



### MTO 27.4 Examples: de Clercq, The Logic of Six-Based Minor for Harmonic Analyses of Popular Music

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

[https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.de\\_clercq.html](https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.de_clercq.html)

**Example 1a.** Verse material from “Down Under” (Men at Work, 1981), as analyzed by Doll (2011, [4])

0:11

Bm A Bm G A Bm A Bm G A

Tra vel lin' in a fried out com bie, \_ On a hip pie trail, head full of zom - bie.

i bVII i bVI bVII i bVII i bVI bVII

**Example 1b.** Chorus material from “Down Under” (Men at Work, 1981), as analyzed by Doll (2011, [4])

0:29

D A Bm G A D A Bm G A

Do you come from a land down un der? \_ Where wo men glow and men plunder?

I V vi IV V I V vi IV V

**Example 1c.** Alternative Roman numeral analysis for the verse material of “Down Under” (Men at Work, 1981) using a six-based approach to the minor tonic

0:11

Bm A Bm G A Bm A Bm G A

Tra vel lin' in a fried out com bie, \_ On a hip pie trail, head full of zom - bie.

vi V vi IV V vi V vi IV V

**Example 2.** Nashville number system chart for verse and chorus material of “Down Under”  
(Men at Work, 1981)

<b>Vr)</b>	<u>6- 5</u>	<u>6̣- 4̣ 5̣</u>	<u>6- 5</u>	<u>6̣- 4̣ 5̣</u>
	<u>6- 5</u>	<u>6̣- 4̣ 5̣</u>	<u>6- 5</u>	<u>6̣- 4̣ 5̣</u>
<b>Ch)</b>	<u>1 5</u>	<u>6̣- 4̣ 5̣</u>	<u>1 5</u>	<u>6̣- 4̣ 5̣</u>
	<u>1 5</u>	<u>6̣- 4̣ 5̣</u>	<u>1 5</u>	<u>6̣- 4̣ 5̣</u>

**Example 3.** Opening verse material from “Don’t Forget Me” (Red Hot Chili Peppers, 2002)

0:15

A =  $\hat{1}$

C =  $\hat{1}$

I'm an o - cean in your bed-room, make you feel warm, make you want to re - sume...

<b>A = <math>\hat{1}</math></b>	i	$\flat$ VI	$\flat$ III	$\flat$ VII
<b>C = <math>\hat{1}</math></b>	vi	IV	I	V

Example 6. Verse material from "Treasure" (Bruno Mars, 2012)

0:20

Vocal

Oh whoa oh. I know that you don't know it but you're fine, so fine. (Fine, so fine.) Oh

Guitar (R)

Bb Abmaj7 Gm7 Fm7 Gm7 Bb Cm Bb

Bass

V IV<sup>7</sup> iii<sup>7</sup> ii<sup>7</sup> iii<sup>7</sup> V vi V

S D T

Vocal

whoa oh. Oh girl I'm gon-na show you when you're mine, all mine. (Mine, all mine.)

Guitar (R)

Abmaj7 Gm7 Fm7 Ab/Bb

Bass

IV<sup>7</sup> iii<sup>7</sup> ii<sup>7</sup> V<sub>4</sub><sup>9</sup>

S D

Example 7. Nashville number chart for excerpt (0:36–1:29) of “Photograph” (Ed Sheeran, 2014)

<b>VR)</b>	1	1	$6^{-7}$	$6^{-7}$
	5	5	$4^2$	$4^2$
<b>PRE)</b>	$6^-$	$4^2$	1	5
	$6^-$	$4^2$	1	5
<b>CH)</b>	1	1	$5^{4-3}$	5
	$6^-$	$6^-$	$4^2$	4 <sup>2</sup>

**Example 8.** Nashville number chart for excerpt (0:12–1:18) of “See You Through My Eyes” (The Head and the Heart, 2019)

Vr)	1	6-	5	4
	1	6-	5	4
PRE)	6-	3-	4	2-
	6-	3-	4	◊ 2-
CH)	1	<u>4</u> 1	5	<u>5</u> 4
	1	<u>4</u> 1	5	5

**Example 9.** Nashville number chart for excerpt (1:21–2:04) of “Up Against the Wall” (Boys Like Girls, 2006)

<b>VR)</b>	6-	6-	4	4
	1	1	5	5
	6-	6-	4	4
	1	1	5	5
<b>PRE)</b>	$4^2$	$4^2$	$5^4$	$5^4$
	$4^2$	$4^2$	$5^4$	$5^4$
<b>CH)</b>	1	1	$6^{-7}$	$6^{-7}$
	$4^2$	$4^2$	$5^4$	$5^4$

**Example 10.** Nashville number chart for excerpt (0:16–1:03) of “The Damage in Your Heart”  
(Weezer, 2005)

<b>Vr)</b>	6-	4	5	3-
	6-	4	5	5
	6-	4	5	3-
	6-	4	5	5
<hr/>				
<b>CH)</b>	1	4	5	1
	1	4	5	1

