



MTO 25.1 Examples: Manabe, We Gon' Be Alright?

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

<http://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.manabe.php>

Table 1. Form of "Alright," Kendrick Lamar and Pharrell Williams

Time Section	Lyric	Rapper
0:00 Introduction (pre-hook substitute)	"All my life I has to fight"	Lamar
0:19 Hook	"We gon' be alright"	Williams
0:37 First verse	"Ugh! And when I wake up"	Lamar
1:12 Pre-hook	"Wouldn't you know"	"
1:29 Hook	"We gon' be alright"	Williams
1:47 Second verse	"What you want"	Lamar
2:21 Pre-hook	"Wouldn't you know"	"
2:38 Hook	"We gon' be alright"	Williams
2:57 Outro	"I keep my head up high"	Lamar
3:14 Soliloquy	"I remembered you was conflicted"	"

Table 2. “Alright,” hook, MPR chart per Lerdahl and Jackendoff (1983)

Lerdahl & Jackendoff MPR rule	Beats															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MPR 1 - Parallelism	1			1					1			1				
MPR 2 - Strong Beat Early	1															
MPR 3 - Inception of Pitch Events	1			1		1			1			1	1	1		
MPR 4 - Stress	1			1		1			1			1		1		
MPR 5 - Length																
a. long pitch-event	1			1					1			1				
b. long duration of a dynamic	1															
c. long slur																
d. long pattern of articulation	1								1							
e. long duration of a pitch in level	1			1												
f. long duration of a harmony	1			1												
MPR 6 - Bass	1			1					1			1		1		
MPR 7 - Cadence				1												
MPR 8 - Suspension																
MPR 9 - Time-Span Interaction																
MPR 10 - Binary Regularity	1				1				1				1			
Total	11			8	1	2			7			5	2	3		

3-beats + 5-beats

3-beats + 2-beats + 3-beats

3	5		3	5	
3	2	3	3	2	3

Table 3. Table 3. “Alright,” hook, MPR chart, per Temperley (2001)

Temperley	Beats															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MPR 1 _T - Event	1			1		1			1			1		1		
MPR 2 _T - Length	1			1												
MPR 3 _T - Regularity	1								1							
MPR 4 _T - Grouping	1			1					1			1				
MPR 5 _T - Duple Bias	1				1				1				1			
MPR 6 _T - Harmony	1			1												
MPR 7 _T - Stress	1			1		1			1			1		1		
MPR 8 _T - Linguistic Stress	1		1		1		1		1		1		1	1	1	
MPR 9 _T - Parallelism	1			1					1			1				
Total	9		1	6	2	2	1		7		1	4	2	3	1	

3-beats + 5-beats

3	5		3	5	
3	2	3	3	2	3

3-beats + 2-beats + 3-beats

Example 1. “Alright,” instrumental loop, 0:19–0:36

The musical score for 'The Rose Tree' is arranged for five instruments: Choir, Trumpet, Piano, Bass, and Drum. The score is divided into three measures, each with a different time signature: 3/4, 5/4, and 3/4. The key signature is one flat (B-flat).

- Choir:** The choir part is written in treble clef. It features a melody in the first measure (3/4), followed by a rest in the second measure (5/4), and a melody in the third measure (3/4).
- Trumpet:** The trumpet part is written in treble clef. It features a melody in the first measure (3/4), followed by a rest in the second measure (5/4), and a melody in the third measure (3/4).
- Piano:** The piano part is written in treble clef. It features a rest in the first measure (3/4), followed by a rest in the second measure (5/4), and a melody in the third measure (3/4).
- Bass:** The bass part is written in bass clef. It features a melody in the first measure (3/4), followed by a rest in the second measure (5/4), and a melody in the third measure (3/4).
- Drum:** The drum part is written in a drum staff. It features a rhythmic pattern in the first measure (3/4), followed by a rest in the second measure (5/4), and a rhythmic pattern in the third measure (3/4).

4

Choir

Trpt

Pno.

Bass

Dr.

7

Choir

Trpt

Pno.

Bass

Dr.

Example 2. "Alright," drums, 0:19–0:36

Table 4. Fabolous, "Awwright," form

Time Section	Lyric	Rapper
0:00 Pre-hook	"You don't even know"	Fabulous
0:19 Hook	"We gon' be awwright"	"
0:37 First verse	"Swear there ain't never been a doubt"	"
1:12 Pre-hook	"You don't even know"	"
1:29 Hook	"We gon' be awwright"	"
1:47 Bridge	"We gon' be awwright"	"
2:04 Outro	"Niggas ain't gotta like me"	"

Example 3. Fabolous, "Awwright," pre-hook in 4/4, 0:00–0:19

1	Xxxx YOU ain't even	X--- <i>KNOW,/</i>	XxXx EVery DAY a	X- x- SO-called
2	X-x- FRIEND turn	X--- <i>FOE,</i>	--xx nigga/	--xx Member
3	Xxxx WE was in the	X--- <i>YO,/</i>	XxX- Talkin' bout	XxX- HOW they don't
4	Xxxx WANna see you	X--- <i>BLOW,</i>	--xx nigga/	--xx Then you
5	Xxxx GET a little	X--- <i>DOUGH,/</i>	Xxxx THEN a mother	Xxx- FUCKer START
6	Xxxx ACTing like you	X--- <i>OWE,</i>	--xx nigga/	--xx Had to
7	XX-x SWITCH UP the	X--- <i>FLOW./</i>	xxxx Now I gotta	X-xx STAY on the
8	X-xx GRIND, but c'	X-xx MON, nigga/	X-x- WE gon'	Xx-- BE aw-
9	X--- RIGHT.			

