



MTO 17.3 Examples: Endrinal, Defining the Interverse

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.endrinal.php>

Example 1. Introduction, Part 1, “Ultraviolet (Light My Way)” (0:20-0:47)

The image displays a musical score for the introduction of the song 'Ultraviolet (Light My Way)'. It consists of two staves of music in 4/4 time, with a key signature of three sharps (F#, C#, G#). The melody is written on a single treble clef staff. The lyrics are: 'Some - times I feel like I don't know Some-times I feel like check-ing out _____ I wanna get it wrong _____ Can't al-ways be _____ strong _____ And love_ , it won't be long _____'. The score includes several triplet markings (indicated by a '3' above a group of notes) and various note values including quarter, eighth, and sixteenth notes, as well as rests.

Example 2. Chorus sections of “One”

a. (0:34)

You say one love, one life, when it's one need in the night one love,

we get to share it, leaves you baby if you don't care for it.

b. (1:27)

Well it's too late to - night to drag the past out in to the night.

We're one but we're not the same we get to car-ry each oth-er car - ry each oth-er. One.

c. (2:20)

Did I ask too much more than a lot? You gave me no-thing now it's all I got

We're one but we're not the same, well we hurt each oth-er then we do it a-gain.

d. (3:05)

One love, one blood, one life, you got to do what you should.

One life, with each oth - er, sis - ters, bro - thers.

One life but we're not the same, we get to car-ry each oth - er, car - ry each oth-er. One.

Example 3. Vocals and bass line of the Verse, Transition, and Refrain in “Until The End Of The World”

Verse

Vocals

8

Have - n't seen ___ you in quite a while ___ I was down the hold just pass - ing time

Bass Guitar

Vox.

8

Last time we met was in a low - lit room We were as close to - geth - er as a bride and groom

Bass

Transition

Vox.

8

We ate the food ___ We drank the wine ___ Ev' - ry - bo - dy hav - ing a good time ___ Ex - cept you

Bass

Refrain **Link**

Vox.

8

— you were talk - ing 'bout the end ___ of the world

Bass

The image displays a musical score for the song "Until The End Of The World". It is organized into three main sections: Verse, Transition, and Refrain. Each section consists of a vocal line (Vocals/Vox.) and a bass line (Bass Guitar/Bass). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The vocal lines include lyrics with blank spaces for syllables. The bass lines provide a rhythmic accompaniment, often using eighth and sixteenth notes. The Refrain section includes a "Link" section where the vocal line is silent.

Example 4. Reduction of “Sometimes You Can’t Make It On Your Own” (2:40-3:57)

i V T¹ C V T¹ C T² N_Cⁱ C D o

Chorus Transition 2 (3:01... ...3:11)

Independent Continuous Inverse (3:19... ...3:38...) Chorus

A: vi V IV vi V IV ♭VI ♭III iv ♭VI ♭III i ♭VI ♭III iv

I vi IV V I IV I vi IV

Example 5. Reduction of “Mysterious Ways” (1:43-3:16)

i V T C L V T C' I N_Cⁱ C D

Chorus' Interlude Independent Continuous Inverse Chorus

B: I IV ♭III ♭VII v ♭III IV ♭III ♭VII I IV ♭III ♭VII I IV ♭III ♭VII

Example 6. Reduction of “Elevation” (1:36-2:52)

i V C L V C L N_sⁱ C D o

The musical score is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The score is divided into four measures. The first and fourth measures are labeled 'Chorus'. The second measure is labeled 'Link'. The third measure is labeled 'Independent Sectional Interverse'. A dashed line connects the end of the 'Link' section to the beginning of the 'Independent Sectional Interverse' section. Below the bass staff, a series of Roman numerals indicates the chord reductions for each measure: E: V IV I I IV I IV I IV VII IV I V IV I.