Example 11. Nashville number chart for excerpt (0:00–0:56) of “Chandelier” (Sia, 2014)

VR)	6-	4 <sup>Δ7</sup>	5	3-
	6-	4 <sup>Δ7</sup>	5	3-
<hr/>				
PRE)	4	6-	5	X
<hr/>				
CH)	4	5	$\frac{1}{3}$	4
	4	5	$\frac{1}{3}$	4



Example 12. Nashville number chart for excerpt (0:07–0:50) of “Innocence” (Avril Lavigne, 2007)

VR)	6-	4	6-	4
	6-	4	6-	4
<hr/>				
PRE)	5	$5^{2-3}$	4	$4^{2-3}$
	5	$5^{2-3}$	4	<u>4 5</u>
<hr/>				
CH)	6-	4	1	5
	6-	4	1	$\frac{5}{7}$

**Example 13.** Vocal melody and chords for excerpt (0:24–1:04) of “Miss Americana & the Heartbreak Prince” (Taylor Swift, 2019)

0:24



**Vr)**

1 **Bm** **A**  
 ry fa-ded be-fore\_\_\_ me, now I'm feel-ing hope - less, ripped up my prom\_\_\_dress run-ning through rose

5 **G** **A**  
 \_\_\_ thorns, I saw the score - board and ran for my life. \_\_\_

**Pre)**

9 **G** **Bm** **A**  
 No cam-era's catch my pag-eant smile; I coun-ted days, I coun-ted miles

13 **G**  
 to see you there, to see you there. It's been a long time com-ing, but...

**Ch)**

17 **G** **Bm** **A** **Bm**  
 It's you and me, \_\_\_ that's my whole world. They whis-per in the hall-way, "She's a bad, bad girl."

21 **G** **Bm** **A**  
 The whole school is roll - ing fake dice. You play stu-pid games, you win \_\_\_ stu-pid pri - zes.

**Example 14.** Melody and chords from verse material of “Blue on Black” (Kenny Wayne Shepherd Band, 1998)

0:12

D<sup>5</sup> C(add2) G/B D<sup>5</sup> C(add2) G/B

Vocal

Night falls and I'm a-lone.\_\_\_\_

D<sup>5</sup> C(add2) G/B D<sup>5</sup> C(add2) G/B

Skin, yeah, chilled me to the bone.\_\_\_\_

**Example 15a.** Chorus material for “Gorilla” (Bruno Mars, 2012)

0:54

D C(add9) G B<sup>b</sup> C

I Ooh ooh yeah You and me, ba-by, mak-in' love like go-ril las\_

I <sup>b</sup>VII IV <sup>b</sup>VI <sup>b</sup>VII

**Example 15b.** Verse material for “Gorilla” (Bruno Mars, 2012)

0:06

Bm D/A Gmaj7 B<sup>b</sup> C

Ooh\_ I got a bot-tle full of liq-uor with a co-caine kick-er and I'm feel-ing like I'm thir-ty feet tall, so lay it down, lay it down.

D =  $\hat{1}$  vi I <sup>6</sup><sub>4</sub> IV <sup>b</sup>VI <sup>b</sup>VII

B =  $\hat{1}$  i <sup>b</sup>III <sup>6</sup><sub>4</sub> <sup>b</sup>VI

VII	<sup>b</sup> II
or	
<sup>b</sup> VI/ <sup>b</sup> III	<sup>b</sup> VII/ <sup>b</sup> III

**Example 16a.** Stephenson's three harmonic palettes (2002, 96) contrasted with the triple-tonic complex

**Natural Minor (One-Based)**  
 i     $\flat$ III    iv    v     $\flat$ VI     $\flat$ VII

**Chromatic Minor**  
 I    i    II     $\flat$ III    IV    V     $\flat$ VI     $\flat$ VII

**Major**  
 I    ii    II    iii    III    iv    IV    v    V    vi    VI     $\flat$ VII

**Natural Minor (Six-Based)**  
 I    ii    iii    IV    V    vi

Stephenson (2002)      Triple-Tonic Complex

**Example 16b.** A super-palette and anti-palette of harmonies for popular music, based on Stephenson (2002, 96)

**Super-Palette**

I    i    ii    II     $\flat$ III    iii    III    iv    IV    v    V     $\flat$ VI    vi    VI     $\flat$ VII

**Anti-Palette**

$\flat$ ii     $\flat$ II     $\flat$ iii     $\sharp$ iv     $\sharp$ IV     $\flat$ vi     $\flat$ vii    vii    VII

Example 17. Nashville number chart for excerpt (2:02–3:10) of “Umbrella” (Rihanna feat. Jay-Z, 2007)

CH)	4	1	5	6-
	4	1	5	6-
<hr/>				
POST)	4	5	3	6-
	4	5	3	6-
<hr/>				
BR)	b7	4	1 <sup>4-3</sup>	1
	b7	4	3	3
<hr/>				
CH)	4	(ETC.)		