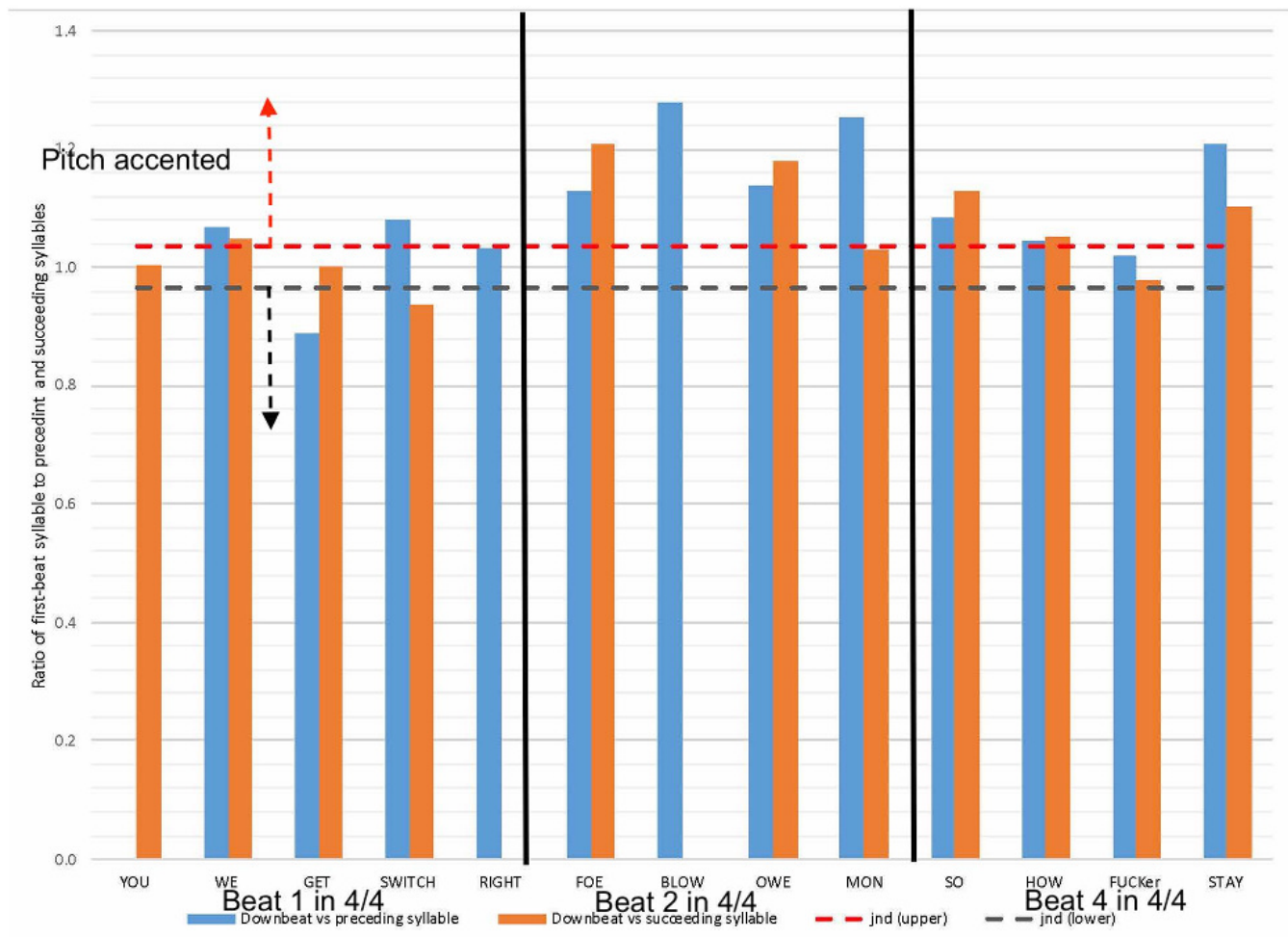
Example 4. Fabolous, “Awwright,” prehook as 3+5-beats (0:02)

1	Xxxx YOU ain't even	X--- <i>KNOW,/</i>	XxXx EVery DAY a		
2	X-x- SO -called	X-x- FRIEND turn	X--- <i>FOE,</i>	--xx nigga/	--xx Member
3	Xxxx WE was in the	X--- <i>YO,/</i>	XxX- Talkin' bout		
4	XxX- HOW they don't	Xxxx WANna see you	X--- <i>BLOW,</i>	--xx nigga/	--xx Then you
5	Xxxx GET a little	X--- <i>DOUGH,/</i>	Xxxx THEN a mother		
6	Xxx- FUCKer START	Xxxx ACTing like you	X--- <i>OWE,</i>	--xx nigga/	--xx Had to
7	XX-x SWITCH UP the	X--- <i>FLOW./</i>	xxxx Now I gotta		
8	X-xx STAY on the	X-xx GRIND, but c'	X-xx MON, nigga/	X-x- WE gon'	Xx-- BE aw-
9	X--- RIGHT.				

