

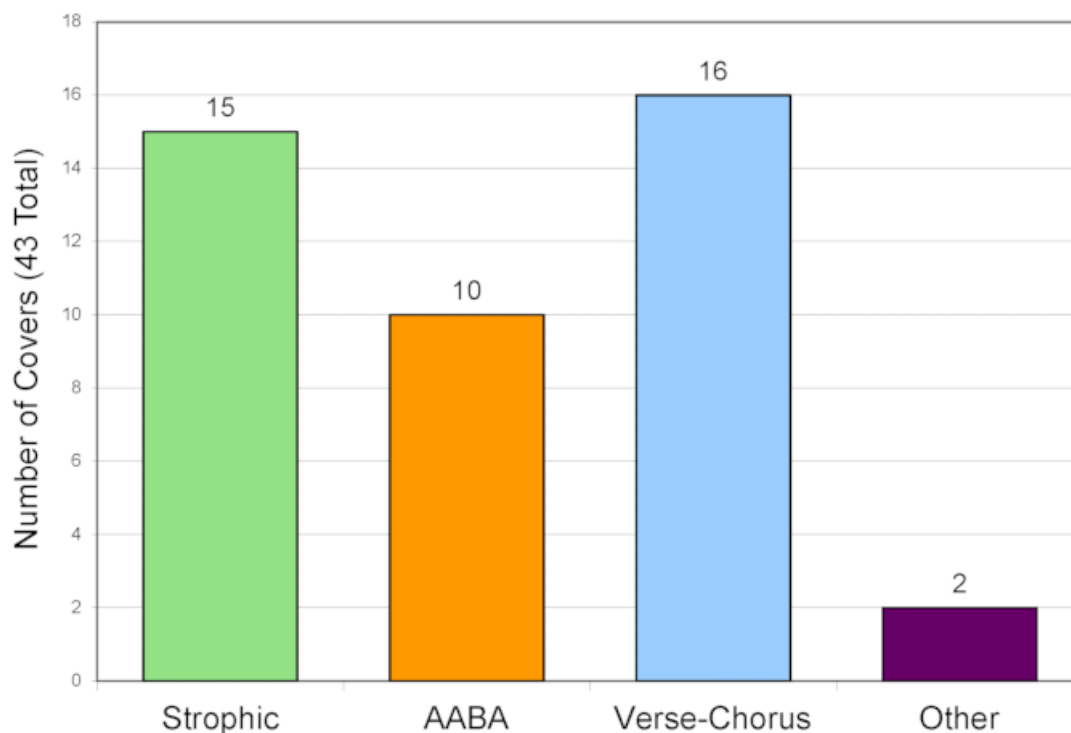


MTO 27.4 Examples: Carter, Generic Norms, Irony, and Authenticity in the AABA Songs of the Rolling Stones, 1963–1971

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

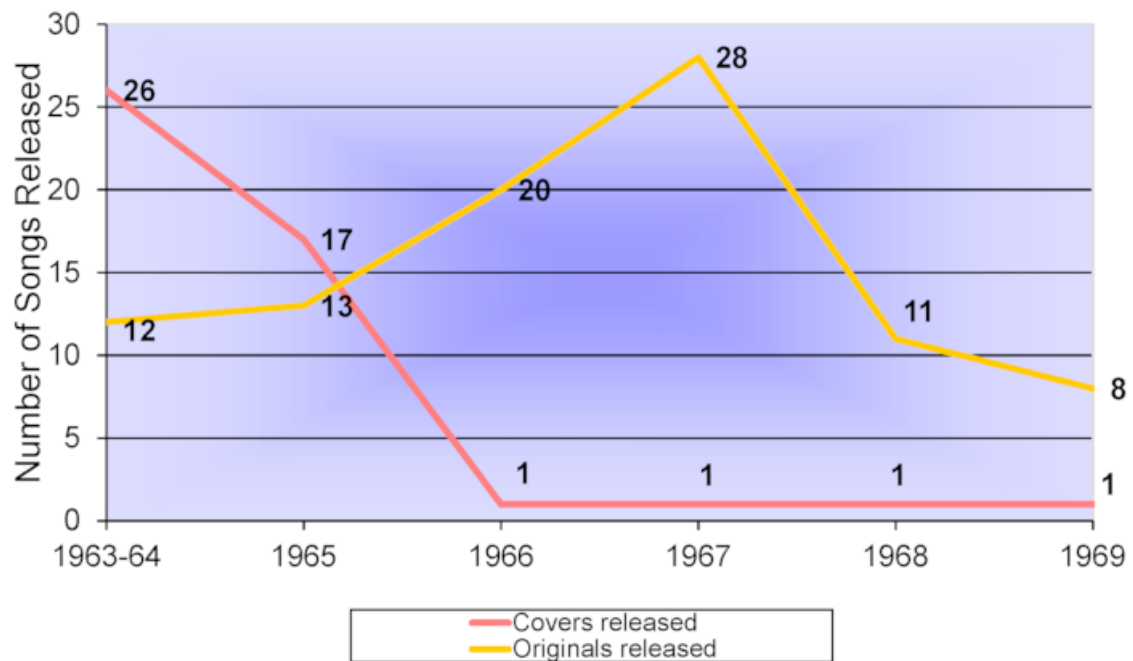
<https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.carter.html>

Example 1. Stones covers formal types, 1963–65



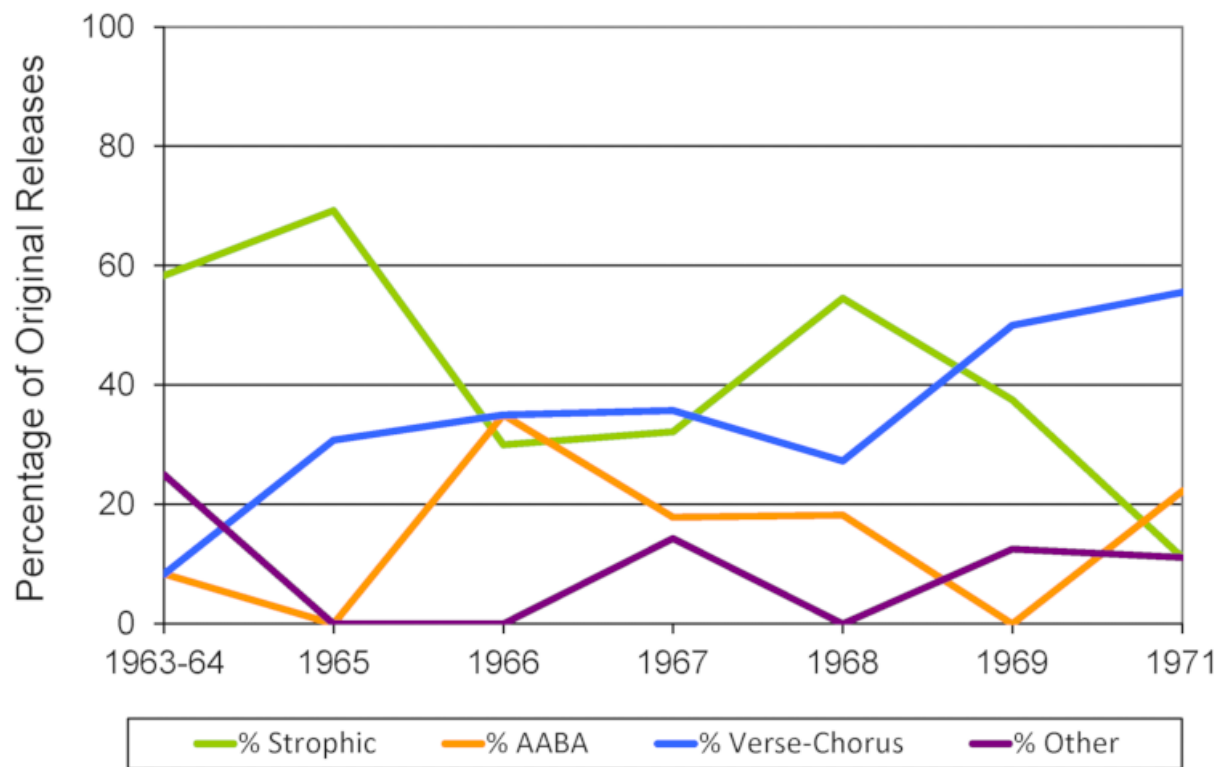
Tallies include all recordings released by the Rolling Stones in the designated time period in any market, including singles, LPs, and EPs.

