MTO 31.4 Examples: Nobile, Review of de Clercq

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.nobile.html

Example 1. The Nashville number system

a. Examples of Nashville numbers alongside lead-sheet symbols and Roman numerals

| lead sheet:	C	Dm	F	G/B	D7	G#°7	F/G
Nashville number (in C major):	1	2–	4	5/7	2⁷	#5°IM7	4/5
Roman numeral (in C major):	I	ii	IV	V^6	V^7/V	$vii°^7/vi$	V^{11}?

b. Nashville number chart for R.E.M.'s "Man on the Moon" (1992): every chord symbol lasts one measure; multiple chords in a single measure are underlined (Fig. 40.4, p. 280)
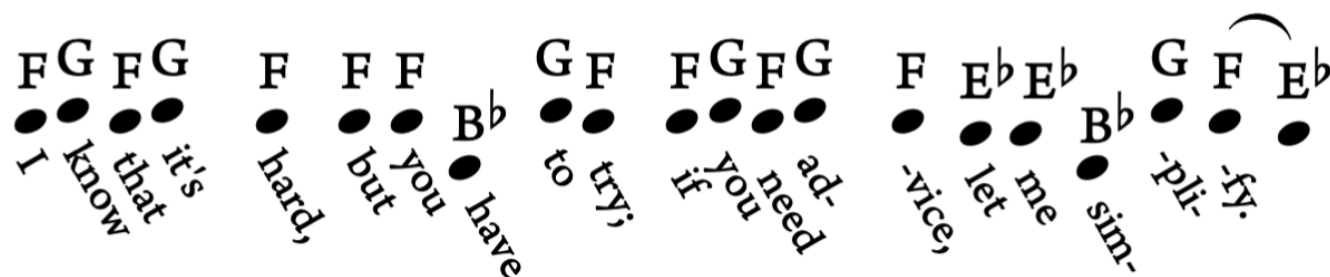
Example 2. Various melodic notation styles found in *The Practice of Popular Music*
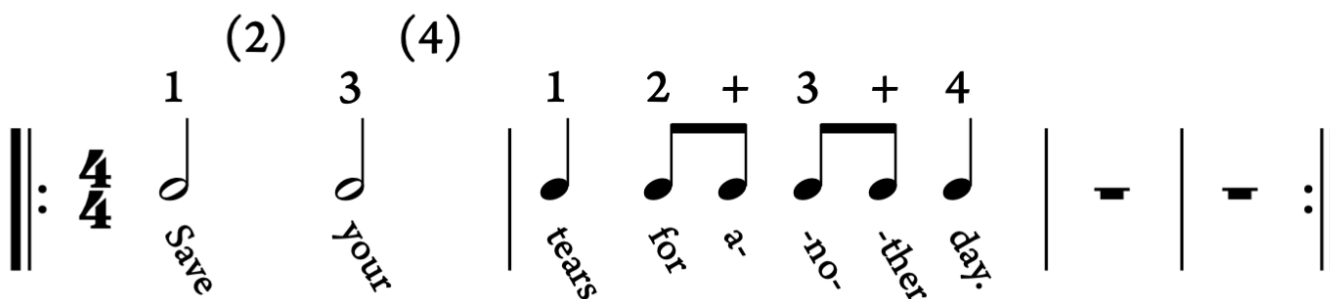
a. Note names and contour dots with barlines (Taylor Swift, "Out of the Woods" [2014]) (Fig. 3.1, p. 16)
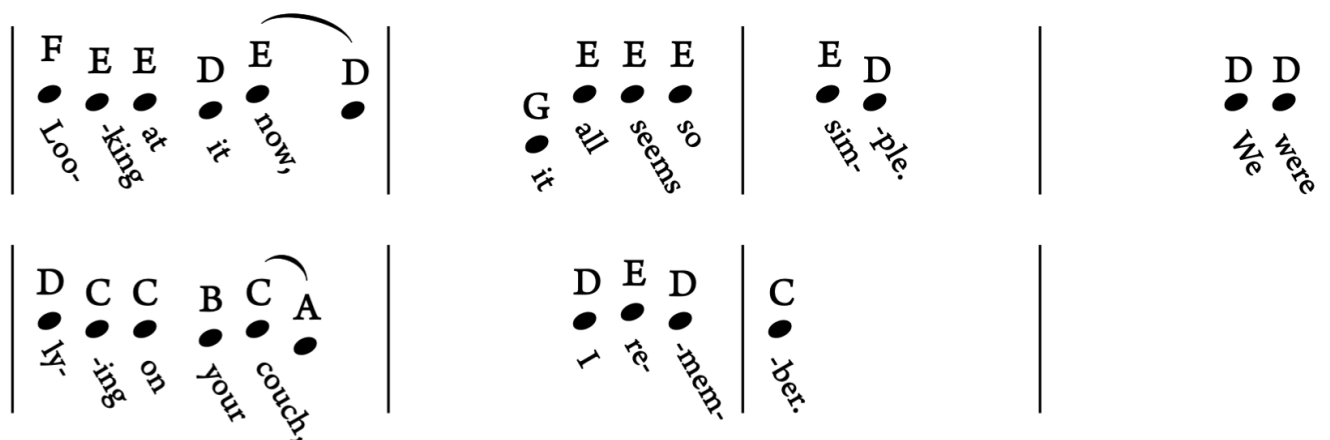
b. Note names and contour dots without barlines (Lizzo, "Good as Hell" [2016]) (Fig. 7.6, p. 47)

