



MTO 10.4 Examples: Everett, Rock's Tonal Systems

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.everett.php>

Table 1. Classifications of Rock's Preeminent Tonal Systems

- 1a Major-mode systems with common-practice harmonic and voice-leading behaviors. May be inflected by minor-mode or chromatic mixture.
- 1b Minor-mode systems with common-practice harmonic and voice-leading behaviors. May be inflected by major-mode or chromatic mixture.
- 2 Diatonic modal systems with common-practice voice-leading but sometimes not with common-practice harmonic behaviors.
- 3a Major-mode systems, or modal systems, with mixture from modal scale degrees. Common-practice harmonic and voice-leading behaviors would be common but not necessary.
- 3b Major-mode systems with progressive structures. Common-practice harmonic and voice-leading behaviors would be typical at lower, but not higher, levels.
- 4 Blues-based rock: minor-pentatonic-inflected major-mode systems. Common-practice harmonic and voice-leading behaviors not always emphasized at the surface, but may be articulated at deeper levels and/or in accompaniment.
- 5 Triad-doubled or power-chord minor-pentatonic systems unique to rock styles: I - bIII - IV - V - bVII. Common-practice harmonic and even voice-leading behaviors often irrelevant on the surface.
- 6a Chromatically inflected triad-doubled or power-chord doubled pentatonic systems of early metal. Common-practice harmonic and voice-leading behaviors often irrelevant on the surface.
- 6b Chromatically related scale degrees with little dependence upon pentatonic basis. Common-practice harmonic and voice-leading behaviors often irrelevant at deeper levels as well as surface.

Figure 1. Analysis of "She's Always a Woman" (Billy Joel), *The Stranger*, 1977

VERSE

(beats:) (2 + 2 + 1) (2 + 2 + 1) (2 + 2) (2 + 2) (4)

E^b: I V *Fine*

BRIDGE

flute "oh" (4) (4) (4) (4) *r. o.* "changes" (4) (4)

10 7 10 7 10 7 10 10 7 10 7 10 7 10

IV⁶ 8 V I, *b*VI⁶ 8 ||³ V⁸ 7 *D. C. al Fine*

Figure 2. Analysis of “Julia” (John Lennon), *The Beatles*, 1968

The image displays a musical score for the song "Julia" by The Beatles. It consists of three systems of staves, each with a vocal line (top) and two instrumental lines (middle and bottom). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into sections: INTRO, VERSE, BRIDGE, and CODA. The vocal line includes lyrics and various musical notations such as slurs, ties, and dynamic markings. The instrumental lines feature chords and melodic lines. Section labels are placed above the vocal line, and some sections are bracketed with a '5' indicating a five-measure phrase. The CODA section is marked with a '7-6' interval. The score is oriented vertically on the page.

Figure 3. Analysis of “The Long and Winding Road” (Paul McCartney), The Beatles, 1969

The image displays a musical score for the song "The Long and Winding Road" by Paul McCartney. It features two staves: a treble clef staff at the top and a bass clef staff at the bottom. The key signature is E-flat major, indicated by two flats (B-flat and E-flat) at the beginning of the bass staff. The time signature is 4/4. The melody in the treble staff is marked with Roman numerals (I, IV, III, VI, II, V, I, IV, III, VI, II, V, I) corresponding to the chords in the bass staff. A box labeled 'A' is positioned above the first measure of the treble staff, with a horizontal line extending to the right. A dashed line in the treble staff indicates a melodic phrase. The bass staff contains a simple harmonic accompaniment. The score is written in black ink on a white background.

Figure 4. Analysis of “The Sounds of Silence” (Paul Simon), Simon and Garfunkel, 1964–65

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
 A Garfunkel
 P Simon
 5 5 10 8 5 6 5 6 5 10 10 8
 D Aeolian: I \flat VII I III I \flat VII I

Figure 5. Analysis of “Tomorrow Never Knows” (John Lennon), *Revolver*, The Beatles, 1966

C: I
 8 - \flat 7 - 8
 5 - 4 - 5
 3 - 2 - 3

Figure 6. Analysis of “P. S. I Love You” (John Lennon - Paul McCartney), The Beatles, 1962

CHORUS VERSE REFRAIN
 8 8, 5 5 8 8
 5 5 5 5
 D: IV I V I I V I

Figure 7. Chords of instrumental break of “Brown Sugar” (Mick Jagger - Keith Richard), *Sticky Fingers*, The Rolling Stones, 1971

CM: \flat III - | 4-3 - \flat VI - \flat VII - | 4-3 [repeat for sax break]

Figure 8. Analysis of “Get Real Paid” (Beck Hansen), *Midnite Vultures*, Beck, 1999

The musical score for "Get Real Paid" is presented in two systems. The first system shows the piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several slurs and ties. Above the treble staff, there are annotations: $\hat{1}$ P || above the first measure, and $\hat{1}$ P $\hat{3}$ above the second measure. The bass staff has a few notes, including a \flat note. The second system continues the piano part. The treble staff has more complex notation with slurs and ties. Above the treble staff, there are annotations: $\hat{3}$ above the first measure, N above the second measure, and $\hat{3}$ above the third measure. The bass staff has notes with a \flat note. Below the bass staff, there are annotations: N and I. At the end of the system, there is a double bar line and the text "10-10 -10".

Figure 9. Analysis of “Everything in Its Right Place” (Thom Yorke), *Kid A*, Radiohead, 2000

The image displays a musical score for the piano accompaniment of "Everything in Its Right Place" by Thom Yorke. The score is written in F major, indicated by a single flat (Bb) in the key signature. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with several notes beamed together, and a thick horizontal line above it spanning the first three measures. The bass staff provides a harmonic accompaniment with chords and moving lines. Below the bass staff, harmonic analysis is provided: "F: I" under the first measure, "V^b" under the second measure, and "I" under the third measure. Above the treble staff, the analysis includes a circled "1" above the first measure, "N" above the second measure, and another circled "1" above the third measure. Dashed lines connect notes between the two staves, illustrating voice leading or harmonic relationships.