Example 2. Stones covers and originals by year, 1963–1969



Tallies include all recordings released by the Rolling Stones in the designated time period in any market, including singles, LPs, and EPs.

Example 3. Stones form usage in their original songs by year, 1963–1971



Tallies include all recordings released by the Rolling Stones in the designated time period in any market, including singles, LPs, and EPs.

Example 4. Tempos of Stones AABAs, 1964–1971

Slow (<100 BPM)

Song	BPM (Meter)
I Am, Waiting	88
Long Long While	66 (12/8)
She Smiled Sweetly	69 (12/8)
Salt of the Earth	96
Sway	72
I Got the Blues	44 (12/8)

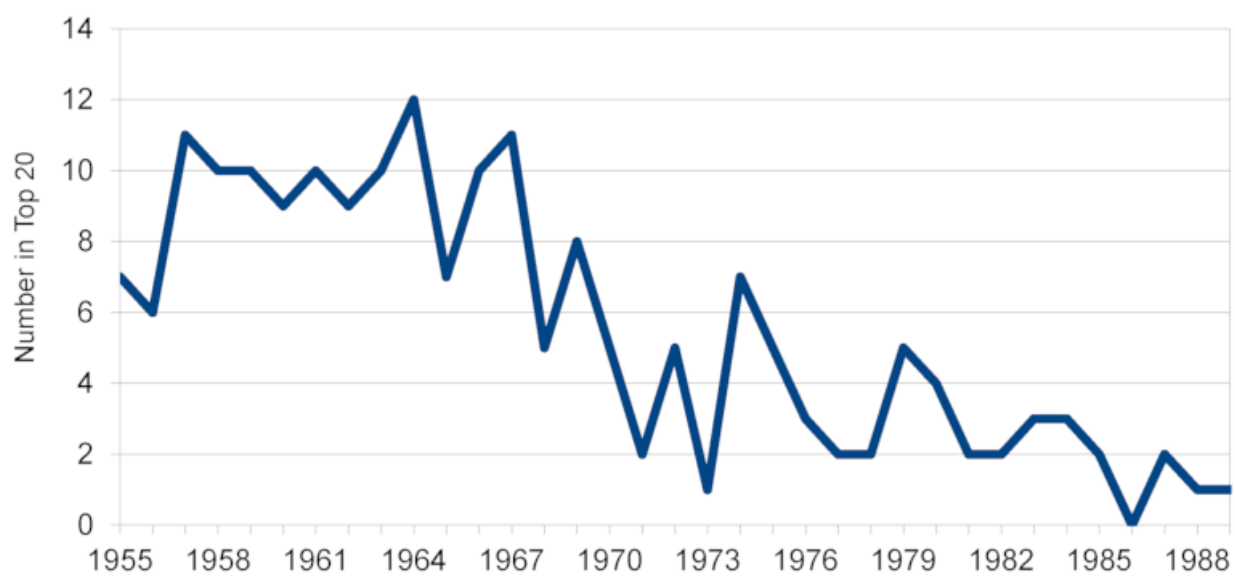
Moderate (100–149 BPM)

Song	BPM (Meter)
Congratulations	104
Stupid Girl	132
Doncha Bother Me	120
Let's Spend the Night Together	144
All Sold Out	120
We Love You	108
Stray Cat Blues	112

Fast (150+ BPM)

Song	BPM (Meter)
19 th Nervous Breakdown	184
Mother's Little Helper	192
Have You Seen Your Mother, Baby, Standing in the Shadow?	200
Miss Amanda Jones	152

Example 5. AABAs in Annual Top 20 by year (based on Summach 2012, 188 Ex. 4.3)



Example 6. Comparing AABA songs, 1915–1971

Song	Year	Verse	A bar	B bar	A prog.	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
I Ain't Got Nobody	1915	1	1	1	1	2	2	1	2	3	1	11	1	1	6	1	4	1	1	1	2	1
My Grandfather's Girl	1916	1	1	1	2	1	3	1	4	2	1	11	11	2	6	1	4	1	1	1	2	1
Pretty Baby	1916	1	3	3	3	2	2	1	1	3	1	11	7	1	6	1	2	1	1	1	2	1
From Here to Shanghai	1917	1	1	1	3	1	3	1	4	3	2	3	11	1	6	1	4	2	1	1	2	1
Someday Sweetheart	1919	1	1	1	1	2	2	1	4	3	1	11	1	1	6	1	3	1	1	1	2	1
Yes Sir, That's My Baby	1925	1	1	1	3	2	3	1	1	3	2	11	3	2	5	1	4	1	1	1	2	1
Bye Bye Blackbird	1926	1	1	1	1	1	3	1	4	3	2	11	7	1	6	1	2	1	2	1	2	1
My Blue Heaven	1927	1	1	1	3	2	2	2	1	1	2	6	3	2	5	1	2	4	1	1	2	1
Ol' Man River	1927	1	1	1	2	1	1	1	1	4	2	13	4	1	6	1	2	1	1	1	2	1
Makin Whoopee	1928	1	1	1	1	2	1	2	1	4	2	3	4	1	6	1	2	2	1	1	2	1
Ain't Misbehavin'	1929	1	1	1	1	2	2	1	2	1	2	12	7	2	6	1	2	3	1	1	2	1
Puttin on the Ritz	1929	1	1	1	3	2	3	1	1	1	1	9	11	2	2	1	2	2	1	2	2	1
Body and Soul	1930	1	1	1	1	2	1	3	1	4	2	1	1	1	2	1	2	2	1	1	2	1
I Got Rhythm	1930	1	1	1	2	2	3	1	1	4	2	13	3	2	6	1	2	2	1	1	2	1
Stormy Weather	1933	1	1	1	2	2	1	1	1	1	1	13	1	1	6	1	3	7	1	1	2	1
Blue Moon	1935	1	1	1	2	2	2	1	1	1	2	6	3	2	6	1	1	5	1	1	2	1
The Way You Look Tonight	1936	2	2	2	1	2	3	1	1	4	2	13	3	2	6	1	2	5	1	1	2	1
Let's Call the Whole Thing Off	1937	1	1	1	2	2	3	1	2	4	2	3	10	1	2	1	2	2	2	1	2	1
A Tisket A Tasket	1938	2	1	1	3	2	3	1	2	1	1	13	11	2	2	1	4	5	1	1	2	1
Over the Rainbow	1939	2	1	1	1	1	1	1	1	3	1	13	11	2	5	1	1	7	1	1	2	1
(I've Got a Gal in) Kalamazoo	1942	2	1	1	1	2	2	1	1	4	2	13	7	2	2	1	2	3	1	1	2	1
Moonlight Cocktail	1942	2	1	1	1	2	1	1	2	4	2	7	3	2	5	1	4	6	2	1	2	1
Accentuate the Positive	1944	1	1	1	3	2	2	1	1	3	1	4	4	1	1	1	4	4	1	1	2	1
Don't Fence Me In	1944	1	1	1	3	2	2	1	3	1	1	6	4	2	1	1	2	4	1	1	2	1
Sentimental Journey	1944	2	1	1	3	2	1	1	1	1	1	12	11	2	1	1	4	3	1	1	2	1
Route 66	1946	2	2	2	3	2	2	1	1	3	1	10	11	2	4	1	2	7	1	1	4	1
Rudolph the Red-Nosed Reindeer	1949	1	1	1	3	2	2	1	2	1	1	9	11	2	1	1	4	2	1	1	5	1
Teardrops From My Eyes	1950	2	2	1	2	2	2	1	1	1	1	6	1	2	2	1	2	5	1	1	4	1
60 Minute Man	1951	2	1	1	3	2	2	1	1	1	1	6	2	2	6	1	2	5	1	1	4	1
I Just Want to Make Love to You	1954	2	1	1	3	2	1	1	1	1	1	13	2	2	2	1	2	7	1	2	6	1
I Want to Be Loved	1955	2	1	1	2	2	2	1	1	1	1	6	1	2	5	1	2	5	1	1	6	1
Pledging My Love	1955	2	3	3	3	3	1	1	1	1	1	6	3	2	6	1	4	5	1	1	4	1
Blueberry Hill	1956	2	1	2	3	2	1	3	2	2	2	2	2	1	6	1	3	6	1	1	4	1
Cherry Red	1956	2	1	1	3	2	1	2	1	3	1	6	2	2	6	1	4	5	1	1	6	1
The Great Pretender	1956	2	1	3	1	3	1	1	1	1	1	2	1	1	6	1	1	6	1	1	4	1