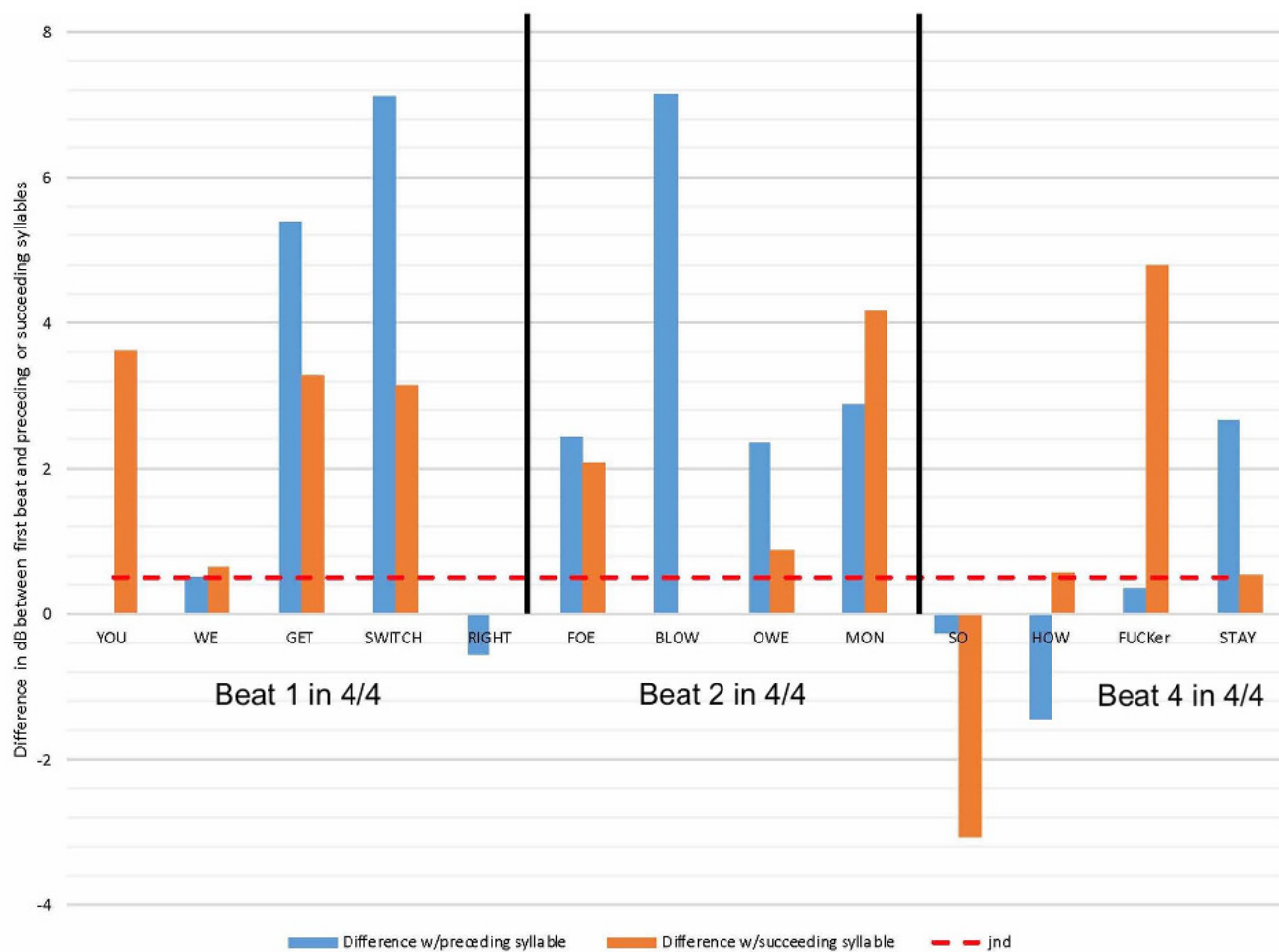
Example 5. Fabolous, “Awwright,” pre-hook (0:02), 3+2+3 beats

1234	2234	3234
Xxxx YOU ain't even	X--- KNOW, /	XxXx EVery DAY a
X-x- SO-called	X-x- FRIEND turn	
X--- FOE,	--xx nigga/	--xx Member
Xxxx WE was in the	X--- YO, /	XxX- Talkin' bout
XxX- HOW they don't	Xxxx WANna see you	
X--- BLOW,	--xx nigga/	--xx Then you
Xxxx GET a little	X--- DOUGH, /	Xxxx THEN a mother
Xxx- FUCKer START	Xxxx ACTing like you	
X--- OWE,	--xx nigga/	--xx Had to
XX-x SWITCH UP the	X--- FLOW. /	xxxx Now I gotta
X-xx STAY on the	X-xx GRIND, but c'	
X-xx MON, nigga/	X-x- WE gon'	Xx-- BE aw-
X--- RIGHT.		

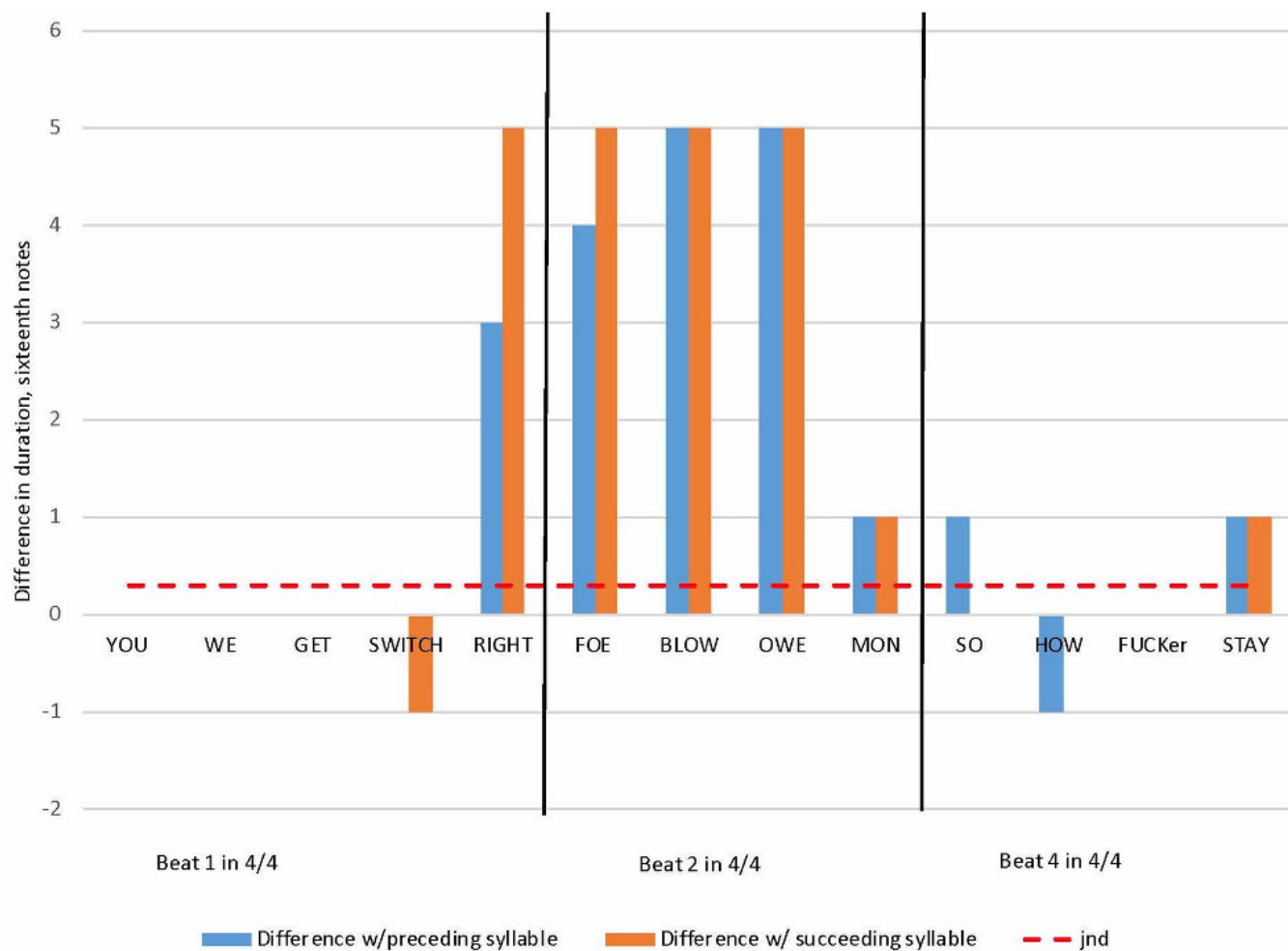
Example 6a. Fabolous, pre-hook, beat 1 in a 3+2+3 grouping, difference in pitch with neighboring syllable (ratio)