Figure 10. Analysis of “Still Crazy After All These Years” (Paul Simon), *Still Crazy After All These Years*, 1975

BRIDGE

1:20 1:25 N
 2. 1? 5
 (=) 5

INTERLUDE

1:46 1:59 2:12
 N 3 3
 #3=

(sax solo)

X - 5 prg

2:34 2:37
 =3 2 1

VERSE 3

2:37 2:39 2:43 2:50 2:57 3:03 3:10 3:13

5 4 3 3 3 3 2 1

A: V VI# I IV V 4 6 5 3 1 5 6 5 3 1 3 4 5 3

V V# P V# V 5 6 5 4 3 4 3 V# 6 5 1

Figure 11. Analysis of “I’d Like That” (Andy Partridge), *Apple Venus Volume 1*, XTC 1999

^5 || ^5 = ^8

I'd like that I'd like that arm

A: I V || I IV V || I E: I

^7 ^6 ^5

Nel-son Ham-il-ton laugh stroke grow high sun-flower

10-10-(10)

III VI II V | (Δ9)

Figure 12. “Softened” V - I blues cadence

C: V 8----7 I

Figure 13. Chords of chorus of “(I’m Not Your) Steppin’ Stone” (Tommy Boyce - Bobby Hart), The Monkees, 1966

I \flat III IV \flat VI [repeat]
I - I - I - I - I'm not your steppin' stone.

Figure 14. Chords of refrain of “My Sharona” (Doug Fieger - Berton Averre), The Knack, 1979

I
Never gonna stop, give it up—such a dirty mind
 \flat III
I always get it up for the touch of the younger kind.
IV \flat VI I
My, my, my - y - y, whoa!

Figure 15. Chords of verse of “Smells Like Teen Spirit” (Kurt Cobain - David Grohl - Chris Novoselic), Nirvana, 1991

I IV \flat III \flat VI
Load up on guns, bring your friends . . .

Figure 16. Chords of verse / refrain of “Cult of Personality” (Living Colour), *Vivid*, 1988

G5 - \flat B5 F5 - G5
Look in my eyes, what do you see? The Cult of Personal - i - ty.
I know your anger, I know your dreams. I've been everything you wanna be, oh;
 \flat B5 C5 - G5
I'm the Cult of Personal - i - ty.

Figure 17. Introduction to “In the Midnight Hour” (Wilson Pickett - Steve Cropper), Wilson Pickett, 1965

The musical score for the introduction of "In the Midnight Hour" is written for three parts: trumpets, tenor/baritone, and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The trumpets part features a melodic line with eighth and quarter notes. The tenor/baritone part provides a harmonic accompaniment with chords and single notes. The bass part features a steady eighth-note bass line.

Figure 18. Analysis of “All Day and All of the Night” (Ray Davies), The Kinks, 1964

The musical score for "All Day and All of the Night" is divided into three sections: VERSE, TRANSITION, and CHORUS. The key signature is one sharp (F#) and the time signature is 4/4. The score includes guitar fret numbers (8, 10, 5, 10) and chord symbols (G, I⁵, D^b VI, [♯]III, V, II_{♯3}⁵, I, V). The VERSE section consists of four measures with fret numbers 8, 8, 8, 8. The TRANSITION section consists of two measures with fret numbers 8, 10, 5, 10. The CHORUS section consists of four measures with fret numbers 8, 8, 8, 8.

Figure 19. Analysis of “Pretty Ballerina” (Mike Brown), The Left Banke, 1967

The musical score for "Pretty Ballerina" is divided into three sections: VERSE, TRANSITION, and CHORUS. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score includes guitar fret numbers (8, 5, 10, 10, 8) and chord symbols (Eb: I, P, ^bIII, V, I). The VERSE section consists of four measures with fret numbers 8, 5, 10, 10. The TRANSITION section consists of two measures with fret numbers 5, 10, 10, 8. The CHORUS section consists of four measures with fret numbers 8, 5, 10, 10.

Figure 20. Verse of “Spanish Castle Magic” (Jimi Hendrix), *Axis: Bols as Love* 1968

Figure 21. Chords in “Them Bones” (Layne Staley - Jerry Cantrell), *Dirt*, Alice in Chains, 1992

C[#]5 - D5 - D[#]5 - E5 [eight times]
 A5 - G[#]₅ - B5 - B^b5 - [C[#]5]

Figure 22. Melodic pitches and Chords in verse / refrain of “All Mine” (Geoff Barrow - Beth Gibbons), *Portishead*, 1997

	e ^b	d [#]	e ^b	f	d ^b	d	c	a	d	f	d						
E ^b 5									D5								
	All the stars may shine bright; all the clouds may be white.																
	g ^b	e ^b	g ^b		f	d	d	e	f	e	d						
E ^b 5									D5								
	But when you smile ooh how I feel so good that I can hardly wait to																
	a-g	a	g	a-g	a-b ^b -a	a ^b	g ^b	f	g ^b	a ^b	g ^b	f	g ^b	d	a	d ^b	e ^b
B5		C [#] 5	D5			B5							C [#] 5	D5		E ^b 5	
	Hold you, enfold you; never enough, render your heart to me—All mine.																

Table 2. Criteria for Establishing Voice-Leading and Harmony Values

Voice-leading:

1. stepwise melody in actual or implied lines; diatonic/chromatic linear progressions and other melodically connective tissue
2. strong, clear resolution of (vocal) melodic tendency tones
3. expected, transferred, implied, or ironic resolutions of non-harmonic tones
4. presence of linear-intervallic patterns
5. independence of bass from chord roots
6. independence of parts, particularly among outer voices

Harmony:

1. single all-consuming tonal center; strong identity of scale degrees
2. superficial predominance of functional relationships (falling fifths, thirds)
3. V-I for structural cadence
4. structural leading harmony for end of contrasting section (such as V7 preparing I)
5. few non-functional chords or non-functional structural relations; no "truck-driver's" modulation or similarly "inorganic" large-scale relationships
6. no modally subjugated leading tone

Table 3. Top One-Hundred Hit Songs of 1957–58, according to *Billboard's* "Top 100" and "Hot 100" singles charts, [Their Year of Popularity and Chart Peak], and (Their Voice-Leading / Harmony Values)

Paul Anka: Diana [1957; #1 for 1 wk] (50/60)

Chuck Berry: School Day [1957; #3 for 3 wks] (34/53)

Chuck Berry: Sweet Little Sixteen [1958; #2 for 3 wks] (42/59)