Song	Year	Verse	A bar	B bar	A prog.	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
Walking By Myself	1956	2	1	1	3	2	2	1	3	1	6	7	2	4	1	4	5	1	1	6	1	1
Why do Fools Fall in Love	1956	2	1	1	2	2	3	1	1	1	1	9	1	2	6	1	2	5	1	1	4	1
All Shook Up	1957	2	2	1	3	2	3	1	1	1	1	2	2	1	4	2	2	6	1	1	1	1
Diana	1957	2	2	1	2	1	2	1	1	1	1	1	3	1	2	1	2	7	1	1	1	1
Great Balls of Fire	1957	2	1	2	3	1	3	1	1	1	1	6	2	2	4	1	2	5	1	1	1	1
Love Letters in the Sand	1957	2	1	1	1	3	1	1	2	4	2	7	1	2	6	1	2	6	1	1	3	1
You Can Make It if You Try	1957	2	1	1	3	3	1	1	1	1	1	4	1	1	1	1	2	7	1	1	4	1
Handy Man	1959	2	1	1	3	2	2	1	1	1	1	6	2	2	6	1	4	5	1	1	1	1
He'll Have to Go	1959	2	2	1	3	4	1	1	1	1	1	1	7	1	1	1	2	7	1	1	5	1
Living Doll	1959	2	1	1	3	2	2	1	4	1	1	13	3	2	6	1	2	5	2	1	1	1
What do You Want?	1959	2	1	1	2	1	3	1	1	1	1	2	7	1	1	1	2	6	1	1	1	1
What in the World's Come Over You	1959	2	1	1	1	2	1	1	2	2	1	2	1	1	6	1	1	6	2	1	5	1
Greenfields	1960	2	2	1	2	2	1	1	1	1	2	1	1	1	6	1	4	7	1	2	8	1
Stuck On You	1960	2	2	1	3	2	2	1	1	1	1	2	2	1	4	1	2	6	1	1	1	1
Will You Love Me Tomorrow	1960	2	2	2	3	1	2	1	1	1	1	10	1	2	2	2	2	7	1	1	1	1
Dedicated to the One I Love	1961	2	1	4	2	3	1	1	1	3	1	1	7	1	5	1	4	7	1	1	1	1
Hello Walls	1961	2	2	1	3	2	2	1	1	2	1	1	1	1	2	1	1	7	1	1	5	1
Hey Baby	1961	2	1	1	2	1	2	1	1	1	1	13	7	1	6	1	1	6	1	1	1	1
Raindrops	1961	2	4	4	2	1	2	1	4	1	1	6	1	2	2	1	4	5	1	1	4	1
Take Good Care of My Baby	1961	1	2	1	2	1	3	1	2	1	1	4	1	1	2	1	1	4	2	1	1	1
The Wanderer	1961	2	2	1	3	2	2	3	1	2	2	10	2	2	4	1	2	7	1	1	1	1
Wooden Heart	1961	2	4	1	3	1	3	2	2	2	1	3	1	1	6	1	2	5	1	1	8	1
You Better Move On	1961	2	2	2	3	1	2	1	1	1	1	1	1	1	2	1	2	7	1	1	4	1
Breaking Up is Hard to Do	1962	2	1	4	2	1	2	1	2	4	2	2	1	1	2	1	2	6	2	1	1	1
Cry to Me	1962	2	2	2	3	1	2	2	1	1	1	1	7	1	2	1	2	7	1	1	4	1
Hey Paula	1962	2	4	4	2	3	1	2	1	3	2	1	3	1	2	1	2	7	1	1	1	1
Johnny Angel	1962	2	1	1	3	1	2	1	2	4	2	2	7	1	6	1	1	6	1	1	3	1
Just Your Fool	1962	2	1	1	3	2	2	1	1	1	1	13	1	2	4	1	2	7	1	1	6	1
Palisades Park	1962	2	1	1	2	1	3	1	1	1	1	13	3	2	2	1	4	6	2	1	1	1
Rhythm of the Rain	1962	2	1	1	3	1	2	2	1	1	1	6	1	2	1	1	4	5	1	1	3	1
The End of the World	1962	2	1	1	3	3	1	1	2	1	2	4	1	1	2	1	3	7	2	1	5	1
Wolverton Mountain	1962	2	1	1	3	2	3	1	1	2	1	13	7	1	1	1	4	2	1	1	5	1
Blue Velvet	1963	2	1	1	1	2	1	1	2	1	1	4	1	1	6	1	1	7	1	1	3	1
He's So Fine	1963	2	2	2	2	1	2	1	1	1	1	1	7	1	2	1	4	7	1	1	1	1
I Want to Hold Your Hand	1963	2	2	2	2	1	2	1	1	4	2	2	2	1	2	2	2	6	1	1	1	1

