
a) Verse vamp

\[
\begin{align*}
  \text{SYNTH} & \quad (x) \\
  \text{BASS} & \quad 1 \text{st time strain} \\
  & \quad \text{2nd time strain} \\
& \quad \text{or} \\
  & \quad \text{3rd time strain} \\
  & \quad \text{4th time strain}
\end{align*}
\]

b) Expressive modulation into the prechorus

\[
\begin{align*}
  \text{PRECHORUS} & \quad \text{ORCH}
\end{align*}
\]
Example 2. Some other signature “white-key” synth riffs


\[ \text{\textbf{\textit{j}} = 140} \]

\[ \text{\textbf{\textit{j}} = 140} \]


\[ \text{\textbf{\textit{j}} = 131} \]

\[ \text{\textbf{\textit{j}} = 131} \]

c) New Order, “The Perfect Kiss” (1985)

\[ \text{\textbf{\textit{j}} = 130} \]

\[ \text{\textbf{\textit{j}} = 130} \]
Example 3. Some opening “black-key” keyboard riffs from Stevie Wonder songs

a) “Living for the City” (1973)

\[ \text{\textit{ELECTRIC PIANO (right hand only)}} \]

\[ = 100 \]

b) “I Wish” (1976)

\[ \text{\textit{SYNTH BASS}} \]

\[ = 106 \]

c) “Ribbon in the Sky” (1982)

\[ \text{\textit{Freely (}} = 68 \text{\textit{)}} \]
Example 4. Lady Gaga, “Bad Romance”

Endrinal’s Example 5. Reduction of “Mysterious Ways” (1:43-3:16)
Endrinal’s Example 6. Reduction of “Elevation” (1:36-2:52)