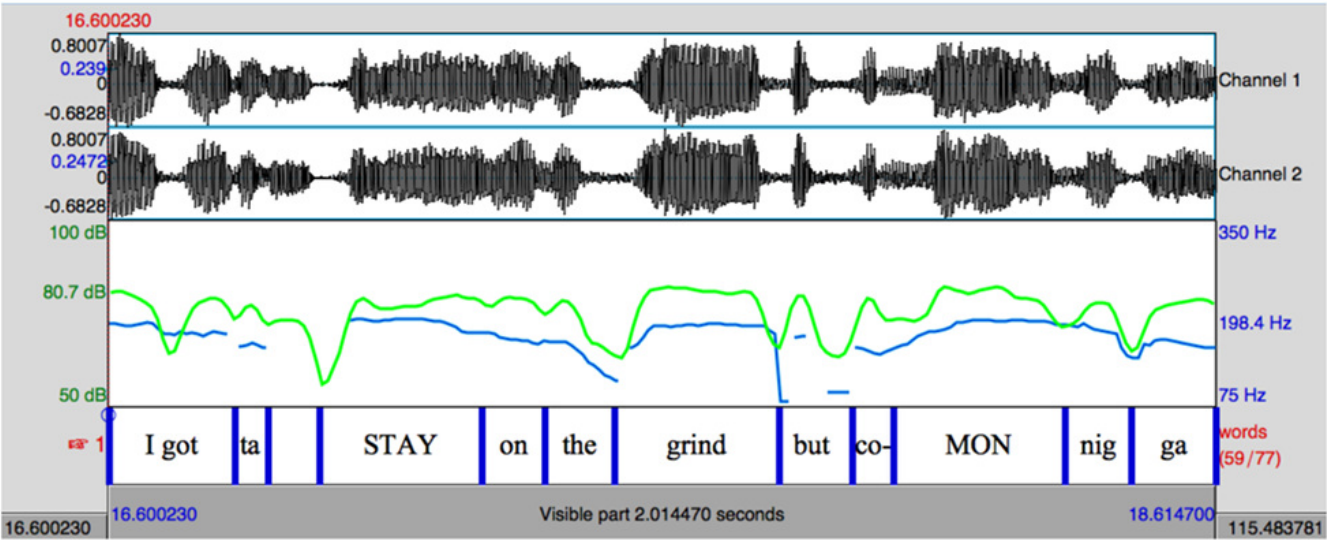
Example 6b. Fabolous, pre-hook, beat 1 in a 3+2+3 grouping, difference in intensity with neighboring syllable (change in dB)



Example 6c. Fabolous, pre-hook, beat 1 in a 3+2+3 grouping, difference in duration with neighboring syllable



Example 7. Fabolous, Praat graph of volume and pitch, “Stay on the grind”



Example 8. Fabolous, bridge, 1:47, 3+5 grouping

1234	2234	3234	4234	5234
X-x- WE gon'	X-x- BE al-	X--- RIGHT,		
X-x- WE gon'	X-x- BE al-	X--- RIGHT,	X-x- WE gon',	X-x- WE gon',
X-x- WE gon'	X-x- BE al-	X--- RIGHT,		
X-x- WE gon'	X-x- BE al-	X--- RIGHT,	----	----

Example 9. Kendrick Lamar, "Alright," pre-hook (1:11), 4444

1234	2234	3234	4234
X-x- WOULDn't you	X--- KNOW,	X-x- We've been	X-x- HURT, been
x-x- down be-	x--- FORE./	--xx Nigga,	--xx when our
X-x- PRIDE was	X--- LOW, /	xxxx Lookin' at the	X-x- WORLD like,
X-xx WHERE do we	X--- GO? /	--xx Nigga,	--xx and we
X-X- HATE PO-	X--- PO, /	Xxxx WAnna kill us	X-xx DEAD in the
X-x- STREET fo'	X--- SHO'. /	--xx Nigga,	-xxx I'm at the
X-x- PREACHER's	X--x DOOR. / My	X-xx KNEES getting'	X-xx WEAK, and my
X-X- GUN MIGHT	X-x- BLOW, / But	X-x- WE gon'	Xx-- BE al-
X RIGHT.			

