

**MTO 21.1 Examples: Brett G. Clement, Scale Systems and Large-Scale Form in the Music of Yes**

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

<http://www.mtosmt.org/issues/mto.15.21.1/mto.15.21.1.clement.php>

**Example 1a.** B<sub>M</sub> in the introduction of “The Revealing Science of God” (1973), 1:57

**Example 1b.** E<sub>D</sub> in the introduction of “The Gates of Delirium” (1974), 1:25

**Example 2.** Summary of diatonic tonalities in the introduction to “America” (1972)

Timing	Theme	Mode	Signature
0:01	Theme 1	D <sub>I-M</sub>	2#-1#
0:35	Theme 2, Part 1	G <sub>M</sub>	4
0:58	Theme 2, Part 2	C <sub>M</sub>	1b
1:17	Main Theme	F <sub>I</sub>	1b

Example 3. Common modal borrowings by  $s_1/f_1$

Borrowing by $f_1$	Home Mode	Borrowing by $s_1$
$\flat$ VII, v (Mixolydian)	Ionian	II, vii (Lydian)
$\flat$ II (Phrygian)	Aeolian	IV, ii (Dorian)
$\flat$ III (Dorian)	Mixolydian	

Example 4. Modal borrowings in the chorus of “The Revealing Science of God,” 6:20

E (I) F# (II) A (IV)  
 What hap - pened to this song we once knew so well \_\_\_\_  
 E F# A  
 Signed pro-mise for mo - ments caught with-in the spell \_\_\_\_  
 E (I) C#m (vi) F#m (ii) D (bVII)  
 I must have waited all my life for \_\_ this

Example 5. Establishment of the scalar gap in “To Be Over” (1974), 1:18

Guitar  
 Bass  
 E<sub>1</sub> (4#) D<sub>1</sub> (2#)

Example 6. Transition to the Coda of "To Be Over," 7:16

Vocals

(3#) Af - ter all \_\_\_ your soul will still sur-ren \_\_\_ der \_\_\_

Af - ter all \_\_\_ don't doubt your part be read - y to be loved  
E1 (4#)

Example 7a. Main theme of "To Be Over," 0:01

Guitar

Example 7b. "To Be Over." Main theme stated in 2s context. 1:32

Keyboard

Guitars

(2#)

<sup>6</sup>

Example 8a. “Heart of the Sunrise” (1971), (5:04). Common-tone method

The image shows a musical score for the song "Heart of the Sunrise". It consists of two staves: Vocal (top) and Bass (bottom). The score is divided into three sections: "End of refrain", "Main theme quotation", and "Verse repeat".

**Vocal Line:**  
 - "End of refrain": "Count-ing the bro-ken ties" (6/8, 3/16)  
 - "Main theme quotation": "they de - cide" (6/8, 5/8)  
 - "Verse repeat": "Love comes to you . . ." (6/8, 6/8)

**Bass Line:**  
 - "End of refrain": E<sub>M</sub> (3#)  
 - "Main theme quotation": G# minor pentatonic (CTs w/ E<sub>M</sub>, CTs w/ B<sub>b</sub>A)  
 - "Verse repeat": B<sub>b</sub>A (5b/7#)

Example 8b. “Heart of the Sunrise” (0:15). Main instrumental theme

The image shows a musical score for the main instrumental theme of "Heart of the Sunrise". It is a single staff in 3/4 time, starting with a treble clef. The melody is primarily based on the G# minor pentatonic scale.