Pat Boone: Love Letters in the Sand [1957; #1 for 7 wks] (48/60)

Pat Boone: April Love [1957; #1 for 6 wks] (55/60)

Pat Boone: Don't Forbid Me [1957; #1 for 1 wk] (50/60)

Pat Boone: A Wonderful Time Up There [1958; #4 for 5 wks] (31/46)

Pat Boone: It's Too Soon To Know [1958; #4 for 1 wk] (51/60)

The Champs: Tequila [1958; #1 for 5 wks] (40/49)

The Chipmunks: The Chipmunk Song [1958; #1 for 4 wks] (44/50)

David Seville [& The Chipmunks]: Witch Doctor [1958; #1 for 3 wks] (40/49)

The Chordettes: Lollipop [1958; #2 for 2 wks] (41/60)

Jimmy Clanton: Just a Dream [1958; #4 for 3 wks] (54/60)

The Coasters: Searchin' [1957; #3 for 1 wk] (26/59)

The Coasters: Yakety Yak [1958; #1 for 1 wk] (46/56)

Cozy Cole: Topsy II [1958; #3 for 3 wks] (52/49)

Perry Como: Round and Round [1957; #1 for 2 wks] (48/48)

Perry Como: Catch a Falling Star [1958; #1 for 1 wk] (52/50)

Perry Como: Magic Moments [1958; #4 for 1 wk] (47/50)

Sam Cooke: You Send Me [1957; #1 for 3 wks] (46/60)

Danny & The Juniors: At the Hop [1958; #1 for 7 wks] (44/59)

Bobby Darin: Splish Splash [1958; #3 for 1 wk] (43/60)

Bobby Day: Rock-in Robin [1958; #2 for 2 wks] (49/59)

The Dell-Vikings: Come Go With Me [1957; #4 for 1 wk] (37/60)

The Diamonds: Little Darlin' [1957; #2 for 8 wks] (37/60)

The Diamonds: The Stroll [1958; #4 for 1 wk] (34/60)

Fats Domino: Blueberry Hill [1957; #2 for 3 wks] (44/59)

Fats Domino: I'm Walkin' [1957; #4 for 1 wk] (40/60)

Jimmy Dorsey Orch: So Rare [1957; #2 for 4 wks] (53/50)

Tommy Edwards: It's All in the Game [1958; #1 for 6 wks] (51/60)

The Elegants: Little Star [1958; #1 for 1 wk] (51/60)

The Everly Brothers: Wake Up Little Susie [1957; #1 for 4 wks] (39/44)

The Everly Brothers: Bye Bye Love [1957; #2 for 4 wks] (49/60)

The Everly Brothers: All I Have to Do Is Dream [1958; #1 for 5 wks] (50/60)

The Everly Brothers: Bird Dog [1958; #1 for 1 wk] (36/58)

The Everly Brothers: Problems [1958; #2 for 1 wk] (46/56)

The Four Preps: 26 Miles (Santa Catalina) [1958; #2 for 3 wks] (42/60)

The Four Preps: Big Man [1958; #3 for 2 wks] (46/59)

Connie Francis: Who's Sorry Now [1958; #4 for 2 wks] (54/50)

Ernie Freeman: Raunchy [1957; #4 for 1 wk] (34/58)

Terry Gilkyson & The Easy Riders: Marianne [1957; #4 for 1 wk] (43/60)

Charlie Gracie: Butterfly [1957; #1 for 2 wks] (35/60)

Russ Hamilton: Rainbow [1957; #4 for 1 wk] (51/50)

The Hilltoppers: Marianne [1957; #3 for 1 wk] (45/60)

[Buddy Holly &] The Crickets: That'll Be the Day [1957; #1 for 1 wk] (39/60)

Buddy Holly: Peggy Sue [1957; #3 for 3 wks] (35/56)

Tab Hunter: Young Love [1957; #1 for 6 wks] (42/59)

Ferlin Husky: Gone [1957; #4 for 4 wks] (34/60)

Sonny James: Young Love [1957; #1 for 1 wk] (43/59)

Bill Justis Orch: Raunchy [1957; #2 for 1 wk] (33/58)

The Kingston Trio: Tom Dooley [1958; #1 for 1 wk] (43/60)

Buddy Knox: Party Doll [1957; #1 for 1 wk] (45/60)

Frankie Laine: Moonlight Gambler [1957; #3 for 1 wk] (42/57)

Jerry Lee Lewis: Whole Lot Of Shakin' Going On [1957; #3 for 2 wks] (35/58)

Jerry Lee Lewis: Great Balls of Fire [1958; #2 for 4 wks] (31/58)

Little Anthony & The Imperials: Tears On My Pillow [1958; #4 for 1 wk] (44/47)

Laurie London: He's Got the Whole World In His Hands [1958; #1 for 4 wks] (37/54)

Dean Martin: Return to Me [1958; #4 for 3 wks] (49/60)

Johnny Mathis: Chances Are [1957; #1 for 1 wk] (47/60)

The McGuire Sisters: Sugartime [1958; #1 for 4 wks] (48/49)

Domenico Modugno: Nel Blu Dipinto Di Blu (Volare) [1958; #1 for 5 wks] (58/60)

Ricky Nelson: A Teenager's Romance [1957; #2 for 1 wk] (48/60)

Ricky Nelson: Be-Bop Baby [1957; #3 for 1 wk] (40/60)

Ricky Nelson: I'm Walking [1957; #4 for 1 wk] (43/60)

Ricky Nelson: Poor Little Fool [1958; #1 for 2 wks] (37/60)

Ricky Nelson: Stood Up [1958; #2 for 3 wks] (29/58)

Ricky Nelson: Believe What You Say [1958; #4 for 1 wk] (41/60)

Patti Page: Old Cape Cod [1957; #3 for 1 wk] (53/50)

The Platters: Twilight Time [1958; #1 for 1 wk] (54/60)

The Playmates: Beep Beep [1958; #4 for 2 wks] (46/47)

Perez Prado Orch: Patricia [1958; #1 for 1 wk] (44/60)

Elvis Presley: All Shook Up [1957; #1 for 9 wks] (40/60)

Elvis Presley: Jailhouse Rock [1957; #1 for 7 wks] (34/55)

