry” (Prince & the Revolution, 1984)

17
8 Dig if you will_ the pic - ture of you and I en-gaged in a kiss; the

21
8 sweat of your bo - dy co - vers me. Can you my dar - ling, can you pic - ture this?

25
8 Dream if you can_ a court - yard, an o-cean of vio - lets in bloom,___

29
8 An - i mals_ strike cur - i - ous pos - es, they feel the heat, the heat be-tween me and

Chorus?

33
8 How can you just leave me stand - ing, a - lone in a world that's so_ cold?

37
8 you.
8 May-be I'm just_ too de- mand - ing, may-be I'm just_ like me fa - ther, too bold.

41
8 May-be I'm just_ like my mo - ther, she's ne-ver sat - is - fied.____

45
8 Why do we scream at each o - ther? 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)

12 D^b

8 I have climbed high-est moun tain, I have run_ through the fields, on ly to

16 G^b D^b

8 be with_ you, on - ly to be with you. I have

20 D^b

8 run,_ I have crawled, I have scaled these ci-ty_ walls, these ci-

24 G^b D^b

8 ty walls_ on ly to be with you But I still

Chorus? A^b G^b D^b

28

8 _ have-n't found_ what I'm look - in' for._ But I still

A^b G^b D^b

32

8 _ have-n't found_ what I'm look - in' for._

Example 6a. Opening vocal material in “Smells Like Teen Spirit” (Nirvana, 1991)

Verse

17 F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

Load up__ on guns,__ bring__ your friends.__ It's fun__ to lose__ and to__ pre tend.

21 F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

__ She's o - ver board__ and self__ as sured.__ Oh no,__ I know__ a dir - ty word.

Prechorus?

25 F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5}

Hel-lo,__ hel-lo,__ hel-lo,__ hel - lo.__ Hel-lo,__ hel-lo,__ hel-lo,__ how_ low.


Chorus

29 F⁵ B^{b5} A^{b5} D^{b5} F⁵ B^{b5} A^{b5} D^{b5} F⁵

__ Hel-lo,__ hel-lo,__ hel-lo,__ how low.__ Hel-lo,__ hel-lo,__ hel-lo....With the lights__ out....

Example 7a. Opening vocal material in “Run to You” (Bryan Adams, 1984)

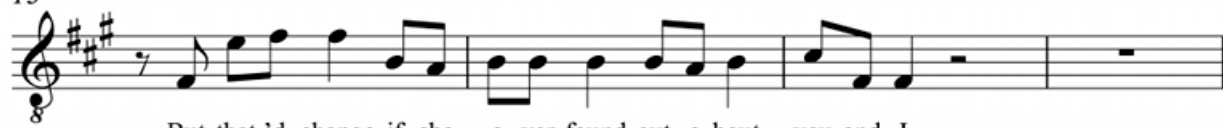
9 F#m⁷ A B F#m⁷ A B/E



8 She says her love for me— could ne-ver die.

Detailed description: This block contains the first line of musical notation for the opening of the song. It consists of four measures in 4/4 time, key of D major. The notes are: Measure 9: quarter rest, quarter D, quarter E, quarter F#; Measure 10: quarter G, quarter A, quarter B, quarter A; Measure 11: quarter G, quarter F#, quarter E, quarter D; Measure 12: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: F#m7, A, B, F#m7, A, B/E. The lyrics are written below the staff.

13 F#m⁷ A B F#m⁷ A B/E



8 But that-'d change if she e-ver found out a-bout you and I.

Detailed description: This block contains the second line of musical notation. It consists of four measures. The notes are: Measure 13: quarter rest, quarter D, quarter E, quarter F#; Measure 14: quarter G, quarter A, quarter B, quarter A; Measure 15: quarter G, quarter F#, quarter E, quarter D; Measure 16: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: F#m7, A, B, F#m7, A, B/E. The lyrics are written below the staff.

17 F#m⁷ A B/E F#m⁷ A B/E



8 Oh, but her love is cold.—— Would-n't hurt her if she did-n't know, 'cause....

Detailed description: This block contains the third line of musical notation. It consists of four measures. The notes are: Measure 17: quarter rest, quarter D, quarter E, quarter F#; Measure 18: quarter G, quarter A, quarter B, quarter A; Measure 19: quarter G, quarter F#, quarter E, quarter D; Measure 20: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: F#m7, A, B/E, F#m7, A, B/E. The lyrics are written below the staff.