Song	Year	Verse	A bar	B bar	A prog	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
Pain in My Heart	1963	2	3	3	2	3	1	1	1	1	1	6	1	2	2	1	1	5	1	1	4	1
Saginaw, Michigan	1963	2	2	2	3	1	2	2	1	1	1	13	6	1	1	1	3	5	1	1	5	1
Someday, After a While	1963	2	1	1	4	3	1	1	1	1	1	1	1	1	6	1	2	7	1	1	6	1
That Girl Belongs to Yesterday	1963	2	2	1	5	1	2	1	1	1	1	10	1	2	2	1	4	7	1	1	1	2
Almost There	1964	2	4	1	1	1	2	1	1	1	1	10	3	2	2	1	4	7	2	1	3	1
Congratulations	1964	2	1	1	2	2	2	1	2	1	1	10	1	2	2	1	2	7	2	1	3	3
Each and Every of the Year	1964	2	2	3	1	1	1	1	1	1	1	13	1	2	2	2	2	7	2	1	3	2
Everybody Loves Somebody	1964	2	1	1	1	1	3	1	1	1	3	1	2	3	1	2	1	6	1	1	3	1
Give Me Your Hand	1964	2	2	1	2	1	2	1	1	1	1	10	3	2	2	1	2	7	1	1	1	2
A Hard Day's Night	1964	2	2	1	3	1	2	1	1	4	1	6	3	2	2	1	4	5	1	1	1	1
It Should Be You	1964	2	2	4	2	1	3	1	1	1	1	6	1	2	5	2	2	5	2	1	1	2
My Guy	1964	2	2	1	5	2	2	1	1	1	1	4	3	1	2	1	2	7	1	1	1	1
Oh Baby (We Got a Good Thing Goin')	1964	2	2	4	3	2	2	1	1	1	1	1	3	1	2	1	2	7	1	1	4	1
Pretty Woman	1964	2	2	2	2	1	2	1	1	4	2	1	2	1	2	1	1	7	2	1	1	1
Shang a Doo Lang	1964	2	1	1	3	1	2	1	1	1	1	13	7	2	6	1	4	7	1	1	1	2
Time is On My Side	1964	2	4	1	2	3	1	1	1	1	1	1	1	1	2	2	1	7	2	1	4	1
We Were Falling in Love	1964	2	2	1	5	1	2	1	1	1	1	1	7	1	2	1	2	7	1	1	3	2
Will You Be My Lover	1964	2	2	1	3	1	2	1	1	1	1	10	7	2	3	1	2	7	1	1	1	2
The Carnival is Over	1965	2	1	1	3	1	1	1	2	1	1	2	1	1	5	1	4	6	2	1	8	1
Crying in the Chapel	1965	2	1	3	3	3	1	1	1	1	1	2	5	1	6	1	4	6	1	1	7	1
Hold Me, Thrill Me, Kiss Me	1965	2	1	1	2	3	1	1	2	1	1	4	3	1	5	1	2	7	2	1	1	1
I'd Much Rather Be With the Boys	1965	2	1	2	1	1	2	1	1	2	1	2	1	1	6	1	2	6	1	1	1	2
I'll Never Find Another	1965	2	2	1	3	1	2	1	2	1	1	10	3	2	1	1	2	7	2	1	8	1
It's Not Unusual	1965	2	2	2	3	1	3	1	2	3	1	1	1	1	2	1	1	7	1	1	3	1
Keep on Running	1965	2	4	1	3	1	2	1	1	1	1	13	7	2	2	1	1	6	1	1	4	1
Michelle	1965	2	4	2	1	2	2	1	1	4	2	13	7	2	2	1	1	6	2	1	3	1
Mrs. Brown You've Got a Lovely Daughter	1965	2	2	1	2	2	3	1	1	4	2	2	1	1	2	1	2	6	2	1	3	1
The Birds and the Bees	1965	2	4	1	3	2	2	1	1	1	1	6	2	2	2	1	1	5	1	1	3	1
The Minute You're Gone	1965	2	1	1	1	1	2	1	1	2	2	1	2	7	1	5	1	6	2	1	5	1
Ticket to Ride	1965	2	2	1	5	1	2	1	1	1	1	2	1	1	2	2	2	6	1	1	1	1
Wastin' Time	1965	2	4	2	2	3	1	1	1	1	1	2	1	1	2	1	1	6	1	1	3	2
We Can Work It Out	1965	2	1	2	3	1	2	2	1	1	2	2	1	1	2	1	2	6	2	1	1	1
What's He Doing in My	1965	2	4	4	3	2	1	1	1	2	1	1	1	1	2	1	1	7	1	1	5	1
Yesterday	1965	2	4	1	1	1	1	2	1	4	1	2	1	1	6	1	1	6	1	1	3	1
19th Nervous Breakdown	1966	2	2	2	3	2	3	2	1	2	1	2	6	1	4	2	2	6	1	1	1	3

Song	Year	Verse	A bar	B bar	A prog	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
Cherish	1966	2	2	2	2	1	2	3	1	1	2	1	7	1	3	2	2	7	2	1	3	1
Doncha Bother Me	1966	2	2	4	3	2	2	2	1	2	1	8	6	2	4	1	1	5	1	1	6	3
Have You Seen Your Mother, Baby,	1966	2	2	2	2	1	3	1	1	3	1	4	8	1	2	1	1	7	2	1	1	3
I Am Waiting	1966	2	2	1	1	1	1	2	1	1	1	2	8	1	2	1	2	6	1	1	1	3
It's Too Soon To Know	1966	2	2	1	1	4	1	1	1	1	1	11	1	1	2	1	2	7	1	1	5	1
Long Long While	1966	2	4	3	3	3	1	1	2	4	1	5	1	1	4	1	2	6	1	1	4	3
Monday, Monday	1966	2	2	1	5	1	2	3	1	4	2	2	1	1	2	1	1	6	1	1	1	1
Mother's Little Helper	1966	2	2	2	5	1	3	2	1	1	2	2	4	1	6	1	3	6	1	2	1	3
Poor Side of Town	1966	2	2	4	3	1	2	1	1	4	2	1	1	1	2	1	2	7	1	1	3	1
Pretty Flamingo	1966	2	1	4	2	1	2	1	1	1	1	6	7	2	6	1	3	5	1	1	1	1
Strangers in the Night	1966	2	1	1	3	1	1	1	4	4	1	7	3	2	5	1	4	6	3	1	3	1
Stupid Girl	1966	2	2	1	3	1	2	1	1	1	1	7	6	2	3	1	2	6	1	1	1	3
When a Man Loves a Woman	1966	2	1	1	3	3	1	1	1	1	1	4	1	1	6	1	1	7	1	1	4	1
With a Girl Like You	1966	2	2	1	2	1	2	1	1	1	1	1	7	1	2	1	2	7	1	1	1	1
All Sold Out	1967	2	4	4	2	1	2	1	1	1	1	8	1	2	5	1	2	6	1	1	1	3
Come Back When You Grow	1967	2	4	1	3	1	2	1	1	3	1	4	7	1	6	1	2	7	1	1	3	1
Edelweiss	1967	2	1	1	3	4	1	1	4	2	1	6	11	2	1	1	4	5	2	1	8	1
Hole in My Shoe	1967	2	4	4	3	1	2	3	1	4	2	1	8	1	6	1	2	7	4	1	1	1
I Was Made to Love Her	1967	2	2	3	2	1	2	2	1	3	1	1	3	1	6	1	4	7	1	1	4	1
Let's Spend the Night Together	1967	2	2	2	2	1	2	1	2	1	1	1	2	1	2	2	2	7	1	1	1	3
Little Bit O' Soul	1967	2	2	1	2	1	2	1	1	2	2	1	1	1	3	1	4	7	1	1	1	1
Miss Amanda Jones	1967	2	2	4	3	1	3	1	1	1	1	2	6	1	2	1	2	6	1	1	1	3
Purple Haze	1967	2	4	2	2	1	2	2	1	4	1	1	8	2	6	1	1	7	1	2	1	1
San Francisco	1967	2	2	2	2	1	2	1	1	4	1	1	4	1	2	1	3	7	2	1	1	1
She Smiled Sweetly	1967	2	2	3	1	3	1	1	1	2	1	1	3	1	6	2	2	7	1	1	3	3
The Letter	1967	2	1	1	1	1	2	1	1	4	2	2	3	1	2	1	2	6	1	2	1	1
This is My Song	1967	1	3	3	3	3	1	2	4	3	1	6	3	2	2	1	4	4	2	1	3	1
We Love You	1967	2	2	2	3	1	2	3	1	3	2	1	8	1	4	1	1	7	1	2	1	3
Windy	1967	2	4	2	2	1	2	1	1	1	1	8	8	2	1	1	2	6	1	1	3	1
Salt of the Earth	1968	2	1	1	2	1	1	1	1	1	1	13	4	1	6	1	4	5	1	1	5	3
Stray Cat Blues	1968	2	4	4	2	1	2	1	1	4	2	13	6	2	5	1	2	6	2	2	1	3
I Got the Blues	1971	2	4	1	3	3	1	3	1	4	2	13	1	2	2	1	4	6	1	1	4	3
Sway	1971	2	4	3	2	1	1	3	1	1	1	8	9	2	2	2	2	6	3	1	1	3

AABA Song Attributes: Key

Green=Jagger-Richards song for others; Gold=Stones song

Song Song title.