Elvis Presley: (Let Me Be Your) Teddy Bear [1957; #1 for 7 wks] (46/59)

Elvis Presley: Too Much [1957; #1 for 3 wks] (34/59)

Elvis Presley: Love Me [1957; #2 for 2 wks] (47/60)

Elvis Presley: Don't [1958; #1 for 5 wks] (49/59)

Elvis Presley: Hard Headed Woman [1958; #1 for 2 wks] (33/58)

Elvis Presley: Wear My Ring Around Your Neck [1958; #2 for 1 wk] (46/60)

Elvis Presley: One Night [1958; #4 for 2 wks] (46/60)

The Rays: Silhouettes [1957; #3 for 2 wks] (49/50)

Debbie Reynolds: Tammy [1957; #1 for 5 wks] (58/60)

Marty Robbins: A White Sport Coat (And a Pink Carnation) [1957; #2 for 1 wk] (51/49)

Jimmie Rodgers: Honeycomb [1957; #1 for 4 wks] (47/49)

Jimmie Rodgers: Kisses Sweeter Than Wine [1957; #3 for 3 wks] (39/43)

Jimmie Rodgers: Secretly [1958; #3 for 3 wks] (36/60)

The Royal Teens: Short Shorts [1958; #3 for 2 wks] (35/57)

Tommy Sands: Teen-Age Crush [1957; #2 for 2 wks] (54/60)

Jack Scott: My True Love [1958; #3 for 1 wk] (30/60)

The Silhouettes: Get a Job [1958; #1 for 2 wks] (31/58)

Frank Sinatra: Hey! Jealous Lover [1957; #3 for 1 wk] (47/49)

Frank Sinatra: All the Way [1958; #2 for 1 wk] (57/50)

Gale Storm: Dark Moon [1957; #4 for 1 wk] (50/60)

The Tarriers: The Banana Boat Song [1957; #4 for 1 wk] (49/60)

The Teddy Bears: To Know Him, Is To Love Him [1958; #1 for 3 wks] (49/60)

Conway Twitty: It's Only Make Believe [1958; #1 for 2 wks] (44/58)

Andy Williams: Butterfly [1957; #1 for 3 wks] (37/60)

Andy Williams: Are You Sincere [1958; #3 for 1 wk] (46/60)

Billy Williams: I'm Gonna Sit Right Down and Write Myself a Letter [1957; #3 for 4 wks] (54/50)

Sheb Wooley: The Purple People Eater [1958; #1 for 6 wks] (44/48)

Table 4. Thirty Selected 1999–2000 Albums [Their Year of Popularity and Chart Peak], Their Songs and (Voice-Leading/Harmony Values)

- a. **Backstreet Boys: Millennium** [1999; #1 for 10 wks] (avg. score: 45.3/47.8)
Larger than Life (33/33); I Want It That Way (38/50); Show Me the Meaning of Being Lonely (43/43); It's Gotta Be You (43/50); I Need You Tonight (56/50); Don't Want You Back (43/49); Don't Wanna Lose You Now (41/43); The One (43/55); Back to Your Heart (56/49); Spanish Eyes (49/55); No One Else Comes Close (48/46); The Perfect Fan (50/50)
- b. **Beck: Midnite Vultures** [1999; #34] (avg score: 25.5/25.5)
Sexx Laws (46/55); Nicotine & Gravy (27/24); Mixed Bizness (28/25); Get Real Paid (22/15); Hollywood Freaks (6/9); Peaches & Cream (12/18); Broken Train (33/33); Milk & Honey (28/26); Beautiful Way (41/48); Pressure Zone (41/27); Debra (22/26)
- c. **Counting Crows: This Desert Life** [1999; #8] (avg score: 51.6/48.9)
Hangin'around (51/51); Mrs. Potter's Lullaby(53/60); Amy Hit the Atmosphere (49/52); Four Days (57/43); All My Friends (52/56); High Life (51/44); Colorblind (55/45); I Wish I Was a Girl (55/59); Speedway (46/40); St. Robinson in His Cadillac Dream (47/39)