c. Rhythms only (The Weeknd, "Save Your Tears" [2020]) (Fig. 6.4, p. 35)

d. Scale-degrees with rhythmic stems (Al Green, "Let's Stay Together" [1972]) (Fig. 52.2, p. 369)

e. Note names with rhythmic stems (Nirvana, "Smells Like Teen Spirit" [1991]) (Fig. 17.1, p. 116). (NB: this transcription places the chords twice as slow as they appear in the song.)

f. MIDI-like roll (opening guitar riff to "Smoke on the Water" [1972] by Deep Purple) (Fig. 9.5, p. 64)
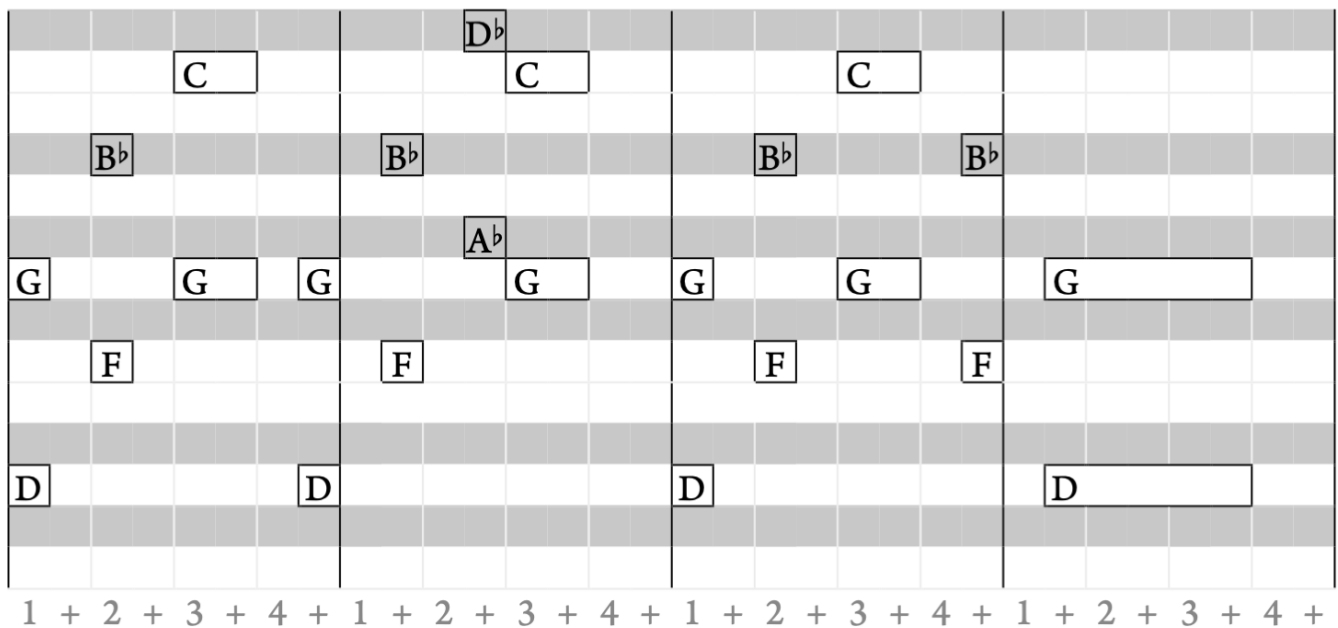
Example 3. Practice exercises in rhythmic chapters generally involve notation (Exercise 15.1, p. 107)

Exercise 15.1. For each new note (not rest!) in the rhythms below, write the beat location (e.g., 1, +, la) underneath the note head.