Year Year of release.

Verse Whether the song has an early-Tin Pan Alley-style “sectional” verse (Covach 2005, 70; introductory or later or both): **1**=yes, **2**=no (counted as “yes” if the songwriter published such a verse, even if the particular recording analyzed did not contain it)

A bar Referring to the number of bars in the A section: **1**= exactly 8 bars; **2**=significantly more than 8; **3**=significantly less than 8; **4**=approximately 8 but not exactly

B bar Referring to the number of bars in the A section: **1**= exactly 8 bars; **2**=significantly more than 8; **3**=significantly less than 8; **4**=approximately 8 but not exactly

A prog Which type of harmonic progression is used in the A section: **1**=wandering, **2**=loop, **3**=scheme, **4**=R&B line, **5**=zero level (Leiber-Stoller)

Meter **1**=4/4 straight, **2**=4/4 shuffle, **3**=6/8 or 12/8, **4**=3/4 (straight or swung) or 9/8

Tempo **1**=slow (<100 BPM), **2**=moderate (100-149 BPM), **3**=fast (150+ BPM)

B end Whether B ends on a half cadence (on the original V) or on something else; **1**=HC on V; **2**=AC or Plagal on I; **3**=ends on something else

A rpt. Whether the second A (A2) is a musical repeat of the first A, or whether there’s alteration: **1**=2nd A is a repeat of 1st A’s music; **2**=A2 is the same as A1 musically, except for a change in the ending cadence (e.g., [HC to AC] or [IAC to PAC] period, or [AC to HC] phrase group); **3**=AA makes a sentence (4+4+8); **4**=more far-reaching alteration than just a change in the cadence but AA not a sentence

B start Whether B starts on a predominant or something else: **1**=B starts on diatonic predominant of original key; **2**=B starts on V of original key; **3**=B starts on original I or on V7/IV; **4**=B starts on none of the above

B mod Whether the B section **1**=stays solidly in the home key; or **2**=has a modulation, mode change, an extended tonicization, or an extended harmonic sequence (a simple V/V is not enough for a “2”, but if, e.g., the whole bridge is a chromatic harmonic sequence, as in “Yes Sir, That’s My Baby” then it’s a “2”)

Overall Overall form of the recording: **1**=AABA, **2**=AABA BA, **3**=AABA AABA (AABA), **4**=AABA A(A), **5**=AABA BA A(A), **6**=AABA Instr.(A(A)) BA (including AABA Instr.(12-bar blues) BA), **7**=AABA Instr.(B)A, **8**=AAB Instr.(A) BA, **9**=AABA Instr(AA(BA)) AABA, **10**=AABA Instr(A) (A), **11**=V1 AABA V2 AABA (Instr(AABA) or AABA) **12**=Instr(AABA) AABA (Instr(AABA)), **13**=distinct from the above [note this category does not reflect a “sectional” verse unless it occurs in the middle of the song]

Lyric Subject matter of lyrics: **1**=lost (or troubled) love; **2**=desire; **3**=celebrate love; **4**=politics/society/philosophy; **5**=religious devotion; **6**=critique a person; **7**=longing;

8=surreal imagery; **9**=death; **10**=comedy; **11**=distinct from all the above

Instr. Whether there’s an instrumental break or solo as a section somewhere in the song; **1**=no; **2**=yes; “2” also includes songs with sections that are predominantly instrumental but that include some improvisatory vocals over the instruments, such as “Sixty Minute Man”

A mel. A section melodic form: **1**=period (or double period; HC halfway, or IAC-PAC, not SRDC); **2**=SRDC (aabc) (sentence); **3**=aaba (sentence); **4**=12-bar blues aab or abc (or a variant, including 16-bar blues even if it’s also srde, or an 8-bar blues with aab or abc structure); **5**=aaab (sentence); **6**=other

Near VC Whether A is a near verse-chorus (i.e., bordering on Covach’s “compound AABA”): **1**=no, **2**=yes

Refrain Where the refrain is: **1**=head refrain (or if equally a head and tail refrain), **2**=tail refrain, **3**=refrain, but neither head nor tail, **4**=no consistent refrain

Form Cat. Overall form category: **1**= introductory and intervening (sectional) verses, and AABA used primarily as a whole and sung twice or three times (one instrumental iteration could be substituted); **2**=introductory (sectional) verse only (or intervening verse only, or no verse at all), and AABA only used as a whole and sung once, twice, or three times; **3**=no introductory (sectional) verse, and the sung AABA is sandwiched between instrumental AABAs (including if you leave out the final instrumental AABA, or if an AABA is sandwiched between 2 big instrumental sections that aren’t totally AABA, as in (“I’ve Got a Gal in) Kalamazoo”); **4**=introductory (sectional) verse, and unfinished version of 2nd full AABA by instrumental replacement and/or unfinished sung AABA; **5**=no introductory (sectional) verse, and unfinished version of 2nd full AABA by instrumental replacement (or language replacement, as in “Wooden Heart”) and/or unfinished sung AABA (though there is a second B); **6**= AABA BA without an introductory verse (the 2nd B or 3rd A can be replaced with an instrumental section); **7**=no sectional verse and overall form is AABA with just one bridge

A1 end Ending A1 cadence: **1**=AC or PC; **2**=HC; **3**=diatonic predominant in home key; **4**=something else

Major Mode of home key **1**=major; **2**=minor

Genre **1**=rock n’ roll or rock; **2**=Tin Pan Alley (include 30s-40s big band); **3**=non-rock pop, post-Tin Pan Alley; **4**=R&B, doo-wop, soul, blue-eyed soul; **5**=country & western; **6**=the blues; **7**=gospel; **8**=folk or folk-rock

Stones Who the recording artist and songwriter is: **1**=not the Rolling Stones, **2**=Jagger/Richards composition but released 1st by another artist (**green**), **3**=the Rolling Stones (**gold**)

Example 7. AABA song modes by category

Subset	#Songs	Verse	A bar	B bar	A prog	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
1910s	5	1	1	1	1	2	2	1	4	3	1	11	1	1	6	1	4	1	1	1	2	1
1920s	7	1	1	1	3	2	3	1	1	1	2	11	3	2	6	1	2	1	1	1	2	1
1930s	8	1	1	1	2	2	3	1	1	4	2	13	3	2	6	1	2	2	1	1	2	1
40s	7	2	1	1	3	2	2	1	1	1	1	#N/A	11	2	1	1	4	3	1	1	2	1
50s	20	2	1	1	3	2	1	1	1	1	1	6	2	2	6	1	2	5	1	1	4	1
1960 on(non-Stones)	65	2	2	1	3	1	2	1	1	1	1	1	1	1	2	1	2	7	1	1	1	1
Non-Stones Songs	112	2	1	1	3	2	2	1	1	1	1	1	1	1	2	1	2	7	1	1	1	1
Jagg-Rich for Others	9	2	2	1	2	1	2	1	1	1	1	10	1	2	2	1	2	7	1	1	1	2
Stones Songs	17	2	2	1	2	1	2	1	1	1	1	2	6	1	2	1	2	6	1	1	1	3
All Songs	138	2	1	1	3	1	2	1	1	1	1	1	1	1	2	1	2	7	1	1	1	1

Genre	#Songs	Verse	A bar	B bar	A prog	Meter	Tempo	B end	A rpt.	B start	B mod.	Overall	Lyric	Instr.	A mel.	Near VC	Refrain	Form Cat.	A1 end	Major	Genre	Stones?
Rock 'n' Roll or Rock	48	2	2	1	2	1	2	1	1	1	1	2	1	1	2	1	2	7	1	1	1	1
Tin Pan Alley	24	1	1	1	1	2	2	1	1	3	2	13	11	2	6	1	2	1	1	1	2	1
Non-RockPopPostTPA	22	2	1	1	1	1	2	1	1	1	1	2	1	1	2	1	2	7	1	1	3	1
R&B	19	2	2	1	3	3	2	1	1	1	1	1	1	1	2	1	2	7	1	1	4	1
Country	11	2	1	1	3	2	1	1	1	1	1	1	1	1	1	1	4	7	1	1	5	1
Blues	7	2	1	1	3	2	2	1	1	1	1	6	1	2	4	1	2	5	1	1	6	1
Gospel	1	2	1	3	3	3	1	1	1	1	1	2	5	1	6	1	4	6	1	1	7	1
Folk	6	2	2	1	3	1	1	1	2	1	1	#N/A	1	1	6	1	4	7	2	1	8	1

AABA Song Attributes: Key

Green=Jagger-Richards song for others; Gold=Stones song

Song Song title.