21 D E C#m⁷



8 When it gets too much, I need to feel your touch.— I'm gon-na

Detailed description: This block contains the fourth line of musical notation. It consists of four measures. The notes are: Measure 21: quarter rest, quarter D, quarter E, quarter F#; Measure 22: quarter G, quarter A, quarter B, quarter A; Measure 23: quarter G, quarter F#, quarter E, quarter D; Measure 24: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: D, E, C#m7. The lyrics are written below the staff.

Chorus

25 F#m A E B F#m A E B



8 run to you. I'm gon-na run to you.— 'Cause when the

Detailed description: This block contains the first line of the chorus. It consists of four measures. The notes are: Measure 25: quarter rest, quarter D, quarter E, quarter F#; Measure 26: quarter G, quarter A, quarter B, quarter A; Measure 27: quarter G, quarter F#, quarter E, quarter D; Measure 28: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: F#m, A, E, B, F#m, A, E, B. The lyrics are written below the staff.

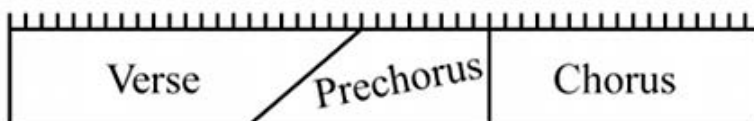
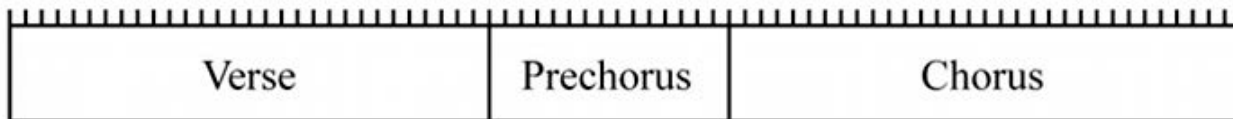
29 F#m A E B F#m



8 feel-in's right, I'm gon-na run all night, I'm gon-na run to you.

Detailed description: This block contains the second line of the chorus. It consists of four measures. The notes are: Measure 29: quarter rest, quarter D, quarter E, quarter F#; Measure 30: quarter G, quarter A, quarter B, quarter A; Measure 31: quarter G, quarter F#, quarter E, quarter D; Measure 32: quarter C#, quarter B, quarter A, quarter G. Chords are indicated above the staff: F#m, A, E, B, F#m. The lyrics are written below the staff.

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)

9 E E⁷/G# A E E⁷/G# A

I used to be___ a re - ne gade, I used to fool a-round,

13 E E⁷/G# A E E⁷/G# A

but I could-n't take the pu - nish-ment, and had to set - tle down.

17 A G A B E

Now I'm pla - yin' it real___ strict, and yes, I cut my hair.___

21 F#m⁷ E/G# G/A A/B

You might think I'm cra - zy, but I don't e-ven care_ 'cause I can tell what's go-in' on.___ It's hip to be

25 E E⁷/G# A E E⁷/G# A A/B

square. It's hip to be square.

Example 9a. Opening vocal material in “Jump” (Van Halen, 1984)

0:28 17 C C/F G(sus4)

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

21 C 1. C/F G(sus4) 2. C/F G(sus4)

tough, 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.

33 Am F C/E Dm

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,

37 F C/E Dm F C/E G

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

42 C C/F G(sus4)

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

46 C C/F G(sus4)

(Jump!) Go a head and jump!

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

21 Cm⁷ F Cm⁷ F B^b

Tough-er than dia monds, rich like cream, strong-er and hard - er than a bad girl's dream.

25 Cm⁷ F Cm⁷ F E^b/F B^b

Make a bad one good, mmm, make a wrong'n right. Pow-er'v love 'll keep you home at night.

29 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-dit card to ride this train. It's

33 C C/E F F/G B^b 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.

38 Cm⁷ F Cm⁷ F B^b/F F

That's the pow - er of love.

Example 11a. Opening vocal material in “Summer of ‘69” (Bryan Adams, 1984)

3 D A

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.

7 D A

Played it 'til my fingers bled. Was the summer of sixty nine.
Jim-my quit, Jo-dy got mar-ried. I should-a known we'd ne-ver get far.

19 Bm A D G

Oh, when I look back now_ the sum-mer seemed to last for-ev-er.

23 Bm A D G

And if I had the choice, yeah, I'd al-ways wan-na be there.

27 Bm A D

Those were the best days of my life.

Example 11b. Second iteration of main vocal material in “Summer of ‘69” (Bryan Adams, 1984)

33 D A

Ain't no use___ in com-plain - in'___ when you got a job to do.

