



MTO 28.2 Examples: Reed, An Idiom of Melodic-Harmonic Divorce

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

<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.lee.html>

Example 1. Archetype of voices in sub-circle motion



Example 2. Sub-circle paradigms derived from tonal framings of Example 1

Major frame for Ex. 1	Sim. 1	Sim. 2	+P4 of Sim. 1	I and V roots unaltered; Sim 1. and/or +P4 diatonically major?	Minor frame for Ex. 1	Sim. 1	Sim. 2	+P4 of Sim. 1	I and V roots unaltered; Sim 1. and/or +P4 diatonically major?
F	II	IV ^{add9}	(V)	YES	Dm	IV	VI ^{add9}	(VII)	YES
G	I	\flat III ^{add9}	(IV)	YES	Em	III	\flat V ^{add9}	(VI)	NO
$B\flat$	VI	I	(II)	NO	Gm	I	III ^{add9}	(IV)	NO
C	V	\flat VII ^{add9}	(I)	YES	Am	VII	\flat II ^{add9}	(III)	YES
D	IV	\flat VI ^{add9}	(\flat VII)	YES	Bm	VI	\flat I ^{add9}	(\flat II)	NO
$E\flat$	III	V ^{add9}	(VI)	NO	Cm	V	VII ^{add9}	(I)	NO

Example 3. Foo Fighters: “Long Road to Ruin” (2007) [@0:52]

F
C
F
C
G/B

Long — road to ru - in there — in your eyes un - der the cold street - light. No —

Am
D
F^{add9}

— to - mor - row, no — dead end — in — sight —

Example 4. Pink Floyd: "One Slip" (1987) [@1:29]

... Eb F A^badd9 Eb

... No hint, - no word, - Her ho - nor to de - fend. ...

Example 5. Nirvana: "On a Plain" (1991)

D7 G B^badd9 D7 G B^badd9

I'm on a plain - ooh ooh I can't comp-lain - ooh ooh

Example 6. The Chameleons: "Soul in Isolation" (1986) [@0:26]

B^bm Eb G^badd9 F

I think I bet-ter wait till ___ to - mor-row

Example 7. Jimi Hendrix "Wait Until Tomorrow" (1967) [@0:29]

Eb G^badd9/Eb (fill) Eb G^badd9/Eb (fill)

I think I bet-ter wait till ___ to - mor-row

Example 8. Peter Murphy "Cuts You Up" (1989) [@2:30 & 5:14]

Em D C G B^badd9 C

You know the way — it throws a-bout — It takes you in — and spits you out. Ohh (Cuts you up)

...

G B^badd9

Ohh

Detailed description: This block contains two musical staves in G major. The first staff shows a melodic line with lyrics: "You know the way — it throws a-bout — It takes you in — and spits you out. Ohh (Cuts you up)". Chords Em, D, C, G, B^badd9, and C are indicated above the staff. The second staff continues the melody with lyrics "Ohh" and chords G and B^badd9.

Example 9. Oasis: "Go Let It Out" (2000) [@1:10]

D F A Cadd9

Is it a - ny won - der why prin - ces and kings

Detailed description: This block shows a musical staff in D major for the song "Go Let It Out" by Oasis. The melody is simple, with lyrics: "Is it a - ny won - der why prin - ces and kings". Chords D, F, A, and Cadd9 are indicated above the staff.

Example 10. Linkin Park: "Somewhere I Belong" (2003) [@0:23]

B^b D^badd9 G^b7 E^b B^b D^badd9 A^b E^b

Detailed description: This block shows a bass line in B^b minor for "Somewhere I Belong" by Linkin Park. The bass line consists of eighth-note patterns. Chords B^b, D^badd9, G^b7, E^b, B^b, D^badd9, A^b, and E^b are indicated above the staff.

Example 11. a-ha: "The Living Daylights" (1987) [@2:29]

Dm Gm7 C Dm Gm7 C Dm Gm7 C E^badd9 Dm

Ay — Liv-ing day - lights Ay — Liv-ing day - lights

Detailed description: This block shows a musical staff in D minor for "The Living Daylights" by a-ha. The melody is simple, with lyrics: "Ay — Liv-ing day - lights Ay — Liv-ing day - lights". Chords Dm, Gm7, C, Dm, Gm7, C, Dm, Gm7, C, E^badd9, and Dm are indicated above the staff.

Example 12. Fury in the Slaughterhouse: “Radio Orchid” (1993) [@1:14]

C G/B B[♯]add⁹ (C)Am F G Am F G Am

Call our sta-tion to-day _____ This is Ra-di-o Or ____ chid, lis-ten and cry ____ to all the o - thers that suf-fer and die.

Example 13. Snow Patrol: “Set the Fire to the Third Bar (ft. Martha Wainwright)” (2006) [@1:40]

Bm D A sus Cadd⁹

I pray that some-thing picks me up and sets me down in your warm arms.

Example 14. Starship: “Nothing’s Gonna Stop Us Now” (1987) [@1:13]

F[♯] D[♯]m B C[♯] Eadd⁹

And if this world - runs out of lo - vers, we'll - still have each o - ther. No -
- thing's gon - na stop us, no - thing's gon - na stop us now

Example 15. Midnight Oil: “Warakurna” (1987) [@1:59]

G D G D G D A Cadd⁹

Court fines on the shop__ front wall.__ Beat the grog and save__ your soul.__

Example 16. U2: “Where the Streets Have No Name” (1987) [@1:54]

D G Bm

I want to tear down the walls that hold me in - side. I want to reach out

A Cadd9

and touch the flame where the streets have no name

Example 17. Percentage of \flat VII harmonies in de Clercq and Temperley’s RS 5 x 20 corpus over time

Years	Share of \flat VII in RS 5 x 20 corpus
1950s	0.7%
1960s	8.4%
1970s	8.9%
1980s	10.8%
1990s	6.4%

Example 18. Percentage of song sections ending on tonic harmonies in Summach’s corpus over time

Years	Verses ending on tonic	Choruses ending on tonic
1955-9	84%	100%
1960-4	70%	80%
1965-9	43%	58%
1970-4	52%	67%
1975-9	37%	60%
1980-5	43%	61%
1985-9	29%	55%

Example 19. Percentage of $vi+\flat VI$ harmonies in de Clercq and Temperley's RS 5 x 20 corpus over time

Years	Share of $vi+\flat VI$ in RS 5 x 20 corpus
1950s	1.2%
1960s	7.5%
1970s	11.7%
1980s	12.8%
1990s	16.2%

Example 20. Total percentage of $vi+\flat VI$ (pink) and $\flat VII$ (blue) harmonies in de Clercq and Temperley's RS 5 x 20 corpus over time