- d. **Creed: Human Clay** [1999; #1 for 2 wks] (avg. score: 19.6/23.6)
 Are You Ready (20/16); What If (24/36); Beautiful (21/21); Say I (18/10); Wrong Way (12/10);
 Faceless Man (21/19); Never Die (14/9); With Arms Wide Open (19/27); Higher (20/46); Wash
 Away Those Years (28/35); Inside Us All (19/31)
- e. **Dixie Chicks: Fly** [1999; #1 for 2 wks] (avg score: 43.3/58.8)
 Ready to Run(47/56); If I Fall You're Going Down With Me (43/60); Cowboy Take Me
 Away(51/60); Cold Day in July (47/60); Goodbye Earl(37/60); Hello Mr. Heartache (41/59); Don't
 Waste Your Heart (47/60); Sin Wagon (40/54); Without You(48/60); Some Days You Gotta Dance
 (43/58); Hole in My Head (27/58); Heartbreak Town (46/59); Let Him Fly (46/60)
- f. **Eminem: The Marshall Mathers LP** [2000; #1 for 8 wks] (avg score: 23.8/33.6)
 PSA 2000(0/0); Kill You(45/52); Stan(41/43); Paul (Skit) (0/0); Who Knew(20/36); Steve Berman
 (Skit)(5/10); The Way I Am (38/60); The Real Slim Shady (38/60); Remember Me (13/6); I'm Back
 (32/33); Marshall Mathers (34/54); Ken Kaniff (Skit) (7/8); Drug Ballad (42/37); Amityville
 (20/57); Bitch Please II (23/20); Kim (20/37); Under the Influence (23/54); Criminal (27/37)
- g. **Foo Fighters: There Is Nothing Left to Lose** [1999; #10] (avg score: 32.4/36.5)
 Stacked Actors (17/20); Breakout (20/19); Learn to Fly (27/24); Gimme Stitches (39/39);
 Generator (39/51); Aurora (37/42); Live-in Skin (27/22); Next Year (42/60); Headwires (38/22);
 Ain't It the Life (37/49); M.I.A. (33/53)
- h. **Macy Gray: On How Life Is** [1999; #4] (avg score: 32.6/36.1)
 Why Didn't You Call Me (35/34); Do Something (32/34); Caligula (26/24); I Try (35/49); Sex-o-
 Matic Venus Freak (27/23); I Can't Wait to Meetchu (29/30); Still (33/57); I've Committed
 Murder (37/27); A Moment to Myself (31/27); The Letter (41/56)
- i. **Jay-Z: Volume 3: The Life and Times of S Carter** [2000; #1 for 1 wk] (avg score:
 20.1/33.2)
 Hova Song (Intro)(35/45); So Ghetto (10/51); Do It Again (Put Ya Hands Up)(13/34); Dope Man
 (28/56); Things That U Do (38/32); It's Hot (Some Like It Hot) (14/26); Snoopy Track (19/45); S.
 Carter (29/32); Pop 4 Roc(22/19); Watch Me (15/17); Big Pimpin' (13/58); There's Been a Murder
 (6/2); Come and Get Me (12/8); NYMP (13/28); Hova Song (Outro) (35/45)
- j. **B. B. King and Eric Clapton: Riding with the King** [2000; #3] (avg score: 30.4/40.8)
 Riding with the King (32/30); Ten Long Years (28/42); Key to the Highway (29/43); Marry You
 (28/41); Three O'Clock Blues (31/42); Help the Poor (28/46); I Wanna Be (28/24); Worried Life
 Blues (27/44); Days of Old (32/41); When My Heart Beats Like a Hammer (27/43); Hold On I'm
 Coming (29/43); Come Rain or Come Shine (46/51)
- k. **KoRn: Issues** [1999; #1 for 1 wk] (avg score: 14.1/11.0)
 Dead (25/40); Falling Away from Me (14/11); Trash (11/7); 4 U (40/50); Beg for Me (20/6); Make
 Me Bad (9/3); It's Gonna Go Away (14/21); Wake Up (14/4); Am I Going Crazy (7/3); Hey Daddy
 (10/3); Somebody Someone (10/3); No Way (3/3); Let's Get this Party Started (19/6); Wish You
 Could Be Me (5/3); Counting (2/2); Dirty (23/11)
- l. **k. d. lang: Invincible Summer** [2000; #58] (avg. score: 38.3/41)
 The Consequences of Falling (35/28); Summerfling (37/42); Suddenly (40/38); It's Happening
 with You (42/51); Extraordinary Thing (39/42); Love's Great Ocean (30/30); Simple (57/54); What
 Better Said (42/51); When We Collide (32/25); Curiosity (36/52); Only Love (31/38)
- m. **Paul McCartney: Run Devil Run** [1999; #27] (avg score: 29.3/47.8)
 Blue Jean Bop (31/42); She Said Yeah (36/50); All Shook Up (26/52); Run Devil Run (21/33); No
 Other Baby (19/42); Lonesome Town (40/60); Try Not to Cry (27/41); Movie Magg (37/40);
 Brown Eyed Handsome Man (24/40); What It Is (26/57); Coquette (27/60); I Got Stung (30/53);

Honey Hush (31/40); Shake a Hand (36/49); Party (28/58)

- n. **N'Sync: No Strings Attached** [2000; #1 for 8 wks] (avg score: 39.7/48.1)
Bye Bye Bye(34/52); It's Gonna Be Me (46/56); Space Cowboy (Yippie-Yi-Yay) (27/33); Just Got Paid (34/42); It Makes Me Ill(30/41); This I Promise You (52/50); No Strings Attached (43/48); Digital Get Down (35/56); Bringin' da Noise (42/46); That's When I'll Stop Loving You (50/58); I'll Be Good For You (33/35); I Thought She Knew (50/60)
- o. **Nelly: Country Grammar** [2000; #1 for 5 wks] (avg score: 17.4/14.9)
Intro (0/0); St. Louis (29/37); Greed, Hate, Envy (29/22); Country Grammar (Hot . . .) (28/24); Steal the Show(5/16); Interlude (0/0); Ride Wit Me - City Spud (44/34); E. I. (20/10); Thicky Thick Girl (32/12); For My (8/10); Utha Side (17/23); Tho Dem Wrappas (14/13); Wrap Sumden (15/11); Batter Up (13/11); Never Let 'Em C U Sweat (6/10); Luven Me (36/20); Outro (0/0)
- p. **Notorious B.I.G.: Born Again** [1999; #1 for 1 wk] (avg score: 8.2/11.4)
Born Again (Intro) (22/35); Notorious B.I.G. (12/16); Dead Wrong (3/1); Hope You Niggas Sleep (3/1); Dangerous MC's (4/1); Biggie(12/35); Niggas (12/20); Big Booty Hoes (13/13); Would You Die For Me (5/5); Come On (10/18); Rap Phenomenon (2/3); Let Me Get Down (1/13); Tonight (7/10); If I Should Die Before I Wake (7/6); Who Shot Ya (4/7); Can I Get Witcha (6/17); I Really Want to Show You (21/3); Ms. Wallace (Outro) (3/2)
- q. **Oasis: Standing on the Shoulder of Giants** [2000; #24] (avg score: 26.2/31.4)
Fuckin' in the Bushes (21/22); Go Let It Out (28/16); Who Feels Love? (38/15); Put Yer Money Where Yer Mouth Is (18/18); Little James (28/20); Gas Panic! (21/43); Where Did It All Go Wrong? (24/46); Sunday Morning Call (29/39); I Can See a Liar (29/40); Roll It Over (24/37); Let's All Make Believe (28/49)
- r. **Pearl Jam: Binaural** [2000; #2] (avg score: 17.1/21.5)
Breakerfall (15/18); Gods' Dice (20/16); Evacuation (10/13); Light Years (17/37); Nothing as it Seems (18/22); Thin Air (27/22); Insignificance (17/40); Of the Girl (15/14); Grievance (12/13); Rival (9/19); Sleight of Hand (9/2); Soon Forget (27/49); Parting Ways (26/15)
- s. **Phish: Farmhouse** [2000; #12] (avg score: 33.4/31.7)
Farmhouse (47/52); Twist (29/43); Bug (32/26); Back on the Train (38/31); Heavy Things (41/60); Gotta Jibboo (26/20); Dirt (37/30); Piper (31/12); Sleep (29/26); The Inlaw Josie Wales (34/33); Sand (25/16); First Tube (32/31)
- t. **Radiohead: Kid A** [2000; #1 for 1 wk] (avg score: 34.8/20.6)
Everything in Its Right Place(44/17); Kid A (35/27); The National Anthem (34/17); How to Disappear Completely (36/26); Treefinger (9/10); Optimistic (34/21); In Limbo (28/6); Idioteque (37/13); Morning Bell(50/40); Motion Picture Soundtrack (41/29)
- u. **Rage Against the Machine: The Battle of Los Angeles** [1999; #1 for 1 wk] (avg score: 7.2/10.8)
Testify (15/15); Guerrila Radio(7/13); Calm Like a Bomb(4/10); Mic Check (5/8); Sleep Now in the Fire (4/13); Born of a Broken Man(11/11); Born as Ghosts (10/10); Maria (2/12); Voice of the Voiceless (8/5); New Millennium Homes (5/11); Ashes in the Fall (6/10); War Within a Breath (9/12)
- v. **Santana: Supernatural** [1999; #1 for 12 wks] (avg score: 29.3/37.5)
(Da Le) Yaleo (24/34); Love of My Life (36/46); Put Your Lights On (30/51); Africa Bamba (41/48); Smooth (33/53); Do You Like the Way (15/10); Maria Maria (31/40); Migra (23/17); Corazon Espinado (31/47); Wishing it Was (17/25); El Farol (46/60); Primavera (32/44); The Calling (22/12)