37 D A

I spent my eve-nin's down___ at the drive - in,___ and that's when I met you, yeah!

41 Bm A D G

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

45 Bm A D G

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

49 Bm A

Those___ were the best days of my

51 D A

life. Oh,___ yeah!___ Back in the sum-mer of

55 D A

six - ty nine.___ Oh!___

Example 12a. Initial prechorus in “Papa Don’t Preach” (Madonna, 1986)

33 $\text{D}\flat$ $\text{E}\flat$ $\text{D}\flat$ $\text{E}\flat$

The one you warned___ me all___ a- bout, the one you said___ I could do with- out.

37 $\text{D}\flat$ $\text{E}\flat$ Fm $\text{D}\flat\text{maj}7$ $\text{E}\flat$

We're in an aw - ful mess and I don't mean may - be, Please!

Detailed description: This block contains two staves of musical notation in 4/4 time, key of B-flat major (three flats). The first staff (measures 33-36) features a vocal melody with lyrics 'The one you warned___ me all___ a- bout, the one you said___ I could do with- out.' Chords are $\text{D}\flat$, $\text{E}\flat$, $\text{D}\flat$, and $\text{E}\flat$. The second staff (measures 37-40) continues the melody with lyrics 'We're in an aw - ful mess and I don't mean may - be, Please!'. Chords are $\text{D}\flat$, $\text{E}\flat$, Fm , $\text{D}\flat\text{maj}7$, and $\text{E}\flat$.

Example 12b. Vocal material prior to final choruses in “Papa Don’t Preach” (Madonna, 1986)

85 $\text{D}\flat$ $\text{E}\flat$ $\text{D}\flat$ $\text{E}\flat$

Dad-dy, dad-dy if you___could on - ly see just how good he's___been treat - ing me

89 $\text{D}\flat$ $\text{E}\flat$ $\text{D}\flat\text{maj}7$

You'd give us your bless - ing right now, 'cause we are in love._____

93 $\text{C}7(\text{sus}4)$ $\text{C}7$

We are in love,_____ so please!

Detailed description: This block contains three staves of musical notation in 4/4 time, key of B-flat major. The first staff (measures 85-88) has lyrics 'Dad-dy, dad-dy if you___could on - ly see just how good he's___been treat - ing me' with chords $\text{D}\flat$, $\text{E}\flat$, $\text{D}\flat$, and $\text{E}\flat$. The second staff (measures 89-92) has lyrics 'You'd give us your bless - ing right now, 'cause we are in love._____'. Chords are $\text{D}\flat$, $\text{E}\flat$, and $\text{D}\flat\text{maj}7$. The third staff (measures 93-94) has lyrics 'We are in love,_____ so please!'. Chords are $\text{C}7(\text{sus}4)$ and $\text{C}7$.

Example 13a. Opening verse material in “Wrapped Around Your Finger” (The Police, 1983)

17 Am Em Am Em

You con - si - der me the young a - ppren - tice, —

21 Am Em Am Em

Caught be- tween the Scyl - la and Char - yb - dis. —

25 Am Em Am Em

Hyp - no- tized by you if I should lin - ger, —

29 Am Em Am Em

Star - in' at the ring a - round your fin - ger. —

Detailed description: This block contains four staves of musical notation for the opening verse of 'Wrapped Around Your Finger' by The Police. Each staff represents a four-measure phrase. The notation is in 4/4 time, using a treble clef and a key signature of one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols (Am, Em) are placed above the staves to indicate the harmonic structure. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff (measures 17-20) ends with a whole rest. The second staff (measures 21-24) ends with a whole rest. The third staff (measures 25-28) ends with a whole rest. The fourth staff (measures 29-32) ends with a double bar line.

Example 13b. Final verse-like material in “Wrapped Around Your Finger” (The Police, 1983)

101 Am Em F G
De - vil and the deep blue sea be - hind me,

105 Dm Em F G
Van - ish in the air, you'll ne - ver find me.

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

113 Dm Em F
When you find your ser - vant is your mas - ter.

Detailed description: This is a musical score for a song in 4/4 time. It consists of four staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The first staff (measures 101-104) has chords Am, Em, F, and G. The second staff (measures 105-108) has chords Dm, Em, F, and G. The third staff (measures 109-112) has chords Am, Em, F, and G. The fourth staff (measures 113-116) has chords Dm, Em, and F. The lyrics are written below the notes, with some words underlined. The melody is a simple, catchy tune with a mix of eighth and quarter notes.