Year Year of release.

Verse Whether the song has an early-Tin Pan Alley-style “sectional” verse (Covach 2005, 70; introductory or later or both): **1**=yes, **2**=no (counted as “yes” if the songwriter published such a verse, even if the particular recording analyzed did not contain it)

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Stones Who the recording artist and songwriter is: **1**=not the Rolling Stones, **2**=Jagger/Richards composition but released 1st by another artist (**green**), **3**=the Rolling Stones (**gold**)

Example 8. Percentage of AABA songs with given A section lengths in measures

Subset	#Songs	8 bars	11+	<6	6-7 or 9-10
Before 1950	27	0.89	0.07	0.04	0.00
1950-59	20	0.75	0.20	0.05	0.00
1960-64 Non-Stones	33	0.36	0.45	0.03	0.15
1965-67 Non-Stones	32	0.31	0.38	0.03	0.28
J&R for Others '63-'65	9	0.22	0.67	0.00	0.11
Stones 1964-71	17	0.12	0.59	0.00	0.29

Example 9. Average tempo scores for section lengths

Subset	A8 Bars	A 11+	B8	B 11+		AL/A8	BL/B8
Non-Stones pre-'45	2.09	3.00	2.09	3.00		1.44	1.44
Non-Stones 1945-59	1.75	2.00	1.82	2.00		1.14	1.10
Non-Stones 1960s	1.55	2.04	1.76	2.07		1.32	1.17
Non-Stones Total	1.80	2.06	1.87	2.11		1.14	1.13
Stones	1.50	2.20	1.40	2.60		1.47	1.86

A higher average indicates a greater percentage of songs with faster tempos.

AL/A8=Long A section tempo average divided by 8-bar A section tempo average (a larger number suggesting a closer correlation between tempo and verse length in measures).

BL/B8=Long B section tempo average divided by 8-bar B section tempo average (a larger number suggesting a closer correlation between tempo and bridge length in measures).

Example 10. Percentage of AABA songs with given harmonic approaches in the A section

Subset	Wand.	Loop	Scheme	Other
Before 1930	42%	17%	42%	0%
1930-1949	33%	27%	40%	0%
1950s	15%	25%	60%	0%
1960-64 Non-Stones	9%	39%	45%	6%
1965-67 Non-Stones	16%	31%	47%	6%
J-R for Others '63-'65	22%	33%	22%	22%
Stones 1964-1971	12%	41%	41%	6%

Example 11. Percentage of AABA songs using a given melodic form in the A section

Subset	Period	SRDC	aaba	aab/abc	aaab	Other
1915-1949	15%	19%	0%	4%	15%	48%
1950s	15%	15%	0%	15%	5%	50%
1960-64 Non-Stones	9%	61%	0%	9%	3%	18%
1965-67 Non-Stones	13%	44%	6%	0%	13%	25%
J-R for Others '63-'65	0%	56%	11%	0%	11%	22%
Stones 1964-1971	0%	41%	6%	24%	12%	18%

Example 12. Percentage of AABA songs with a given bridge length

Subset	#Songs	8 bars	11+	<6	6-7/9-10
Before 1950	27	89%	7%	4%	0%
1950-59	20	80%	10%	10%	0%
1960-64 Non-Stones	33	61%	21%	3%	15%
1965-67 Non-Stones	32	56%	22%	9%	13%
J&R for Others '63-'65	9	56%	22%	11%	11%
Stones 1964-71	17	29%	29%	18%	24%

Example 13. Percentage of AABA songs with modulation or harmonic sequence in the bridge

Subset	#Songs	No Mod./Seq	Mod./Seq
Before 1950	27	48%	52%
1950-59	20	90%	10%
1960-64 Non-Stones	33	76%	24%
1965-67 Non-Stones	32	72%	28%
J&R for Others '63-'65	9	100%	0%
Stones 1964-71	17	76%	24%

A song is included in the "Mod./Seq." category if its bridge has a modulation, a mode change, an extended tonicization, or an extended harmonic sequence (a simple V/V is not enough to be in the category, but if, e.g., the whole bridge is a chromatic harmonic sequence, as in "Yes Sir, That's My Baby," then it qualifies.)

Example 14. Percentage of AABA songs with given harmonies at the end of the bridge

Subset	#Songs	on V	on I	Other
Before 1950	27	89%	7%	4%
1950-59	20	85%	10%	5%
1960-64 Non-Stones	33	82%	15%	3%
1965-67 Non-Stones	32	75%	16%	9%
J&R for Others '63-'65	9	100%	0%	0%
Stones 1964-71	17	59%	24%	18%

Example 15. Jagger-Richards songs for other artists

Song	Stones Demo Date	Artist	Form
It Should Be You	Nov. 1963	George Bean	AABA
Will You Be My Lover Tonight	11 or 12/63	George Bean	AABA
Shang a Doo Lang	11/63	Adrienne Posta	AABA
That Girl Belongs to Yesterday	11/63	Gene Pitney	AABA
So Much in Love	late '63	The Mighty Avengers	AABA
Give Me Your Hand	12/63	Teddy Green	AABA
You Must Be the One	12/63	The Greenbeats	Verse-Chorus
Leave Me Alone	11/1963	Unreleased	Verse-Chorus
As Tears Go By	March 1964	Marianne Faithful	Strophic
We Were Falling in Love	1964	Unreleased	AABA
Each And Every Day of the Year	1964	Bobby Jameson	AABA
All I Want Is My Baby	? (released 1964)	Bobby Jameson	Strophic
Blue Turns to Grey	8/64	The Mighty Avengers	Verse-Chorus
Some Things Just Stick in Your Mind	7/64	Vashti Bunyan and Dick & Dee Dee	Strophic
(Walking Thru' The) Sleepy City	1964	The Mighty Avengers	Strophic
Wastin' Time	1964	Jimmy Tarbuck	AABA
I'd Much Rather Be with the Boys	2/65	The Toggery Five	AABA

Example 16. “Classic” bridges in Jagger-Richards songs for other artists

- “Will You Be My Lover Tonight”: 4 m.+4 m.

F: IV V I, IV V vi V

- “Shang a Doo Lang”: 4 m.+4 m.

D: vi I, vi V7

- “We Were Falling in Love”: 4 m.+4 m.

Bb: vi V I, IV V7

Example 17. Number of matches of Jagger-Richards songs for others and Stones songs with 1960s modes, out of 19 analytical categories

Jagger-Richards for Others	Year	#Matches
That Girl Belongs To Yesterday	1963	15
Each and Every Day of the Year	1964	12
Give Me Your Hand	1964	15
It Should Be You	1964	10
Shang a Doo Lang	1964	13
We Were Falling in Love	1964	17
Will You Be My Lover Tonight	1964	15
I'd Much Rather Be With the Boys	1965	12
Wastin' Time	1965	11
Average		13.33
Average (1960-1964 Songs Only)		13.86

Jagger-Richards songs for others are compared with the modes (most common options) for 33 non-Stones songs released between 1960 and 1964.