G# minor pentatonic

Example 9. “The Revealing Science of God.” Overview of A section and recapitulation

A section

Timing	Theme	Mode	Signature
1:57	Chant	B <sub>M</sub>	4#
6:20	Song 1: Chorus	E <sub>I</sub>	4#
11:41	Song 2: Part 1	D <sub>I</sub>	2#
12:10	Song 2: Part 2	G <sub>I</sub> (?)	1#
12:41	Song 2: Part 1	D <sub>I</sub>	2#

Recapitulation

Timing	Theme	Mode	Signature
19:36	Song 2: Part 1	N/A	3#
20:08	Song 2: Part 2	A <sub>I</sub> (?)	3#
20:40	Song 2: Part 1	E <sub>I</sub>	4#
21:02	Song 1: Chorus	E <sub>I</sub>	4#
21:38	Chant	E <sub>I</sub>	4#

**Example 10a.** “The Revealing Science of God” (11:41). Melody of Song 2: Part 1

They move fast they tell me But I just can't believe that I can feel it

**Example 10b.** (19:36). Melody of Song 2: Part 1 at the beginning of the recapitulation

They move fast they tell me But I just can't believe they really mean to

**Example 11.** Formal overview of “Roundabout” (1971)

Large Section	Timing	Theme/Section	Mode	Signature
Introduction	0:07	Guitar solo	E <sub>A</sub>	1#
A and A'	0:43, 2:14	Verse	E <sub>D</sub>	2#
	1:45, 2:49	Chorus	G <sub>M</sub>	♭
B	3:24	“Drifting Clouds”	E <sub>D</sub>	2#
	4:57	Interlude	E <sub>A</sub> /G <sub>I</sub>	1#
	5:50	Solos	G <sub>M</sub>	♭
A''	7:05	Verse	E <sub>D</sub>	2#
	7:25	Chorus	G <sub>M</sub>	♭
Coda	7:52	Coda	E <sub>D</sub>	2#
	8:21	Guitar cadence	E <sub>A</sub>	1#



**Example 14.** Interlude from “Roundabout” (5:32)

Vocal

In and a-round the lake Moun-tains come out of the sky they stand there

Accomp.

G<sub>I</sub> (1#) (1<sub>b</sub>)

Twen-ty four be - fore my love and I'll be there

(1#) (b) (1<sub>b</sub>) (2<sub>b</sub>)!

**Example 15.** Formal overview of “And You and I” (1972)

	Title	Timing	Theme/Section	Mode	Signature
A	Cord of Life (a)	0:31	Intro	G?	
		1:15	Verses	D <sub>I</sub>	2#
		2:52	Transition	D to A	
		3:22	“And You and I”	A <sub>I</sub>	3#
	Eclipse (b)	3:46	Instrumental	D-A-E-B	
		4:36	Solo/”Coming Quickly”	E <sub>I</sub>	4#
A'	The Preacher the Teacher (a')	5:46	Intro	G?	
		6:15	Verses	E <sub>I</sub> /C# <sub>A</sub>	4#
		8:12	“Coming Quickly”	C# <sub>A</sub> /E <sub>I</sub>	4#
	Apocalypse (b')	8:33	Instrumental	E to B	
		9:26	“And You and I”	B <sub>I</sub>	5#

**Example 16a.** Guitar introduction of “And You and I” (0:31)

Collection: G-D-A-E-B-F#

**Example 16b.** “And You and I,” chord occurring before the instrumental section (3:37)

Collection: G-D-A-E

**Example 17.** Formal overview of “The Remembering” (1973)

	Large Section	Timing	Theme/Section	Mode	Signature
	Introduction	0:01	Intro	D <sub>I</sub> /B <sub>A</sub>	2#
		0:12	Chant	G <sub>M</sub>	♭
A	Song 1 (repeated)	2:28, 3:27	Song 1: Part 1	D <sub>M</sub> ?	1#
		2:55, 3:48	Song 1: Part 2	D <sub>I</sub>	2#
	Bridge	4:34	Oceans 1	B <sub>A</sub> (etc.)	2# (etc.)
		5:08	Chant	G <sub>M</sub>	♭
	Song 2 (repeated)	5:40, 6:42	Song 2: Part 1	D <sub>I</sub>	2#
		6:07, 7:20	Song 2: Part 2	D <sub>I</sub>	2#
Link	7:36	Oceans 1	B <sub>A</sub> (etc.)	2# (etc.)	
B	Main section (repeated)	8:09, 11:16	Oceans 2	B <sub>A</sub> (etc.)	2# (etc.)
		9:10, 11:53	Folk Theme	D <sub>I</sub> /B <sub>A</sub>	2#
		10:38, 13:09	“Relayer”	G <sub>M</sub>	♭
	Retransition	13:43	Chant/Relayer	G <sub>M</sub>	♭
14:13		“Relayer”	A <sub>M</sub>	2#	
A' Recap	Song 2	14:38	Song 2: Part 1	D <sub>I</sub>	2#
		15:06	Song 2: Part 2	D <sub>I</sub>	2#
	Bridge	15:45	Oceans 1	B <sub>A</sub> (etc.)	2# (etc.)
	Song 1	17:37	Song 1: Part 1	E <sub>M</sub> ?	3#
		17:59	Song 1: Part 2	E <sub>I</sub>	4#
		18:44	Song 1: Part 2	D <sub>I</sub>	2#
	Coda	19:50	Oceans 2	B <sub>A</sub> (etc.)	2# (etc.)