Example 18. Nashville number chart for excerpt (1:18–2:24) of “Grenade” (Bruno Mars, 2010)

Vr)	6-	6-	3-	3-
	6-	6-	3-	<sup>^</sup> 3
	6-	6-	3-	3-
	6-	6-	4	<sup>^</sup> 3

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CH)	<u>6- 4</u>	<u>1 <sup>&lt;</sup>5</u>	<u>6- 4</u>	<u>1 <sup>&lt;</sup>5</u>
	<u>6- 4</u>	<u>1 <sup>&lt;</sup>5</u>	<u>6- 4</u>	<u>1 <sup>&lt;</sup>5</u>
	4	5	<u>1 3</u>	<u>6- 5</u>
	4	<sup>^</sup> 3		

**Example 19.** Transcription of melody and chords in chorus of “Radioactive” (Imagine Dragons, 2012)

0:55

1 Bm D A E  
up, I feel it in my bones, e - nough to make my sys - tems blow.

5 Bm D A E/G#  
Wel-come to the new age, to the new age, wel-come to the new age, to the new age.

**Example 20.** Nashville number chart for excerpt (2:20–3:17) of “Rocket Man” (Elton John, 1972)

<b>VR)</b>	$6^{-7}$	$6^{-7}$	$2^7$	$2^7$
	$6^{-7}$	$6^{-7}$	$2^7$	$2^7$
<b>PRE)</b>	4	$\frac{1}{3}$	2-	$\frac{2-}{1}$
	$\frac{5}{7}$	$\frac{5}{2}$	5	5
<b>CH)</b>	1	1	4	4
	1	1	4	$\frac{1}{3}$
	2	2	4	4
	1	1	4	4



Example 21. Nashville number chart for excerpt (0:31–1:20) of “Bulletproof” (La Roux, 2009)

V <sub>R</sub> )	6-	2	4	6-	
	6-	2	4	6-	6-
<hr/>					
C <sub>H</sub> )	1	2-	4	1	
	1	2-	4	1	
<hr/>					
L <sub>N</sub> )	6-	2	4	6-	
<hr/>					
V <sub>R</sub> )	6-	2	4	6-	
	6-	2	4	6-	

Example 22. Transcription of melody and harmonic content for chorus of "Amaranth"  
(Nightwish, 2007)

1:56      Dm      B $\flat$       F      C      Dm      B $\flat$       F      C

Vocal

Car-ess the one, the ne-ver fa\_\_ ding rain\_ in your\_\_ heart, the tears of snow - white sor - row.

Guitar

5      Dm      B $\flat$       F      C      B $\flat$       E $\flat$

Vocal

Car-ess the one, the hi-ding am - a - ranth, in a land of\_\_ the\_\_ day - break.

Guitar

9      Dm      B $\flat$       F      C

Vocal

Car-ess the one, the ne-ver fa\_\_ ding rain\_ in

Guitar

Example 23. Nashville number chart for excerpt (0:50–1:31) of “Save Me” (Fleetwood Mac, 1990)

VR)	6-	6-	$\frac{2}{6}$	$\frac{2}{6}$
	4	4	$5^4$	$5^4$
PRE)	b7	b7	4	4
	6-	$\frac{1}{5}$	4	4
CH)	<u>5 <math>\overset{\leftarrow}{6}</math>-</u>	<u>4 <math>\overset{\leftarrow}{5}</math></u>	<u>5 <math>\overset{\leftarrow}{6}</math>-</u>	<u>4 <math>\overset{\leftarrow}{5}</math></u>
	<u>5 <math>\overset{\leftarrow}{6}</math>-</u>	<u>4 <math>\overset{\leftarrow}{5}</math></u>	<u>5 <math>\overset{\leftarrow}{6}</math>-</u>	<u>4 <math>\overset{\leftarrow}{5}</math></u>

**Example 24.** Nashville number chart for excerpt (0:32–1:24) of “Love Will Save the Day”  
(Whitney Houston, 1987)

**V R)**     $6^-$      $2^{-7}$      $b7^{\Delta 7}$      $6^-$

$6^-$      $2^{-7}$      $b7^{\Delta 7}$      $6^-$

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**P R E)**     $4$      $\frac{1}{3}$      $\frac{1^-}{b3}$      $2^{-11}$

$4$      $\frac{1}{3}$      $\frac{1^-}{b3}$      $2^{-11}$

$5_4^9$      $5_4^9$

---

**C H)**     $6^-$      $2^{-7}$      $b7^{\Delta 7}$      $6^-$

$6^-$      $2^{-7}$      $b7^{\Delta 7}$      $6^-$