Chorus Link Independent Sectional Interverse Chorus

E: V IV I I IV I IV I IV VII IV I V IV I

Example 7. Three versions of “Elevation”: studio, edited a, edited b

"Elevation" (<i>studio version</i>)		"Elevation" (<i>edited a</i>)		"Elevation" (<i>edited b</i>)	
Introduction		Introduction		Introduction	
Verse 1	High, higher than the sun You shoot me from a gun I need you elevate me here At the corner of your lips As the orbit of your hips Eclipse, you elevate my soul	Verse 1	High, higher than the sun You shoot me from a gun I need you elevate me here At the corner of your lips As the orbit of your hips Eclipse, you elevate my soul	Verse 1	High, higher than the sun You shoot me from a gun I need you elevate me here At the corner of your lips As the orbit of your hips Eclipse, you elevate my soul
Chorus	I've lost all self-control Been living like a mole Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Chorus	I've lost all self-control Been living like a mole Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Chorus	I've lost all self-control Been living like a mole Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion
Link		Link		Link	
Verse 2	A star lit up like a cigar Strung out like a guitar Maybe you could educate my mind Explain all these controls I can't sing but I've got soul The goal is elevation	Verse 2	A star lit up like a cigar Strung out like a guitar Maybe you could educate my mind Explain all these controls I can't sing but I've got soul The goal is elevation	Verse 2	A star lit up like a cigar Strung out like a guitar Maybe you could educate my mind Explain all these controls I can't sing but I've got soul The goal is elevation
Chorus	A mole, digging in a hole digging up my soul Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Chorus	A mole, digging in a hole digging up my soul Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Chorus	A mole, digging in a hole digging up my soul Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion
Link		Link		Link	
Independent Sectional Interverse	Love, life me out of these blues Won't you tell me something true I believe in you	Chorus	A mole, digging in a hole Digging up my should Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Coda	Elevation... Elevation... Elevation... Elevation...
Chorus	A mole, digging in a hole Digging up my should Now going down, excavation I and I in the sky You make me feel like I can fly So high, el...e...va...tion	Coda	Elevation... Elevation... Elevation... Elevation...	Conclusion	
Coda	Elevation... Elevation... Elevation... Elevation...	Conclusion			
Conclusion					

“Elevation” (*edited a*)

“Elevation” (*edited b*)

Example 8. Form diagrams of three versions of “Elevation”



Example 9. Reduction of “City Of Blinding Lights” (3:56-4:58)

i V T¹C V T¹C T²N_c^d C¹ D o

Transition 2 Dependent Continuous Interverse Chorus'

A: V/V V IV V IV I (vi) I IV

Example 10. Reduction of “Original Of The Species” (2:01-3:51)

i V T C L V T C L N_s^d C¹ o

Transition Chorus

A: >VII IV I i >III I I vi iii V I vi iii V

Link b Dependent Sectional Interverse Chorus'

I >VII IV I >VII IV I I vi iii V

Example 11. Two version of “Original Of The Species”: *studio* and *edited*

"Original Of The Species" (<i>studio version</i>)		"Original Of The Species" (<i>edited</i>)	
Introduction		Introduction	
Verse 1	Baby slow down The end is not as fun as the start Please stay a child somewhere in your heart	Verse 1	Baby slow down The end is not as fun as the start Please stay a child somewhere in your heart
Transition	I'll give you everything you want Except the thing that you want You are the first one of your kind	Transition	I'll give you everything you want Except the thing that you want You are the first one of your kind
Chorus	And you feel like no one before You steal right under my door I kneel 'cause I want you some more I want the lot of what you got And I want nothing that you're not Everywhere you go you shout it You don't have to be shy about it	Chorus	And you feel like no one before You steal right under my door I kneel 'cause I want you some more I want the lot of what you got And I want nothing that you're not Everywhere you go you shout it You don't have to be shy about it
Link 1		Link 1	
Verse 2	Some things you shouldn't get too good at Like smiling, crying, and celebrity Some people got way too much confidence, baby	Verse 2	Some things you shouldn't get too good at Like smiling, crying, and celebrity Some people got way too much confidence, baby
Transition	I'll give you everything you want Except the thing that you want You are the first one of your kind	Transition	I'll give you everything you want Except the thing that you want You are the first one of your kind
Chorus	And you feel like no one before You steal right under my door I kneel 'cause I want you some more I want the lot of what you got And I want nothing that you're not Everywhere you go you shout it You don't have to be shy about it, no	Chorus	And you feel like no one before You steal right under my door I kneel 'cause I want you some more I want the lot of what you got And I want nothing that you're not Everywhere you go you shout it You don't have to be shy about it, no Everywhere you go you shout about it Oh my my
Link 2			
Sectional	Do di, do di, do di, do di		
Dependent	Sugar come on, show your soul		
Interverse	You've been keeping your love under control	Coda	And you feel like like no one before You steal right under my door I kneel 'cause I want you some more I want you some more I want you some more
Chorus'	Everywhere you go you shout about it You don't have to be shy about it Everywhere you go you shout about it Oh my my	Conclusion	Oh no, oh no Oh no, oh no
Coda	And you feel like like no one before You steal right under my door I kneel 'cause I want you some more I want you some more I want you some more		
Conclusion	Oh no, oh no Oh no, oh no		