Example 14a. Endrinal’s analysis (2011) of “Mysterious Ways” (U2, 1991). In this analysis, the lower-case letter “i” stands for intro, “V” for verse, “T” for transition (or prechorus), “C” for chorus, “L” for link, upper-case “I” for interlude, “N” for interverse, and “D” for coda.

The image displays a musical score for the song "Mysterious Ways" by U2, with a harmonic analysis diagram overlaid. The score is written for piano (B:) and features a treble and bass staff. The music is divided into sections: Chorus, Interlude, Independent Continuous Interverse, and Chorus. The analysis diagram, located below the score, uses letters to categorize different parts of the music. The letters are arranged in a sequence: i, V, T, C, L, V, T, C, i, N, i, C, C, D. The letters are grouped into boxes: a box containing 'i', 'V', 'T', 'C', 'L', 'V', 'T'; a box containing 'C', 'i', 'N', 'i', 'C'; and a box containing 'C', 'D'. The letters are color-coded: 'i' is blue, 'V' is red, 'T' is green, 'C' is yellow, 'L' is orange, 'N' is purple, and 'D' is brown. The diagram also includes a key signature of one flat (Bb) and a time signature of 4/4.

Example 15a. Opening verse, chorus, and link material for “Take Me Home Tonight” (Eddie Money, 1986)

13 Bbm Gb Ab Bbm Gb Ab

8 I feel a hun-ger, it's a hun-ger that tries to keep a man a-wake at night.

Detailed description: This block contains the first line of musical notation. It is in the key of B-flat major (three flats) and 4/4 time. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are 'I feel a hun-ger, it's a hun-ger that tries to keep a man a-wake at night.' Chord symbols Bbm, Gb, Ab, Bbm, Gb, and Ab are placed above the staff.

(... edit ...)

35 Db Ab Bbm Gb Db Ab Bbm Gb

8 Take me home to- night, I___don't want to let you go 'til you see the light.

Detailed description: This block contains the second line of musical notation. The melody continues with eighth and quarter notes. The lyrics are 'Take me home to- night, I___don't want to let you go 'til you see the light.' Chord symbols Db, Ab, Bbm, Gb, Db, Ab, Bbm, and Gb are placed above the staff.

39 Db Ab Bbm Gb

8 Take me home to- night, lis - ten, hon-ey, just like Ron-nie sang, Be___ my lit-tle

Detailed description: This block contains the third line of musical notation. The melody continues with eighth and quarter notes. The lyrics are 'Take me home to- night, lis - ten, hon-ey, just like Ron-nie sang, Be___ my lit-tle'. Chord symbols Db, Ab, Bbm, and Gb are placed above the staff.

43 Bbm Gb Ab Bbm Gb Ab

8 ba - by. Oh - oh - oh._____

Detailed description: This block contains the fourth line of musical notation. The melody continues with eighth and quarter notes. The lyrics are 'ba - by. Oh - oh - oh._____'. Chord symbols Bbm, Gb, Ab, Bbm, Gb, and Ab are placed above the staff.

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

65 $\text{D}\flat$ $\text{A}\flat$ $\text{B}\flat\text{m}$ $\text{G}\flat$

Take me home to night, lis - ten, hon-ey, just like Ron-nie sang, Be my lit-tle

69 $\text{B}\flat\text{m}$ $\text{G}\flat$ $\text{A}\flat$

ba - by. Be my lit-tle

71 $\text{B}\flat\text{m}$ $\text{A}\flat$

ba - by.

75 $\text{G}\flat$ $\text{D}\flat/\text{F}$ $\text{E}\flat\text{m}$ $\text{G}\flat$ $\text{A}\flat$

Just like Ron-nie sang, I said, Just like Ron-nie said, Be my lit-tle

79 $\text{B}\flat\text{m}$ $\text{G}\flat$ $\text{A}\flat$ $\text{B}\flat\text{m}$ $\text{G}\flat$ $\text{A}\flat$

ba - by, Ba - by my da - har - lin'. Oh, oh, oh, oh,

83 $\text{B}\flat\text{m}$ $\text{G}\flat/\text{B}\flat$ $\text{A}\flat/\text{B}\flat$ $\text{B}\flat\text{m}$ $\text{G}\flat/\text{B}\flat$ $\text{G}\flat$

oh. I feel a hun- ger. It's a hun. ger.

87 $\text{D}\flat$ $\text{A}\flat$ $\text{B}\flat\text{m}$ $\text{G}\flat$ $\text{D}\flat$ $\text{A}\flat$ $\text{B}\flat\text{m}$ $\text{G}\flat$

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