- w. **Sleater-Kinney: All Hands on the Bad One** [2000; #177] (avg score: 14.7/15.2)
 The Ballad of a Ladyman (24/23); Ironclad (14/11); All Hands on the Bad One (10/15); Youth Decay (10/8); You're No Rock n' Roll Fun (24/30); #1 Must Have (12/8); The Professional (9/7); Was It a Lie? (10/8); Male Model (3/6); Leave You Behind (30/54); Milkshake n' Honey (11/10); Pompeii (8/5); The Swimmer (26/12)
- x. **Britney Spears: Oops! I Did It Again** [2000; #1 for 1 wk] (avg score: 40.1/45.9)
 Oops! I Did It Again (49/56); Stronger (32/57); Don't Go Knockin' on My Door (39/51); (I Can't Get No) Satisfaction (26/11); Don't Let Me Be the Last to Know (42/45); What U See (Is What U Get) (38/53); Lucky (38/45); One Kiss From You (52/53); Where Are You Now (46/41); Can't Make You Love Me (43/40); When Your Eyes Say It (34/39); Dear Diary (42/60)
- y. **Steely Dan: Two Against Nature** [2000; #6] (avg score: 38.4/22.2)
 Gaslighting Abbie (50/27); What a Shame About Me (49/32); Two Against Nature (20/12); Janie Runaway (29/13); Almost Gothic (43/7); Jack of Speed (40/34); Cousin Dupree (29/45); Negative Girl (36/16); West of Hollywood (50/14)
- z. **TLC: Fanmail** [1999; #1 for 5 wks] (avg score: 21.9/29.3)
 Fanmail(18/12); The Vice-E Interpretation (Interlude)(0/0); Silly Ho (10/12); Whispering Playa (Interlude) (0/0); No Scrubs (25/60); I'm Good at Being Bad (30/28); If They Knew (34/50); I Miss You So Much (53/52); Unpretty (34/60); My Life (34/43); Shout (19/45); Come On Down (32/14); Dear Lie (36/58); Communicate (Interlude) (0/0); Lovesick (10/9); Automatic (14/6); Don't Pull Out on Me Yet (24/49)
- aa. **Vertical Horizon: Everything You Want** [1999; #40] (avg score: 30.2/39.5)
 We Are (30/19); You're a God (28/31); Everything You Want (27/23); Best I Ever Had (Grey Sky Morning) (39/52); You Say (29/50); Finding Me (29/45); Miracle (30/47); Send It Up (35/59); Give You Back (36/58); All of You (29/28); Shackled (20/23)
- bb. **Veruca Salt: Resolver** [2000; #171] (avg score: 29.7/33.0)
 The Same Person (32/28); Born Entertainer (26/30); Best You Can Get (29/38); Wet Suit (28/45); Yeah Man (31/40); Imperfectly (40/48); Officially Dead (35/22); Only You Know (32/22); Disconnected (26/48); All Dressed Up (39/45); Used to Know Her (22/18); Pretty Boys (30/21); Hellraiser (16/24)
- cc. **XTC: Homespun / Apple Venus Volume One** [1999; #106] (avg score: 43.3/42.2)
 River of Orchids (39/29); I'd Like That (58/55); Easter Theatre (44/45); Knights in Shining Karma (42/41); Frivolous Tonight (35/40); Greenman (33/31); Your Dictionary (52/57); Fruit Nut (44/50); I Can't Own Her (47/49); Harvest Festival (45/35); The Last Balloon (37/32)
- dd. **XTC: Wasp Star (Apple Venus Volume 2)** [2000; #108] (avg score: 43.5/48)
 Playground (48/47); Stupidly Happy (25/39); In Another Life (40/49); My Brown Guitar (50/43); Boarded Up (26/22); I'm the Man Who Murdered Love (46/59); We're all Light (40/60); Standing in for Joe (50/49); Wounded Horse (55/60); You and the Clouds will Still be Beautiful (52/45); Church of Women (32/45); The Wheel and the Maypole (58/58 [Wheel portion 26/23 as unstable intro to Maypole])