Example 10. Lamar, "Alright," verse 2, 1:55

Xxxx <u>I can</u> see the	xx <u>Xx</u> <i>evil</i> , <u>I can</u>	xx <u>Xx</u> tell it, <u>I</u> know	xxxx it's <i>illegal</i> /
<u>Xxxx</u> <u>I</u> don't think a-	xx <u>Xx</u> bout it, <u>I</u> de-	xx <u>Xx</u> posit EVery	xxxx little <i>zero</i> /

Example 11. Lamar, “Alright,” verse 1 excerpt (0:45), 3+5 grouping

-xxx and let me	Xxx- TELL you 'bout	X-x- <i>MY life/</i>		
--X- PAIN-	xxxx killers only	Xxxx PUT me in the	X-x- <i>TWllight/</i>	-xxx Where pretty
Xxxx PUSSy and Ben-	xxxx jamin is the	X-x- <i>HIGHlight/</i>		
-xxx Now tell my	Xxxx MOMma I love	xxxx her, but this what	X-x- <i>I like</i>	x-x- Lord knows

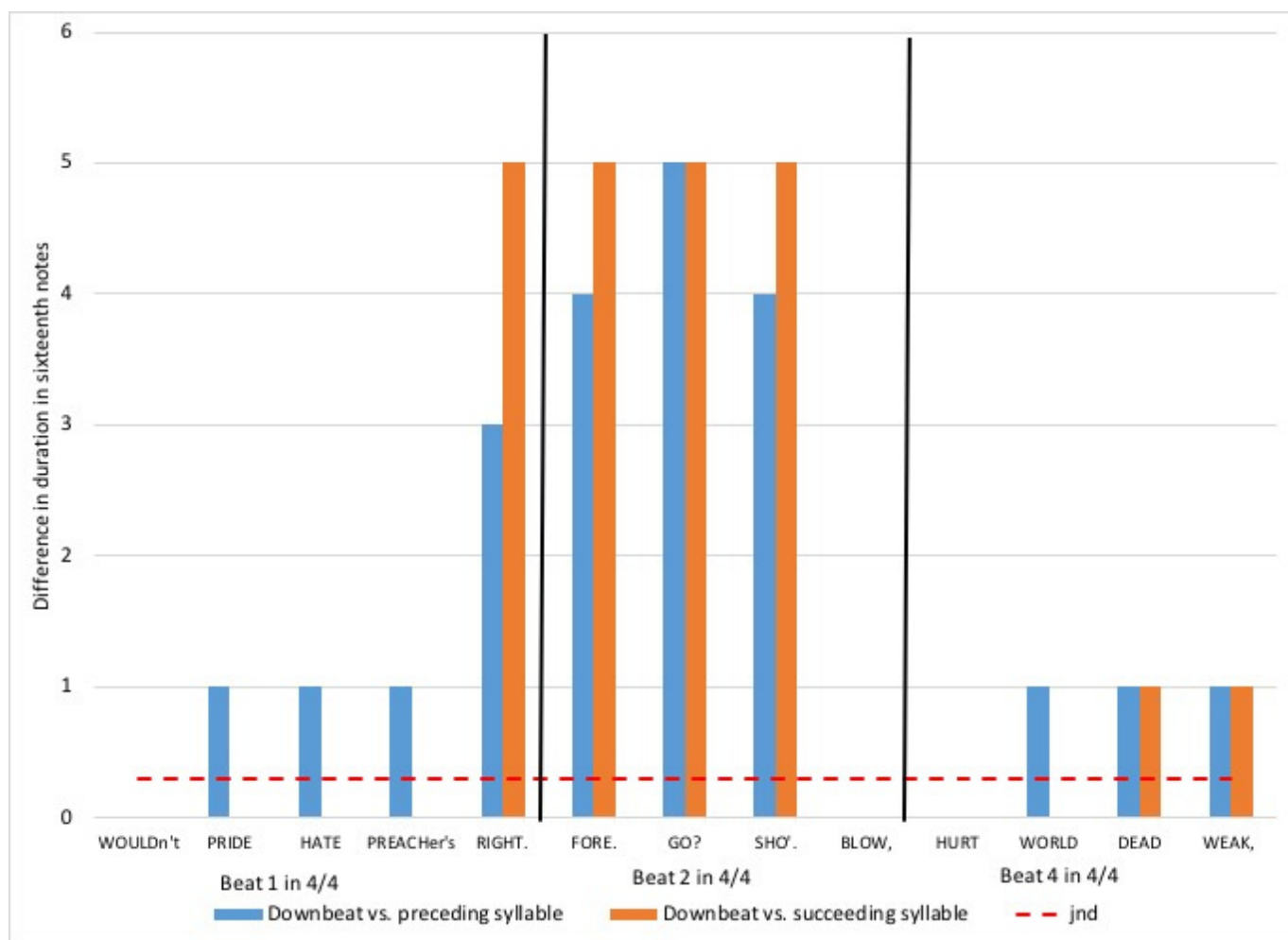
Example 12a. Lamar, “Alright,” pre-hook (1:12), 3+5 grouping

1234	2234	3234	4234	5234
X-x- WOULDn't you	X--- <i>KNOW,</i>	X-x- We've been		
X-x- HURT, been	x-x- down be-	x--- <i>FORE./</i>	--xx Nigga,	--xx when our
X-x- PRIDE was	X--- <i>LOW,/</i>	xxxx Lookin' at the		
X-x- WORLD like,	X-xx WHERE do we	X--- <i>GO?/</i>	--xx Nigga,	--xx and we
X-X- HATE <i>PO</i>	X--- <i>PO,/</i>	Xxxx WAnna kill us		
X-xx DEAD in the	X-x- STREET <i>fo'</i>	X--- <i>SHO'./</i>	--xx Nigga,	-xxx I'm at the
X-x- PREACHer's	X-x <i>DOOR./My</i>	X-xx KNEES getting'		
X-xx WEAK, and my	X-X- GUN MIGHT	X-x- <i>BLOW ,/ But</i>	X-x- WE gon'	Xx-- BE al-
X <i>RIGHT.</i>				

