MTO 17.4 Examples: Temperley, Scalar Shift

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.11.17.4/mto.11.17.4.temperley.php

Example 1. Dionne Warwick and the Spinners, “Then Came You”

a. First chorus and link (background vocals are only partially shown)

\[
\begin{align*}
\text{I never knew love before} & \quad \text{Then came you} \\
\text{I never knew love before} & \quad \text{Then came you}
\end{align*}
\]

b. The end of the third chorus (actually in G, but transposed down to F for comparison)

\[
\begin{align*}
\text{Then came you} & \quad \text{Then came you}
\end{align*}
\]
Example 2. Scale collections represented on the line of fifths

Example 3. A scale-degree distribution for rock, generated from harmonic analyses of 200 songs (de Clercq and Temperley 2011)

The vertical axis indicates proportions of the total
Example 4. The progression F major – G major

Table 1. Songs whose verses employ a progression of two major triads a whole-step apart, with the lower triad on the stronger beat (as shown in Example 4). The tonal center of the chorus is shown at right (assuming a transposition of the song in which the verse progression is F–G); in cases where I consider this debatable, a question-mark is shown.

<table>
<thead>
<tr>
<th>Artist and Title</th>
<th>Tonal Center of Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Byrds, “So You Want To Be a Rock and Roll Star”</td>
<td>C</td>
</tr>
<tr>
<td>Fleetwood Mac, “Dreams”</td>
<td>A?</td>
</tr>
<tr>
<td>Walter Egan, “Magnet and Steel”</td>
<td>C?</td>
</tr>
<tr>
<td>Tom Petty and the Heartbreakers, “Here Comes My Girl”</td>
<td>C</td>
</tr>
<tr>
<td>R.E.O. Speedwagon, “Keep on Loving You”</td>
<td>C</td>
</tr>
<tr>
<td>Human League, “Don’t You Want Me”</td>
<td>A</td>
</tr>
<tr>
<td>The Police, “Every Little Thing She Does is Magic”</td>
<td>C</td>
</tr>
<tr>
<td>Michael Jackson, “Human Nature”</td>
<td>C</td>
</tr>
<tr>
<td>R.E.M., “Man on the Moon”</td>
<td>C</td>
</tr>
<tr>
<td>Jane’s Addiction, “Jane Says”</td>
<td>G?</td>
</tr>
</tbody>
</table>


A: V

One that won't make me nervous Wondering what to do

bIII bVI (IV/bIII?) bIII

One that makes me feel like I feel when I'm with

IV

When I'm a-lone with you
Example 6.

a. Aerosmith, “Walk This Way,” riff

b. The Moody Blues, “Nights in White Satin,” first line of first verse


a. First verse-refrain.

b. Bridge.
Example 8. Line-of-fifths representation of “A Hard Day’s Night”

The dotted line indicates the shift in “center of gravity” on the line of fifths

VERSE-REFRAIN: It’s been a hard day’s night...
...will make me feel all right

BRIDGE: When I’m home...
...feeling you holding me tight, tight, yeah
Example 9. Results from an experiment (Temperley and Tan 2011) in which participants heard a melody in two different modes and were asked to choose which one was happier. The vertical axis represents, for each mode, the proportion of trials (involving that mode) on which that mode was chosen.


VERSE: Moving on the floor now babe
You’re a bird of paradise...

CHORUS: Her name is Rio and she
dances on the sand...


a. First phrase of verse

b. First phrase of chorus

Example 13. Line-of-fifths representation of The Police’s “Synchronicity II”

VERSE: Another suburban family morning...

PRECHORUS: Mother chants her litany...
There’s only so much more that he can take

CHORUS: Many miles away / Something
crawls from the slime / At the bottom of a dark
Scottish lake
**Example 14.** Line-of-fifths representation of Katy Perry, “Firework”

VERSE: Do you ever feel
Like a plastic bag...

CHORUS: ‘Cause baby you’re a firework
Come on show ‘em what you’re worth...

**Example 15.** Bob Seger, “Mainstreet,” second line of the second pre-chorus. Sound example contains last line of verse, pre-chorus, and first line of chorus

As she made her way alone Down that empty street

**Example 16.** Line-of-fifths representations of “Then Came You” (Example 1)

VERSE: Ever since I met you...
CHORUS: I never knew love before...
Then came
you
Then came you (RIFF)
Example 17. Four possible ways of representing the pitch content of the bVII segment in “Then Came You” (bracketed in Example 1A). (A) Just the pitches of the segment are shown. (B) The pitches are taken to imply a diatonic (Dorian) collection. (C) The pitches are added to the collection of the previous context. (D) The scale of the previous context continues unchanged; other pitches (b3 and b7) are treated as “chromatic” (represented here with circles).

Example 18. Examples of momentary scalar shift


\[
\begin{array}{cccccccc}
\text{G:} & \text{I} & \text{bVII} & \text{IV} & \text{I} \\
\end{array}
\]

\[
\begin{array}{cccccccc}
\text{Love hurts} & \text{Ooh} & \text{Love hurts} \\
\end{array}
\]

b. Diana Ross, “Touch Me in the Morning”

\[
\begin{array}{cccccccc}
\text{D:} & \text{I} & \text{IV} & \text{bVII} & \text{V11} \\
\end{array}
\]

We don’t have tomorrow But we had yesterday

c. Elton John, “Goodbye Yellow Brick Road”

I know a man__ ain't sup- posed to cry  But these tears__

I can't hold in- side  Losin' you__ would end my life you see  'Cause you mean

that much to me  You could have told__ me your self__ That you loved

someone else__ Instead I heard__ it through the grape- vine
Sound example contains second half of verse, pre-chorus, and chorus

VERSE: When the sun comes up...
...’round about their homes

PRE-CHORUS: Well the people of the town are strange / and they’re proud of where they came

CHORUS: Well you’re talkin’ ’bout China Grove...


And we got to get ourselves back to the garden
Example 22.

a. Steely Dan, “Rikki Don’t Lose That Number,” end of chorus

\[
E: bVI \quad bVII \quad IV \quad i
\]

You might use it if you feel better

When you get home

b. Alice in Chains, “No Excuses,” end of chorus

\[
Bb: bVI \quad bVII \quad IV \quad I
\]

You find me sitting by myself

No excuses that I know

Example 23.

a. Naked Eyes, “Always Something There to Remind Me,” first phrase of first verse

\[
D: I \quad V6 \quad bVII \quad IV6 \quad iv6
\]

bass

I walk along the city streets you used to walk along with me

b. Eagles, “Hotel California,” chord progression of verse

\[
B: i \quad V \quad bVII \quad IV \quad bVI \quad bIII \quad iv \quad V
\]


\[
F# : I \quad bVII \quad bIII \quad IV
\]

And I’m here to remind you

Of the mess you left when you went away
Example 25. Fleetwood Mac, “The Chain,” riff and first half of first verse. (The riff is slightly different each time; only the first occurrence is shown)


INTRODUCTION (riff)

VERSE: Listen to the wind blow

Watching the sun rise

(riff)
Example 27. The Doors, “Light My Fire,” beginning of first verse

You know that it would be un-true  You know that I would be a liar