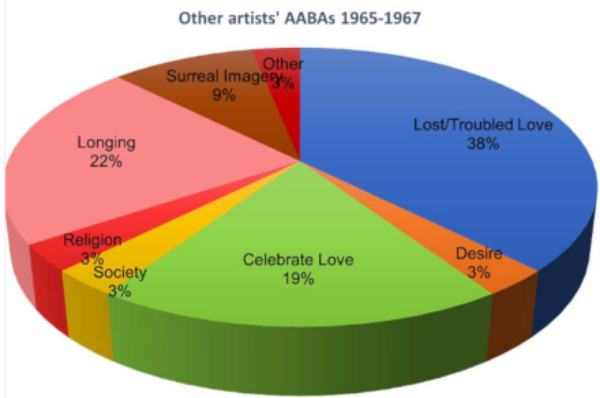
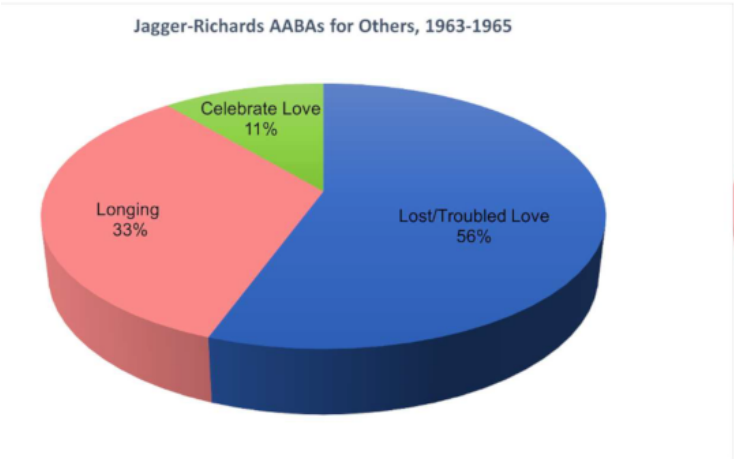
Stones AABAs	Year	#Matches
Congratulations	1964	12
19th Nervous Breakdown	1966	9
Doncha Bother Me	1966	9
Have You Seen Your Mother	1966	11
I Am Waiting	1966	13
Long Long While	1966	10
Mother's Little Helper	1966	8
Stupid Girl	1966	14
All Sold Out	1967	12
Let's Spend the Night Together	1967	14
Miss Amanda Jones	1967	14
She Smiled Sweetly	1967	11
We Love You	1967	11
Salt of the Earth	1968	11
Stray Cat Blues	1968	7
I Got the Blues	1971	9
Sway	1971	8
Average		10.76
Average (1965-1967 Songs Only)		11.33

Stones songs are compared with the modes (most common options) for 32 non-Stones songs released between 1965 and 1967.

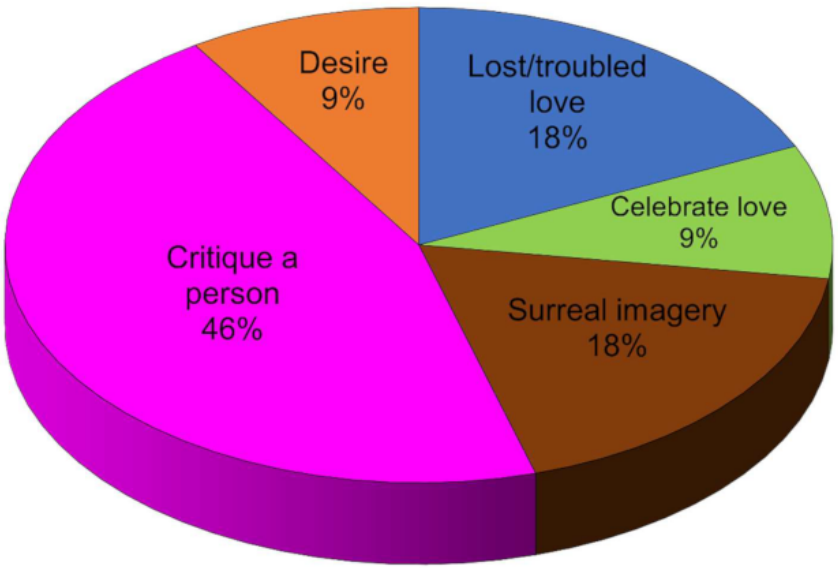
Example 18. Tempo and lyrics of Stones AABAs recorded 12/65–12/66

Song	Tempo (meter)	Lyric Content
19 th Nervous Breakdown	184 (shuffle)	critique a person
Mother's Little Helper	192	critique a person
Stupid Girl	132	critique a person
Doncha Bother Me	120 (shuffle)	critique a person
I am Waiting	176	surreal imagery
Long Long While	66 (12/8)	lost love
Have You Seen Your Mother, Baby, Standing in the Shadow?	200	surreal imagery
Let's Spend the Night Together	144	desire
She Smiled Sweetly	69 (12/8)	celebrate love
All Sold Out	120	lost love
Miss Amanda Jones	152	critique a person

Example 19. Comparing lyrical content of AABAs



Stones 1966 AABAs



Example 20. Comparing AABA tempos

AABA Subset	#Songs	Slow	Med.	Fast
1915-1929	12	8%	50%	42%
1930-1949	15	33%	40%	27%
1950s	20	45%	35%	20%
1960s Non-Stones	65	31%	60%	9%
J-R for Others, 1963-1965	9	22%	67%	11%
Stones 1964-1971	17	35%	41%	24%

Slow = Less than 100 BPM

Medium = 100-149 BPM

Fast = 150+ BPM

Example 21. "Mother's Little Helper" (1966), first verse

$\text{♩} = 192$ mm. 11-17: harmonic stasis on minor tonic

"Kids are dif - fer - ent ___ to - day," ___ I ___ hear ev - ry moth - er say.

Em: i

14 ___ Moth - er needs ___ some - thing to - day ___ to calm her down. ___

Em: i N

18 mm. 18-26: tonicization of relative major (G) with faster harmonic rhythm

And though she's ___ not real - ly ill, ___ there's a lit - tle yel - low pill,

Em: VII III VI

22 ___ she goes run - ning for the shel ___ ter of a moth - er's lit - tle help - er and it

Em: iv V7/III

27 mm. 27-34: deceptive resolution allows return to harmonic stasis on minor tonic [12-string guitar]

helps her on her way ___ gets her through her bus - y day. ___

Em: i

32

Em: i

Example 22. "19th Nervous Breakdown" (1966), A1 Section

$\text{♩} = 184$ 24-bar blues (8+8+8) with 10-bar extension
Harmonic stasis on major tonic

4 You're the kind of per - son you meet at cer - tain dis - mal, dull af - fairs.
E: I

8 Cen - ter of a crowd, talk - ing much too loud, run - ning up and down the stairs.
E: I

12 Well, it seems to me that you have seen too much in too few years,
E: I V7/IV IV

16 and though you've tried you just can't hide your eyes are edged with tears.
E: IV I

20 You bet - ter stop, look a - round... Here it
E: I V7 IV

25 rising vocal 10-bar plagal extension
comes, here it comes, here it comes, here it
E: I V7/IV IV

31 Melodic climax & plagal resolution
comes, here comes your nine - tenth ner - vous break - down.
E: IV I V7/IV

36 (guitars)

E: I

Example 23. Comparing AABA bridge harmonic progressions

- “Classic” Jagger-Richards for another artist: “Will You Be My Lover Tonight” (1964):

F: IV V I, IV V vi V

- Contemporary bridge by another artist: “Cherish” (1966):