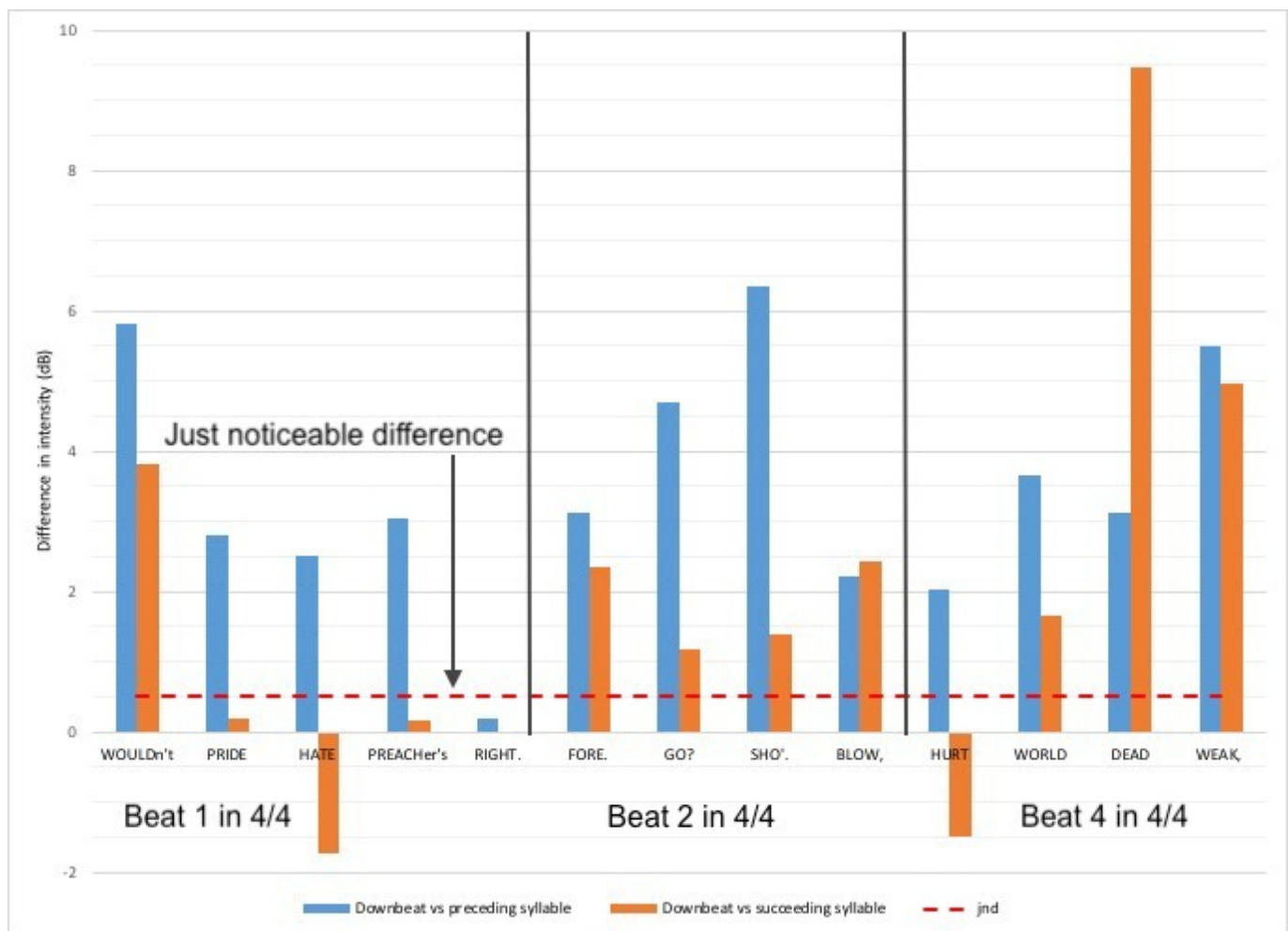
Example 12b. Lamar, “Alright,” pre-hook (1:12), 3+2+3 grouping

X-x- WOULDN' tyou	X--- <i>KNOW,</i>	X-x- We've been
X-x- HURT, been	x-x- down be-	
x--- <i>FORE./</i>	--xx Nigga,	--xx when our
X-x- PRIDE was	X--- <i>LOW,/</i>	xxxx Lookin' at the
X-x- WORLD like,	X-xx WHERE do we	
X--- <i>GO?/</i>	--xx Nigga,	--xx and we
X-X- HATE <i>PO</i>	X--- <i>PO,/</i>	Xxxx WAnna kill us
X-xx DEAD in the	X-x- STREET <i>fo'</i>	
X--- <i>SHO'./</i>	--xx Nigga,	-xxx I'm at the
X-x- PREACHER's	X--x <i>DOOR./My</i>	X-xx KNEES getting'
X-xx WEAK, and my	X-X- GUN <i>MIGHT</i>	
X-x- BLOW,/ But	X-x- WE gon'	Xx-- BE al-
X <i>RIGHT.</i>		

