



MTO 17.3 Examples: Doll, Rockin' Out

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.doll.php>

Example 1. "Jailhouse Rock," Elvis Presley (1957)

Verse, E^b: I | I | I | I | I | I | I | I
 Chorus, E^b: IV | IV | I | I | V | IV | I | I

Example 2. "Down Under," Men at Work (1982)

Verse, B: **Bm I** - AM^bVII | Bm I - GM^bVI - AM^bVII :|| x4
 Chorus, D: **DMI** - AM V | Bm VI - GM IV - AM V :||

Example 3. "Poison Ivy," The Coasters (1959)

Verse, A^b: A^bMI | A^bMI - G^bM^bVII - A^bMI :|| x3
 A^bMI | A^bMI
 Chorus, F: Fm I | Fm I | C7 V | C7 V | Fm I | B^b7 IV(V/V/A^b) | Fm I | E^bM V/A^b

Examples 4a and 4b. Breakout Modulations by Five Semitones

Example 4a. "Longview," Green Day (1994)

Verse, E^b: I | ^bVII :|| x4

Chorus, B^b: I | ^bVII - IV :|| x4

Example 4b. "Baby I Need Your Loving," The Four Tops (1964)

Verse, B^b: B^bM I | E^bM IV :|| x4

B^bM I | E^bM IV - Cm II

Chorus, E^b: A^bM IV | Fm9 II | E^bM I | Cm VI :||

Examples 5a and 5b. Verse-Chorus Modulations by Two Semitones

Example 5a. "Don't Worry, Baby" The Beach Boys (1964)

Verse, E: I | I | IV | V :||

Prechorus, E: II | V | III(II/F[#]) | V/F[#]

Chorus, F[#]: I | I | II | V

Example 5b. "What It Takes," Aerosmith (1989)

Verse, F[#]: I | V | VI - V | IV | V | I | VI - V | IV(V/E)

Chorus, E: IV | I | IV | I

Examples 6a and 6b. Verse-Chorus Modulations by Four Semitones

Example 6a. "What Makes You Happy," Liz Phair (1998)

Verse, D^b: I | IV | VI | I - V | IV | VI | V | VI - IV
Chorus, F: I - IV | ^bVII - IV :||

Example 6b. "Paparazzi," Lady Gaga (2008)

Verse, C: Cm I | Cm I | Cm I | Cm I | A^bM ^bVI | A^bM ^bVI | Fm7 IV | Fm7 IV
Verse, A^b: A^bM I | E^bM V | Fm VI | D^bM7 IV

Examples 7a and 7b. Verse-Chorus Modulations by One and Six Semitones

Example 7a. "Hang On to Yourself," David Bowie (1972)

Verse, F[#]: I | ^bIII | IV | $\frac{2}{4}$ I - ^bIII | $\frac{4}{4}$ IV | IV :||
Chorus, G: IV | V | IV | V | IV | V | IV | II | $\frac{2}{4}$ V - IV | $\frac{4}{4}$ I

Example 7b. "Everybody is a Star," Sly and the Family Stone (1969)

Verse, B^b: B^bM I | Am7 [#]VII | A^bM add9 ^bVII | E^bM IV - B^bM I |
B^bM I | Am7 [#]VII | A^bM ^bVII | E^bM IV - F7 V |
Chorus, E: CM ^bVI | BM V | Em7 I | G7 V/C | CM ^bVI | B7 V | Em7 I

Example 8. “Five O’Clock World,” The Vogues (1965)

Verse, E: **EM I - DM ^bVII :|| x8**

Chorus, A?: **AM I? - DM IV? :|| x6**

AM I? | B9 V/E

Examples 9a and 9b. “Building a Mystery,” Sarah McLachlan (1997)

Example 9a. Chord progression for verse and chorus

	Bm	GM	DM	AM
Bm:	I	^b VI	^b III	^b VII
DM:	VI	IV	I	V

Example 9b. Modulation?

(PRECHORUS) CHORUS

lead vocal (quantized)

"(You're) so careful when I'm in your arms 'cause you're workin' building a mystery hold - in' on and hol - din' it in"

chordal reduction

D: VI IV I V
(B: I ^bVI ^bIII ^bVII)

Examples 10a, 10b, 10c, and 10d. “Machinehead,” Bush (1994)

Example 10a. Modulation to the Relative Major

Verse, C[#]: I | I | ^bVI | ^bVI :|| multiple repeats
 Chorus, E: I - V | VI - IV :|| multiple repeats

Example 10b. Vocal Line, First Chorus

(VERSE 1) CHORUS 1

lead vocal (quantized)

"for our rise against the years and years and years got a ma - chine - head it's better than the rest green to red ma - chine - head"

Example 10c. Vocal Line, Second Chorus

lead vocal (quantized)

"got a ma - chine - head it's better than the rest green to red ma - chine - head"

Example 10d. Audio of Lead Up to Third Chorus

Exmples 11a, 11b, and 11c. “Empire State of Mind,” Jay-Z featuring Alicia Keys (2009)

Example 11a. Modulation?

Verse, F[#]M: F[#]M I | F[#]M I | B M7 IV | B M7 IV | F[#]M I | F[#]M I |
 A^{#8-4} III (V/ D[#]) | A^{#7-3} III (V/ D[#])

Chorus, F[#]M: B M7 IV | B M7 IV | F[#]M I | C[#]M V

Example 11b. “Love on a Two-Way Street,” The Moments (1969)

Intro, FM: FM I | FM I | B^bM7 IV | B^bM7 IV | A₄⁸⁻V/D | A₃⁻⁷V/D
Verse, DM: GM7 IV | F[#]m7 III | GM7 IV - A7sus4 V | DM9 I

Example 11c. Alicia Keys’ Weak D[#]m

Bridge, D[#](F[#]): BM7 ^bVI(IV) | BM7 ^bVI(IV) | C[#]M ^bVII(V) | D[#]m7 I(VI) |
A₄^{#8-}III (V/VI) | A₃^{#-7}III (V/VI)

Chorus, F[#]M: BM7 IV | BM7 IV | F[#]M I

Example 12. “Cups and Cakes,” Spinal Tap (1984)

Verse (instrumental), C: CM I | GM V | Am VI | GM V | AM V/D (pump-up)

Verse, D: DM I | AM V

Examples 13a, 13b, and 13c. Expressive Baggage of Verse-Chorus Modulation

Example 13a. “Smells like Teen Spirit,” Nirvana (1991)

Verse, Prechorus, and Chorus, Fm: I - IV | ^bIII - ^bVI :|| multiple repeats

Example 13b. "Play that Funky Music," Wild Cherry (1976)

Verse and Prechorus, E: extended riff on I

Chorus, G: extended riff on I

Example 13c. "Smells like Funky Music," DJ Lobsterdust (2009)

Verse, Prechorus, and Chorus, Fm: I - IV | \flat III - \flat VI :|| multiple repeats