Figure 23. Voice-Leading and Harmony Values for Top One Hundred Songs of 1957–58

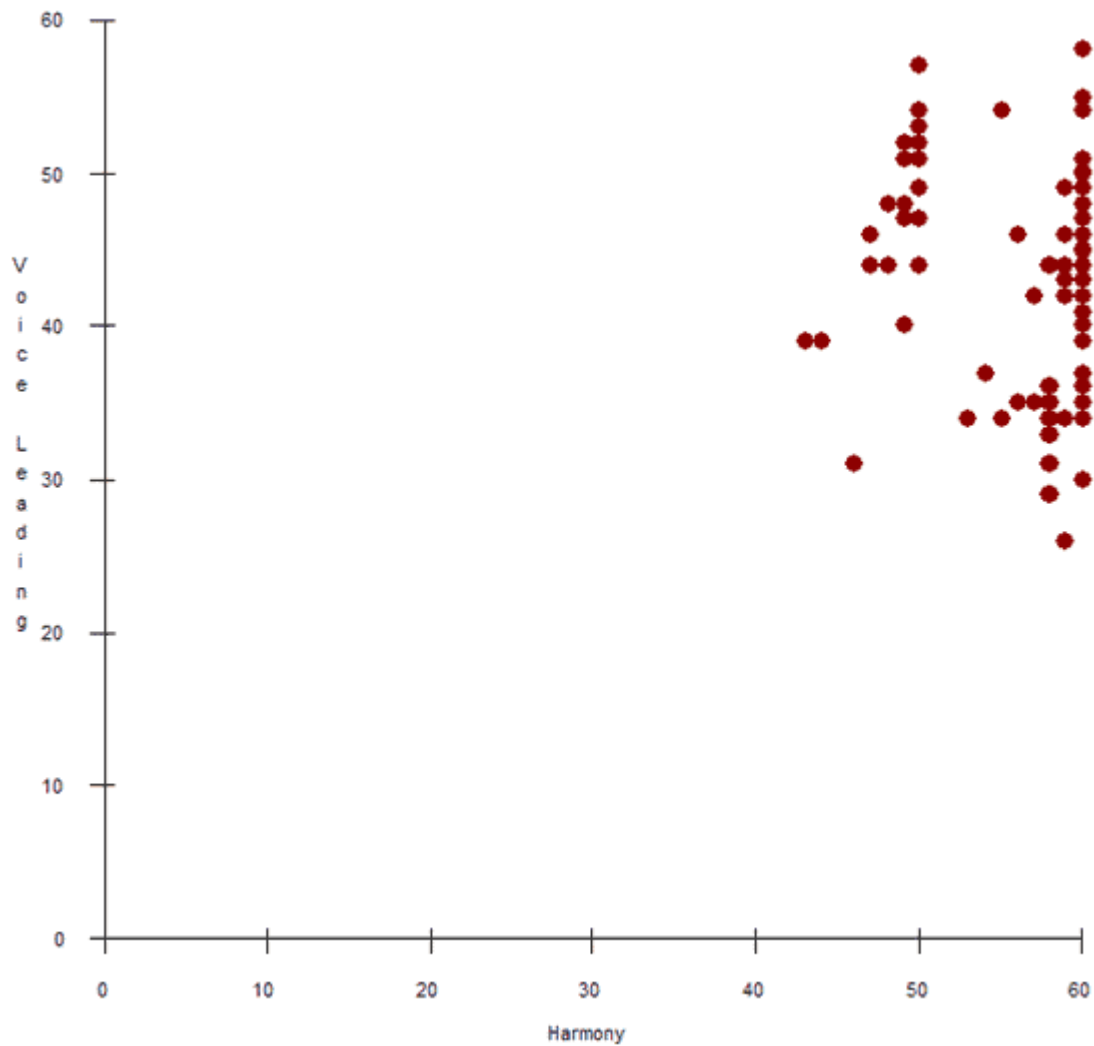


Figure 24. Voice-Leading and Harmony Values for Thirty Selected 1999–2000 Albums

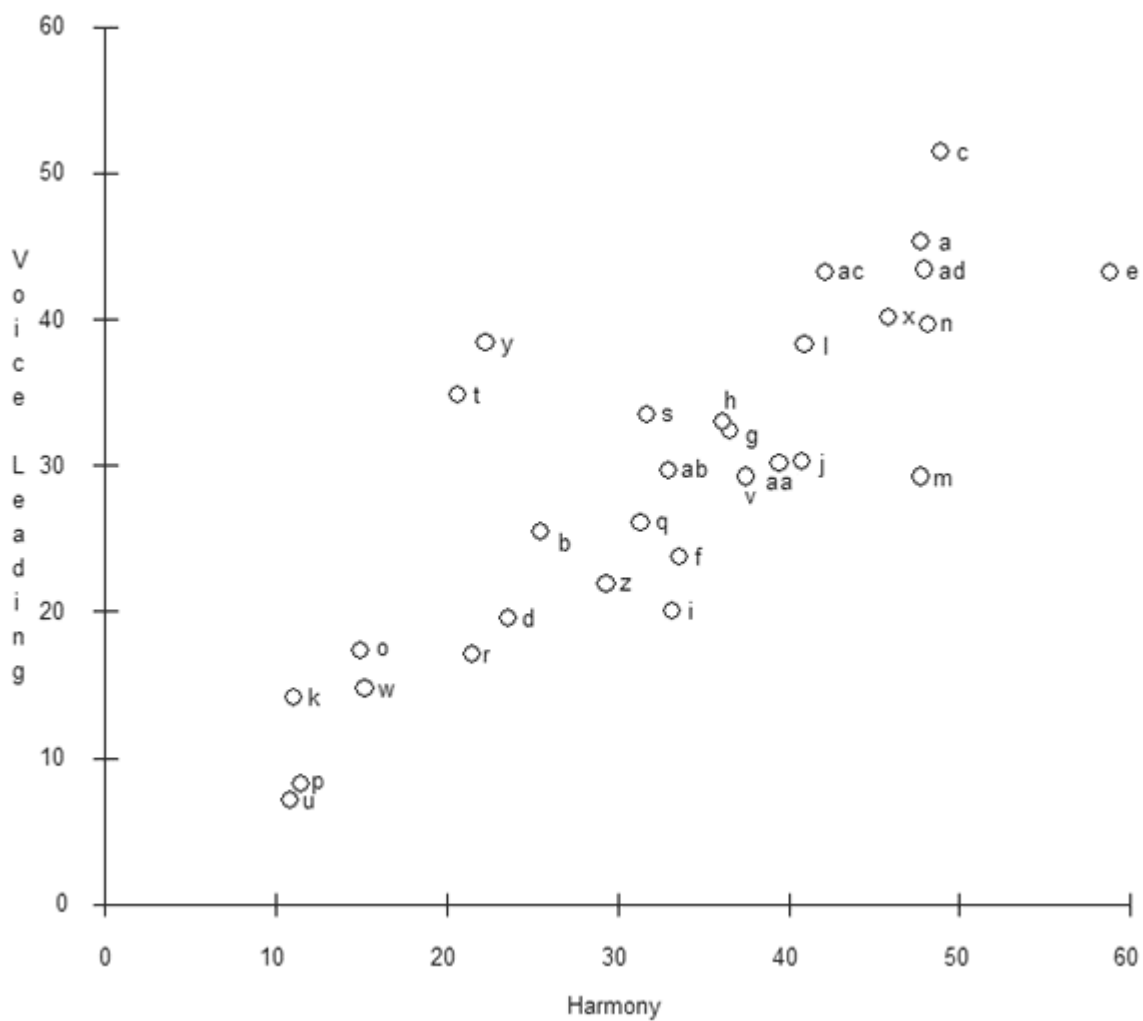


Figure 25. Voice-Leading and Harmony Values for Songs From Thirty Selected 1999–2000 Albums