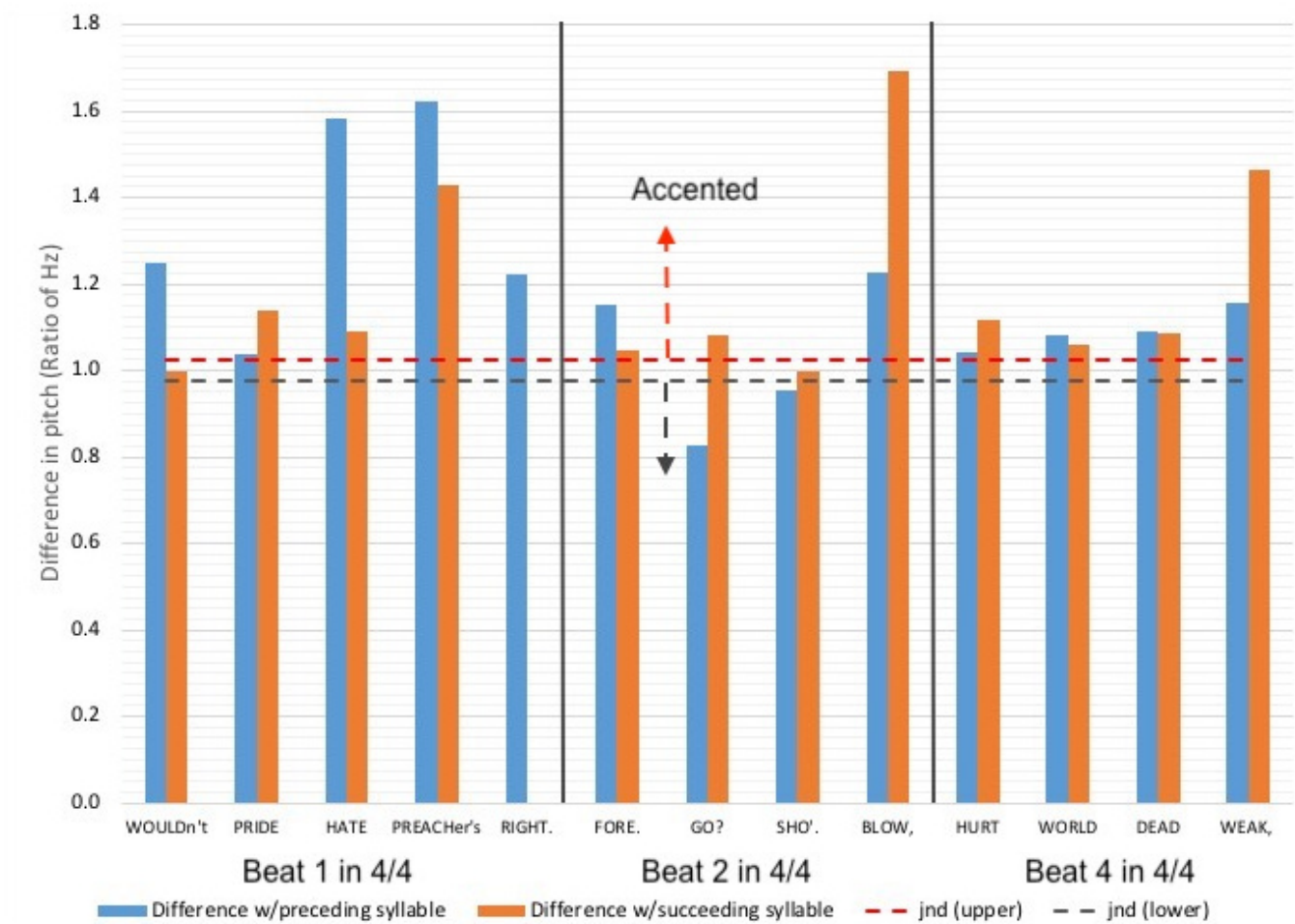
Example 13a. Lamar, pre-hook, beat 1 in a 3+2+3 grouping, difference in duration with neighboring syllable



Example 13b. Lamar, pre-hook, beat 1 in a 3+2+3 grouping, difference in intensity with neighboring syllable (change in dB)



Example 13c. Lamar, pre-hook, beat 1 in a 3+2+3 grouping, difference in pitch with neighboring syllable (ratio)



Example 14. Fabolous and Williams, frequencies at hook (1:29)