Example 4. Scaffolding for creating Nashville number charts by ear begins with drummer's charts (a), showing hypermetrical structure and formal sections, and then incorporates harmonic rhythm (b)

a. Drummer's chart (Fig. 8.6, p. 56). Each dash represents one measure, with one hypermeasure on each line.

GOOD AS HELL
LIZZO

1 = E♭

$\frac{4}{4}$ ♩ = 96

IN)	- - - -	PRE) - - - -
VR)	- - - -	CH) - - - -
	- - - -	- - - -
PRE)	- - - -	LN) - - - -
CH)	- - - -	PRE) - - - - -
LN)	- -	CH) - - - -
VR)	- - - -	- - - -
	- - - -	OUT) - -

b. Drummer's chart with harmonic rhythm (Fig. 12.8, p. 85). The "N"s are placed at the onset of every new chord
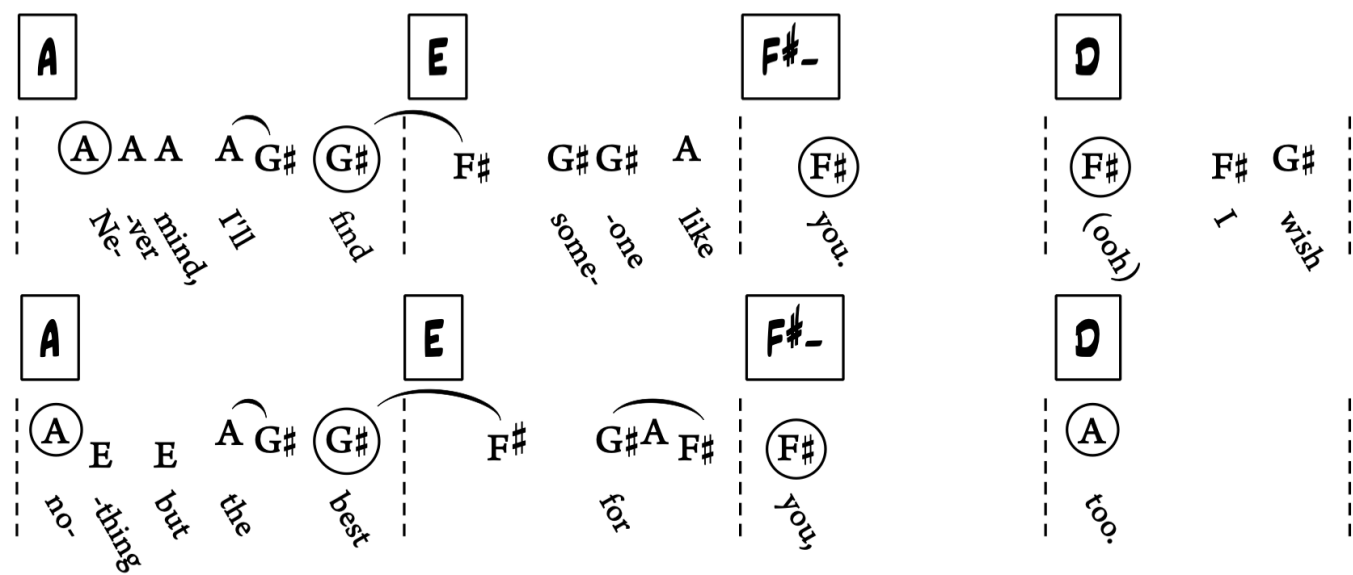
1 = F

$\frac{4}{4}$ ♩ = 104

THE BEST
TINA TURNER

IN)   N   _   _   _

VR)   _   _   _   _

     _   _   _   _

PRE) N   _   N   _

VR)   N   _   _   _

     _   _   _   _

PRE) N   _   N   N

CH)   N   _   _   _

     N   _   N   _

     N   _   _   _

     N   _   N   _

VR)   N   _   _   _

     _   _   _   _

PRE) N   _   N   N

CH)   N   _   _   _

     N   _   N   _

     N   _   _   _

     N   _   N   _

BR)   N   _   N   _

     N   _   N   N Ń

SO)   N   _   _   _

     N   _   N   _

CH)   N   _   _   _

     N   _   N   _

     N   _   _   _

     N   _   N   _

     N

Example 5. De Clercq's example of a "melodic skeleton" for the chorus (1:31) of Adele's "Someone Like You" (2011)

Example 6. An energy diagram of a song's form identifies each section's teleological function (initiation, buildup, arrival, etc.) in addition to its formal label (verse, chorus, etc.). Reproduced from Geary 2024, Example 26, analyzing Taylor Swift's "I Knew You Were Trouble" (2012).