F: ii V iii V/iii, V I vi7, IV ii9 bVII V;
I V v7 V7/ii, IV V7 vi IV ii7 v65 V V/G

- Stones’ AABA: “19th Nervous Breakdown” (1966):

E: V, I V7/IV; IV64 V7(over tonic pedal) I

- Stones’ AABA: “Have You Seen Your Mother, Baby...” (1966)

G: I I I I I I I I V7

Example 24. Aspects of the Stones AABA bridges recorded between December 1965 and March 1966

Song	B # m.	B Vocal High	A Vocal High	B Progression
19th Nervous Breakdown	16	B4	G#4	E: V, I V7/IV; IV64 V7(over tonic ped.) I
Doncha Bother Me	10	C5	E4	A: V7 V7 V7 V7, IVdom.65 Idom.7
I Am Waiting	16	F4	A3	C: ii V7 I vi, ii V7 I V7 I
Long Long While	5	F4	C4	C: V7/V V, IV V7
Mother’s Little Helper	14	F4	F4	Em: VI VII III V7/VI VI, V7/III i
Stupid Girl	8	F#4	E4	E: vi ii vi, vi V7/V V7

Example 25. "19th Nervous Breakdown," end of verse 2 and the bridge

$\text{♩} = 184$ (shuffle)

pregnant pauses

wax. You bet-ter stop. Look a - round. Here it

E: I V IV

58 build of rhythmic activity and increase in register

comes, ——— here it comes, here it comes, here it

E: I V7/IV IV

64 registral high point

comes, here comes your nine - tenth ner - vous break - down. ———

E: I (dom. 7)

69 Bridge

Oh, who's to ——— blame? ——— That girl's

E: V I

75

just in - sane. ——— Well noth-ing I do don't seem to work, ——— it

E: V7/IV IV64

80 reg. high point for the song (falsetto):

on - ly seems to make mat-ters worse.Oh please. ——— You were

E: V7 (tonic pedal) I

Verse 3

Example 26. "Mother's Little Helper" (1966), bridge

$\text{♩} = 192$ ascending melodic sequence desc. 5th root motion: VII-III-VI

e: Doc - tor please, _____ some more of these... _____ Out-side the

39 III V7/VI VI return of intro V7/III

door, _____ she took four more. _____ What a drag it is get-ting

45 deceptive resolution [12-string guitar]

old. _____

Example 27. The bridges of “Have You Seen Your Mother, Baby, Standing in the Shadow?” (1966) and “Let’s Spend the Night Together” (1967)

The image displays two musical staves with lyrics and performance annotations. The top staff is for the song "Have You Seen Your Mother, Baby, Standing in the Shadow?" (1966) and the bottom staff is for "Let's Spend the Night Together" (1967).

Top Staff (1966):

- Tempo: $\text{♩} = 200$
- Key: G major (one sharp)
- Lyrics: Tell me a story about how you adore me. Live in the shadow. See through the shadow. Live through the shadow.
- Annotations: "reduced texture" (measures 41-50), "drunkit back in" (measure 51), "trumpets & vocal harmonies added" (measures 51-60), "registral high" (measure 61), "hammered dominant" (measures 61-62).
- Chord symbols: G: I (measures 41-50), G: I (measures 51-60), G: I (measures 61-62).

Bottom Staff (1967):

- Tempo: $\text{♩} = 144$
- Key: G major (one sharp)
- Lyrics: Let's spend the night together. Now I need you more than ever. Do. Do. You know I'm smiling. You need some guidance. I'm just deciding. Now I need you more than ever. Let's spend the night together now.
- Annotations: "reduced texture" (measures 33-40), "drunkit back in" (measure 41), "piano added" (measures 41-50), "hammered dominant" (measures 51-60), "registral high" (measures 61-62).
- Chord symbols: G: IV (measures 33-40), G: IV (measures 41-50), G: IV (measures 51-60), G: IV (measures 61-62).

Example 28. “Classic” bridge progressions in three Stones AABAs

“Stupid Girl” (1966)

4+4 bars; classic variant with parallel phrase structure (aa’)

E: vi | vi | ii | vi |
vi | vi | V7/V | V7

“Miss Amanda Jones” (1967)

4+6 bars; classic variant with parallel phrase structure (aa’) and phrase extension with hammered dominant

Bb: vi | vi | vi | vi |
ii | ii ii7 | IV | V7 | V7 | V7

“All Sold Out” (1967)

4+6 bars; classic variant with parallel phrase structure (aa’) and phrase extension with hammered dominant

C: vi | vi | V | I |
vi | vi | V | V | V | V7

Example 29. "Stray Cat Blues" (1968), bridge

$\text{♩} = 112$

ascending 5ths harmonic sequence

vocal high point

Oh yeah, — you're a strange stray cat. Oh yeah, — don't cha scratchlike that. Oh yeah,

D: V7 bVII (bIII64 bVII) bIII64 bVII IV (bVII64 IV) bVII64 IV

20 ——— you're a strange stray cat. I bet cha bet your ma - ma don't know you

D: Idom.7 (IV64 Idom.7) IV64 IV V7

23 scream like that. I bet your moth-er don't know you can spit like that.

D: V7 V7

Example 30. Stones AABA ballads, 1966–1971

Song	Year	Meter	Tempo	Lyric Theme	A Melodic Form	B Progression
Long, Long While	1966	12/8	66	Lost love	abc (blues variant)	C: V7/V V, IV V7
She Smiled Sweetly	1967	12/8	69	Celebrate love	abbc	C: V I V6 I IV64 I, V I ii IV IV V7 V7
I Got the Blues	1971	6/8	44	Lost love	SRDC (aabc)	G: V/V V, V/V V IV

Example 31. "Long Long While" (1966) vs. classic twelve-bar blues progression

12-Bar Blues

$\text{♩} = 66$

chord changes happen a half-measure early, disrupting the quaternary regularity of the classic harmonic rhythm

hypermetric displacement "corrected" through prolongation of IV

A1
Ba - by, ba - by, been a long, long time; been a long, long time; been a long, long time. I was wrong girl, and you were I right.

IV I V IV I V

A2
Ba - by, ba - by, took a long, long while; took a long, long while; took a long, long while. but I found out you were right.

IV I V IV I V

B1 Distorted electric guitar more prominent; organ first enters
V7/V V V IV V7
Still you have those chap-py eyes. I will try and a pol - o - gize.

E4s are now registral high

4-bar bridge disrupts hypermetric expectations set up by 6-bar verses

A3
Ba - by, ba - by, still the same old smile; still the same old smile; still the same old smile. I was so wrong girl, and you were right.

I IV I V IV I

B2 (1:20) first interjections with rougher vocal timbre
V7/V V IV V7
Still you have those chap-py eyes. Yeah. Now. I'm gonna try, I'm gonna try and a pol - o - gize. Oh.

A4
Ba - by, ba - by, been a long, long time; been a long, long time; been a long, long time. I was wrong, girl, and you were right. Oh!

I IV I V IV V7/V V7

A5
Ba - by, ba - by, won't you change your mind? Won't you change your mind? won't you change your mind? I was wrong girl, but not this no! I, I said,

I IVb7 I V7 IVb7 V7/ii V

Vocal brought up an 8vc and becomes much more improvisatory, with rougher timbre

A6
ba - by, ba - by, been a long, long time. It's been such a long, lone-ly time, girl. It's been such a long a long, long time I was wrong but I ad-mit, I ad-mit you were right. Oh, come on now,

I IVb7 I V7 IVb7 V7/ii V

A7
ba-by, ba-by, I just wanna change your mind, I wanted to change your mind. ba-by, I want-ed to come on and change your mind! I was wrong. I. I. I. oh!

I IVb7 I V7 IVb7 V7/ii V

fadeout starts