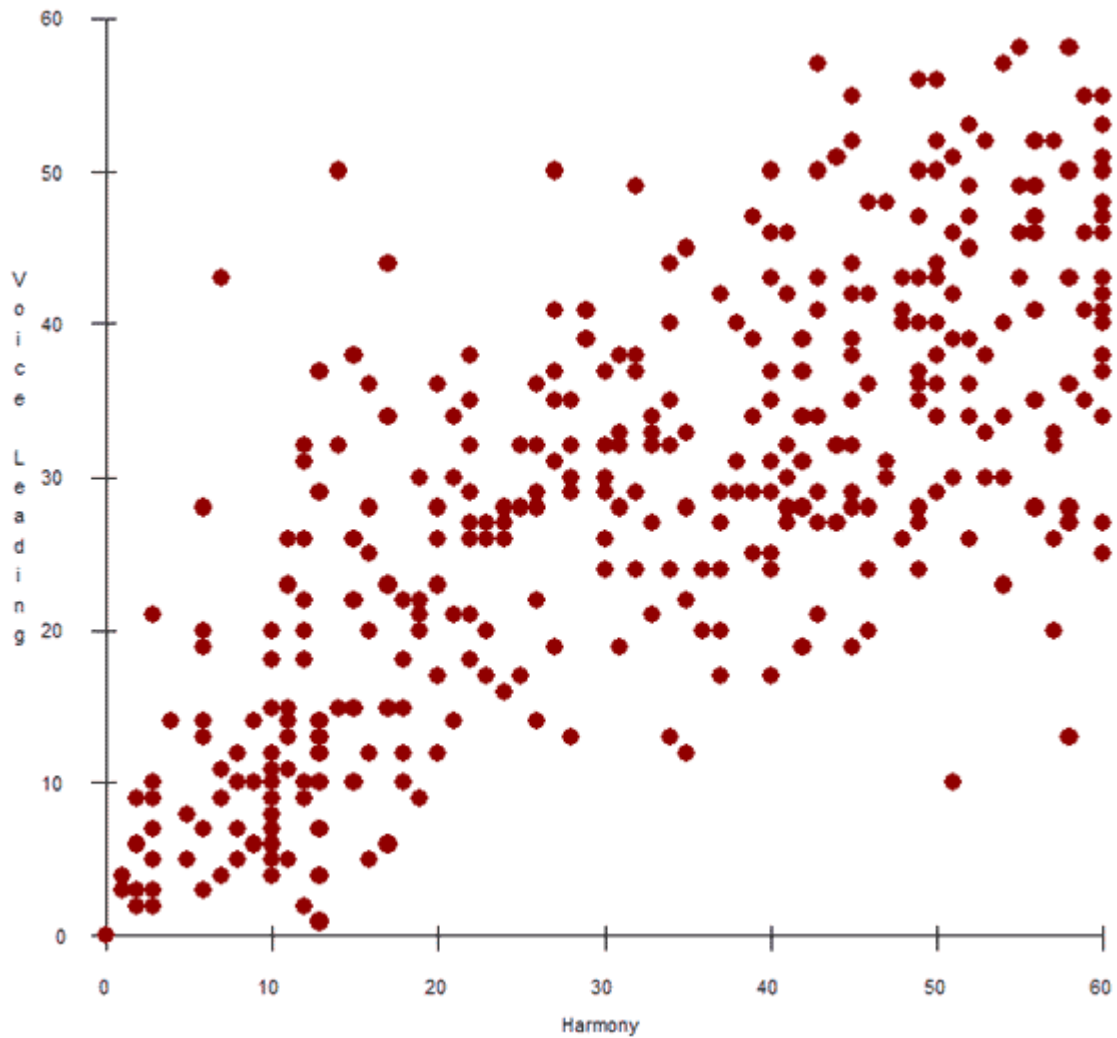


Figure 26. Chords in “Lonesome Tears” (Beck Hansen), *Sea Change*, Beck, 2003

[INTRO:] B^bm - A - C[#] (2x)

[VERSE:] C[#] - B - F[#] - A - C[#] - B - B^bm - F[#] (2x)

[CHORUS:] B^bm - A - E (2x)

[INTERLUDE:] G[#]m - E - G[#]m - G - B

Figure 27. Analysis of “Lonesome Tears” (Beck Hansen), *Sea Change*, Beck, 2003

INTRODUCTION

The introduction consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#). The top staff features a melodic line with a slur over the first two notes. The bottom staff features a bass line with a slur over the first two notes and a slur over the last two notes. A guitar chord diagram for C# is shown in the center, with a bar at the first fret and a dashed line indicating a barre from the fourth to the sixth fret. Chord labels Bbm, A, and C# are placed below the bottom staff.

C#: | +4 ----- 6

B^bm A C# B^bm A C#

VERSE

The verse consists of three staves in treble clef with a key signature of three sharps (F#, C#, G#). The top staff is labeled 'Vocal' and contains a melodic line. The middle and bottom staves are grouped by a brace and labeled 'Strings' and 'Bass' respectively. The bass staff contains a bass line with notes labeled N, LP, and N. Chord labels C#, I, and N are placed below the bass staff. An arrow points from the end of the bass line to the end of the vocal line.

Vocal

Strings

Bass

C# I N N

CHORUS

(P)

B^bm A E

INTERLUDE

B: G[#]m E G[#]m G B

^bVI (^bVII) I