**Example 18.** Establishment of the scalar gap in “The Remembering” (0:01)

Example 18 shows two musical staves. The top staff is labeled "Guitar" and features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a continuous eighth-note scalar run. Above the staff, the chord "D" is indicated, and below it, "(2#)" is written. The bottom staff is labeled "Chant" and features a treble clef. It shows a melodic line with various time signatures (3/4, 4/4, 3/4, 4/4) and rests. Above the staff, the chord "Bm" is indicated, and below it, "G<sub>M</sub> (♯)" is written. The notation ends with "(etc.)".

**Example 19a.** “The Remembering” (13:43). Superimposition of (♯) themes

Example 19a shows two musical staves. The top staff is labeled "Keyboards" and features a treble clef and a 7/8 time signature. It contains a melodic line with chords. Above the staff, "Chant melody" is written. The bottom staff is labeled "Bass" and features a bass clef and a 7/8 time signature. It contains a rhythmic eighth-note pattern. Below the staff, "Rhythm from 'Relayer' riff" is written.

**Example 19b.** “The Remembering” (14:13). “Relayer” theme transposed to A<sub>M</sub> (2#)

Example 19b shows two musical staves. The top staff is labeled "Guitar" and features a treble clef and a 7/8 time signature. It contains a melodic line with various intervals and accidentals. The bottom staff is labeled "Bass" and features a bass clef and a 7/8 time signature. It contains a rhythmic eighth-note pattern.

Example 20. "The Remembering" (2:54). Borrowed Lydian II in Song 1, Part 2

Vocal

Accomp.

And I do think very well ... They move fast ...

D<sub>1</sub>: I vi III V I II IV V I  
2# (3#) 2# (3#) 2#

Detailed description: This musical score shows a vocal line and an accompaniment line. The vocal line starts in 4/4 time, then changes to 3/8, and finally to 12/8. The lyrics are "And I do think very well ..." and "They move fast ...". The accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols are provided below the accompaniment: D<sub>1</sub>: I, vi, III, V, I, II, IV, V, I, with accidentals (sharps) indicated below some of them: 2#, (3#), 2#, (3#), 2#.

Example 21. The Remembering (18:40). Pivot from E<sub>1</sub> to D<sub>1</sub> through borrowed II chord

Vocals

Accomp.

Rain - bows \_\_\_ Soft light \_\_\_ Al-ter-nate view \_\_\_

Guitar solo  
E<sub>1</sub> (4#)

I  
II  
(3#)

IV V I IV vi

2# (etc.)

Detailed description: This musical score shows a vocal line and an accompaniment line. The vocal line has lyrics: "Rain - bows \_\_\_", "Soft light \_\_\_", and "Al-ter-nate view \_\_\_". The accompaniment includes a guitar solo section labeled "Guitar solo E<sub>1</sub> (4#)". The chord progression is: I, II (3#), IV, V, I, IV, vi. The IV chord is marked with "2# (etc.)".