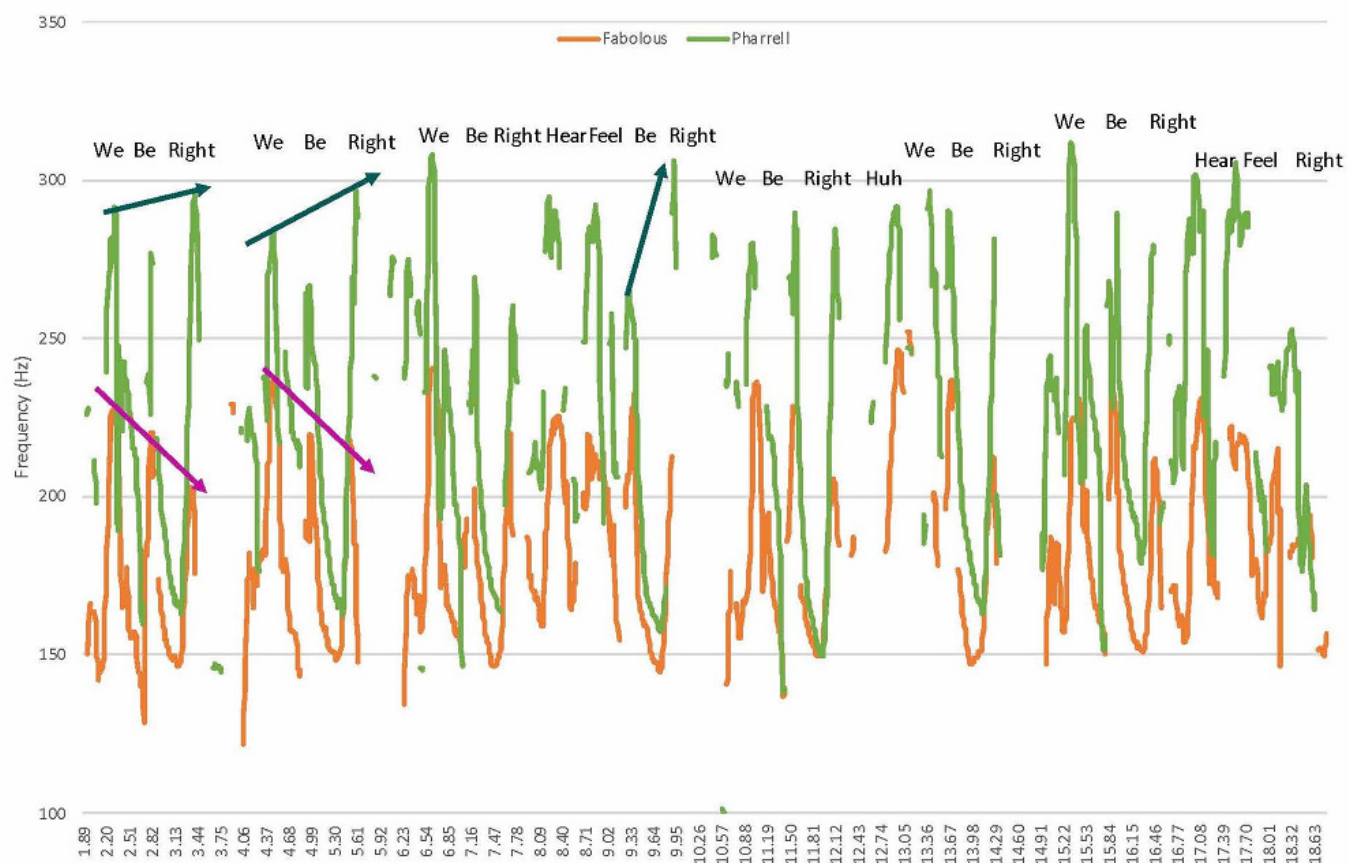


Table 5. “Alright,” Pitch patterns on “We, be, right,” hook (1:29)

Iteration	Fabolous		Williams		Chord on "Right"	Beat # 3-5
2nd	A3-G3-G#3	down	C4-A3-C#4	up	Gm9	2
3rd	A3-G3-A3	flat	C4-B3-D4	up	"	1
4th	Bb3-Gb3-A3	down	D4-C4-Bb3	down	"	2
5th	G3-A3-Ab3	up	G3-C4-Eb4	up	Ab11	1
6th	Bb3-Ab3-Ab3	down	G#3-C#4-D4	up	Gm9	2
7th	G3-A3-G3	flat	D4-D4-D4	flat	"	1
8th	G#3-A3-G3	down	Eb4-C4-Db4	down	"	2
9th	G3-G3-F#3	down	C4-B3-G3	down	NA	1
down		5		3		
flat		2		1		
up		1		4		

Table 6. "Alright," pitches of "al-" and "right" in hook (1:29)

Iteration	Right uptick		Number of half-steps	
	Fabulous	Williams	Fabulous	Williams
2nd	E3-G#3	F3-Db4	4	8
3rd	Eb3-A3	F3-D4	6	9
4th	Eb3-A3	G3-Bb3	6	3
5th	E3-G#3	E3-Eb4	4	11
6th	Eb3-G#3	F3-D4	4	9
7th	C#3-G3	G3-D4	6	7
8th	E3-G3	Ab3-Db4	3	5
9th	F#3-F#3	B3-G3	0	-4
		Average	4.7	7.4
down				
flat				
up				

Example 19a. "Alright," hook, Pharrell Williams, 3+5, 0:19ff

1234	2234	3234	4234	5234
<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>		
<u>Xx--</u> <u>BE al-</u>	<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>		<u>X-x-</u> <u>WE gon'</u>		
<u>X-x-</u> <u>BE al-</u>	<u>X--xx</u> <u>RIGHT/Do you</u>	<u>x xxx</u> <u>HEAR me, do you</u>	<u>x xxx</u> <u>FEEL me, we gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>		
<u>Xx--</u> <u>BE al-</u>	<u>X---</u> <u>RIGHT/</u>	<u>-X--</u> <u>Huh?</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT (?)/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>		
<u>Xx--</u> <u>BE al-</u>	<u>X-xx</u> <u>RIGHT/Do you</u>	<u>x xxx</u> <u>HEAR me, do you</u>	<u>x xxx</u> <u>FEEL me, we gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT</u>				

Example 19b. "Alright" hook, Pharrell Williams, 4/4, 0:19ff

1234	2234	3234	4234
<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>		<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X--xx</u> <u>RIGHT/Do you</u>	<u>x xxx</u> <u>HEAR me, do you</u>	<u>x xxx</u> <u>FEEL me, we gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT/</u>	<u>-X--</u> <u>Huh?</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT (?)/</u>	<u>--Xx</u> <u>Nigga,</u>	<u>X-x-</u> <u>WE gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X-xx</u> <u>RIGHT/Do you</u>	<u>x xxx</u> <u>HEAR me, do you</u>	<u>x xxx</u> <u>FEEL me, we gon'</u>	<u>Xx--</u> <u>BE al-</u>
<u>X---</u> <u>RIGHT</u>			

Table 7. Cleveland State University protest, July 26, 2015

Voice	1234	2234	3234	4234
Protesters	X-x- WE gon'	Xx-- BE al-	X--- RIGHT	
Individuals				X--- Yeah!
"			--x- Say	X--- WHAT?
"			--x- Right	X--- ON!
"			-xxx A little	x-x- louder
"			-xxx A little	x-x- harder
"				X--- Whoo!

Table 8. Million Man March, Washington, DC, October 10, 2015

	1234	2234	3234	4234
Protesters	X-x- WE gon'	Xx-- BE al-	X--- RIGHT,	----
Agitator			x-x- I can't	X-x- HEAR you
"			x-x- Loud-er,	X-x- LOUD-er
"			--xx Let me	xxx- hear you say

Table 9. Unión del Barrio protest, downtown Los Angeles, July 7, 2016

	1234	2234	3234	4234
Protesters	X-x- WE gon'	Xx-- BE al-	X--- RIGHT	
Agitator			--x- Say	X--- WHAT?
"			--x- WHAT	x-x- you say
"				X--- WHAT?

Table 10. #TheRealUW, University of Wisconsin-Madison, April 22, 2016

	1234	2234	3234	4234
Protesters	X-x- WE gon'	Xx-- BE al-	X--- RIGHT	
	X-x- Only	x-x- if we	X--- FIGHT.	
Agitator			--xx Let 'em	X--- KNOW
			--xx They don't	X--- KNOW
			--xx Why we're	X--- HERE?