Example 22. Formal overview of “Close to the Edge” (1972)

	Title	Timing	Theme/Section	Mode	Signature
	Introduction	0:55	Intro	D <sub>A</sub> ?	1 <sup>b</sup> w/ C <sup>#</sup>
		2:57	Main Theme	D <sub>I</sub> D?	2 <sup>#</sup> /4?
A	A Solid Time of Change	3:54	Verse	A <sub>D</sub>	1 <sup>#</sup>
		4:35	Chorus (hint)	E <sub>D</sub>	2 <sup>#</sup> (3 <sup>#</sup> )
		4:53	Bridge	C <sub>I</sub>	4
		5:39	Chorus	D <sub>D</sub>	4
		5:53	Refrain “I Get Up”	C <sub>I</sub>	4
A'	Total Mass Retain	6:04	Verse	A <sub>D</sub>	1 <sup>#</sup>
		6:50	Chorus (hint)	A <sub>D</sub>	1 <sup>#</sup>
		7:10	Bridge	D <sub>I</sub>	2 <sup>#</sup>
		7:40	Chorus	E <sub>D</sub>	2 <sup>#</sup>
		7:53	Refrain “I Get Up”	D <sub>I</sub>	2 <sup>#</sup>
		7:58	Link	C <sub>I</sub>	4
B	I Get Up I Get Down	9:54	Song (w/ organ solo)	E <sub>I</sub>	4 <sup>#</sup>
		13:46	Organ transition	B <sub>I</sub>	5 <sup>#</sup>
		14:12	Main Theme	F <sup>#</sup>	6 <sup>#</sup>
		14:59	Solos	A <sub>D</sub>	1 <sup>#</sup>
A'' Recap	Seasons of Man	15:53	Verse	A <sub>D</sub>	1 <sup>#</sup>
		16:33	Bridge	F <sub>I</sub>	1 <sup>b</sup>
		16:48	Chorus	G <sub>D</sub>	1 <sup>b</sup>
		17:15	Refrain “I Get Up”	F <sub>I</sub>	1 <sup>b</sup>

Example 23a. “Close to the Edge,” introduction (0:55)

The musical score shows the guitar and bass parts for the introduction. The guitar part is in the treble clef and features a complex, rhythmic pattern with triplets and slurs. The bass part is in the bass clef and provides a simple, steady accompaniment. The key signature is one flat with a C sharp, as indicated by the text below the score.

1<sup>b</sup> (with C<sup>#</sup>)

Example 23b. "Close to the Edge," main theme (2:55)

Guitar

Bass

$D_1 (2\#)$

$D_A (1b)$   $D_D (1)$

Example 24. Rapid  $s_1$  transformations in the A section of "Close to the Edge" (4:33)

Vocal

Accomp.

End of verse Chorus "hint"

move and choose the course you're run - ning Down at the edge round by the cor - ner Not right a - way \_\_\_ Not right a - way \_\_\_

$A_D: i VII i ii$   $E_D: i VII i ii$

1# 2# (3#)

Example 25. "Close to the Edge," bridge (4:53)

quotation of introduction (1♭)

Guitar

Accomp.

C: IV (♯)      iv      I      IV

Example 26. "Close to the Edge," link (7:58)

Guitars

Example 27a. "Close to the Edge," verse of the A section (4:13)

Vocal

taste the fruit of man re-cord - ded lo-sing all a-against the hour And accessing . . .

Accomp.

A<sub>D</sub> (1♯)      G<sub>D</sub>? (1♭)

Example 27b. "Close to the Edge," verse of the A" section (16:09)

Vocal  
so-cial temp'-rance rules a-bove

Accomp.

$A_D: i \quad VII \quad i \quad ii \quad G_D: i \quad VII \quad i \quad ii$   
basic Dorian progression  $1\flat$  confirmed

Example 27c. "Close to the Edge," chorus of the A" section (16:48)

Vocal  
Close to the edge down by the ri - ver Down at the end round by the cor - ner

Accomp.

$G_D: i \quad VII \quad i \quad ii$   
(1b) basic Dorian progression

Example 28. Conversion of bridge-chorus-refrain sequence in "Close to the Edge"

A and A' sections

