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MTO 31.4 Examples: Hudson and Wang, Chord Tone or Harmonic-Bass Divorce?

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

https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.hudson_wang.php

Example 1. Johannes Brahms, Piano Sonata no. 3 in F minor, op. 5 (1853), second movement, mm. 144–47. Adapted from Piston (1962 [1941], 266)

Ab Gb/Ab Db/Ab

ppp

Db: I II IV (V¹¹) I II I I

dom. ped.

Example 2. The opening measures of “Green Dolphin St.” (1975) by Bronislau Kaper. Adapted from Levine (2007, 344)

Ebsus add6 Ebm9 F/Eb E/Eb Ebsus add6

Example 3. The Supremes, “You Keep Me Hangin’ On” (1967), (0:00–0:08)

Chords indicated above the staff:

- Ab
- Ebm/Gb
- Ebm/Db
- Fbmaj7
- Abm/Eb

Example 4. Green Day, “Wake Me Up When September Ends,” (2004), verse (0:09–0:26)

Chords indicated above the staff:

- G5
- G5/F#
- G5/E
- G5/D
- C
- Cm
- G5
- G5

Example 5. Van Halen, “Jump” (1984), synthesizer part, which contains bass and harmony layers (0:00–0:14)

Chords indicated above the staff:

- G
- C/G
- F
- G
- C/G
- F
- C/F
- Gsus

Functional symbols indicated below the staff:

- V
- I⁶₄
- IV
- V
- I⁶₄
- IV

Example 6. A-ha, “Summer Moves On” (2000), lead vocal (3:10–3:32)

8 Ask

5

Bm A6 Gmaj7 F#sus F#

Bm/D F#/C# Gmaj7 F#sus F#

Example 7. Metallica, “Fight Fire With Fire” (1984), verse riff (0:41–1:00, 1:11–1:20, etc.)

8

3

Example 8. Michael Jackson, “Thriller” (1982, album version), intro (0:21–0:40)

C#m9 F#m7/C# F#/C#

7 A#dim7/C# C#m E E F# C#m

Example 9. Radiohead, “Everything in its Right Place” (2000), intro (0:00–0:30)

The image displays two systems of a musical score for the introduction of the song "Everything in its Right Place" by Radiohead. The first system includes staves for Voice, Organ, and Bass Synth. The second system includes staves for Vo. (Vocal), Org. (Organ), and Bass. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first system shows the initial four measures, with a time signature change to 6/4 in the third measure. The second system shows the same four measures, but with repeat signs at the beginning and end of each staff, indicating a first ending. The Organ part features a descending eighth-note scale in the first measure, followed by a series of chords and a final descending eighth-note scale. The Bass Synth and Bass parts feature a simple, rhythmic pattern of eighth notes and a half note.

Score for the introduction of "Everything in its Right Place" (0:00–0:30).

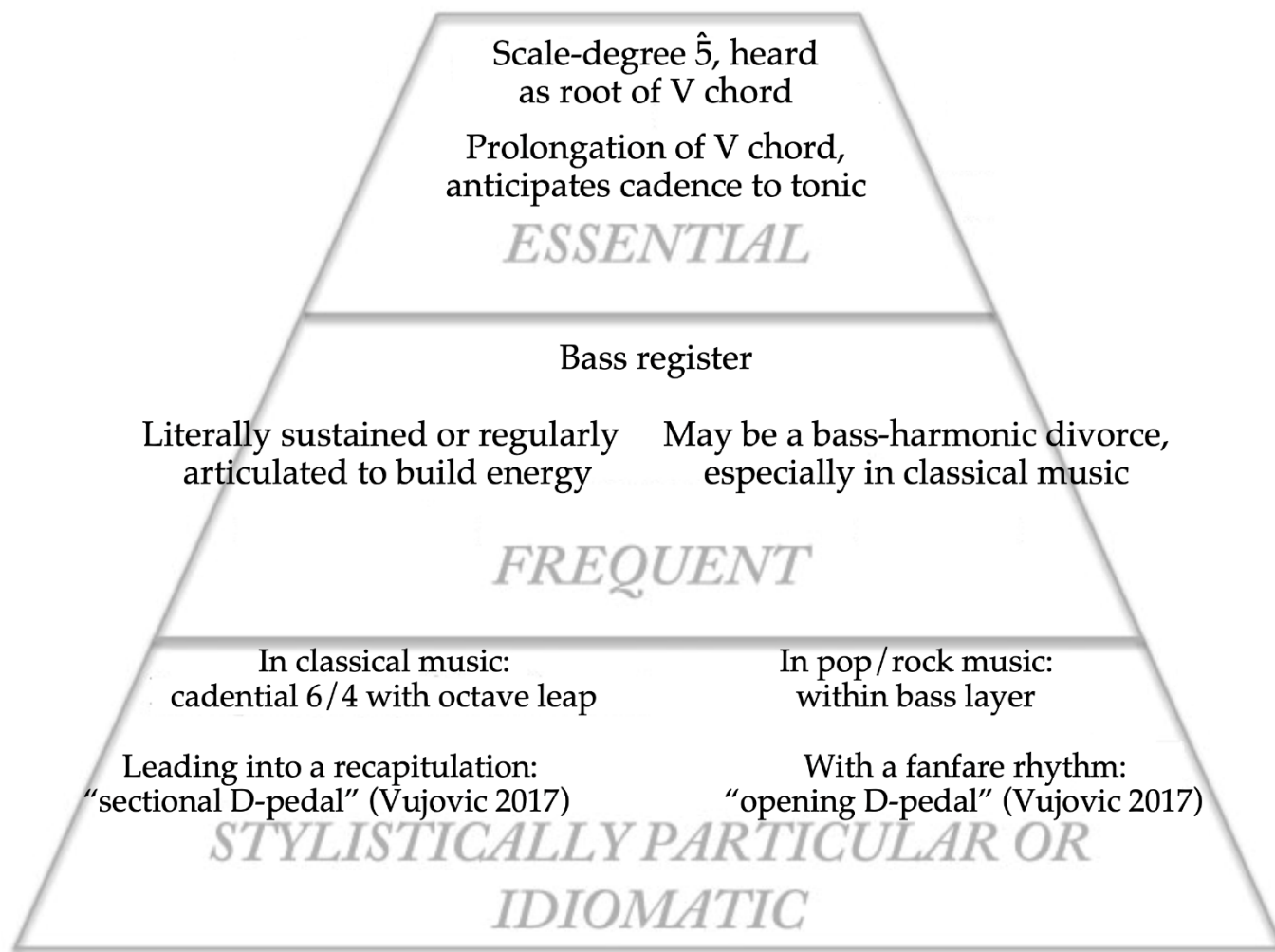
System 1:

- Voice:** Treble clef, 4/4 time signature. Measures 1-4 are whole rests. A 6/4 time signature change occurs at the start of measure 3.
- Organ:** Bass clef, 4/4 time signature. Measures 1-4 contain a descending eighth-note scale, a series of chords, and a final descending eighth-note scale. A 6/4 time signature change occurs at the start of measure 3.
- Bass Synth:** Bass clef, 4/4 time signature. Measures 1-4 contain a simple rhythmic pattern of eighth notes and a half note. A 6/4 time signature change occurs at the start of measure 3.

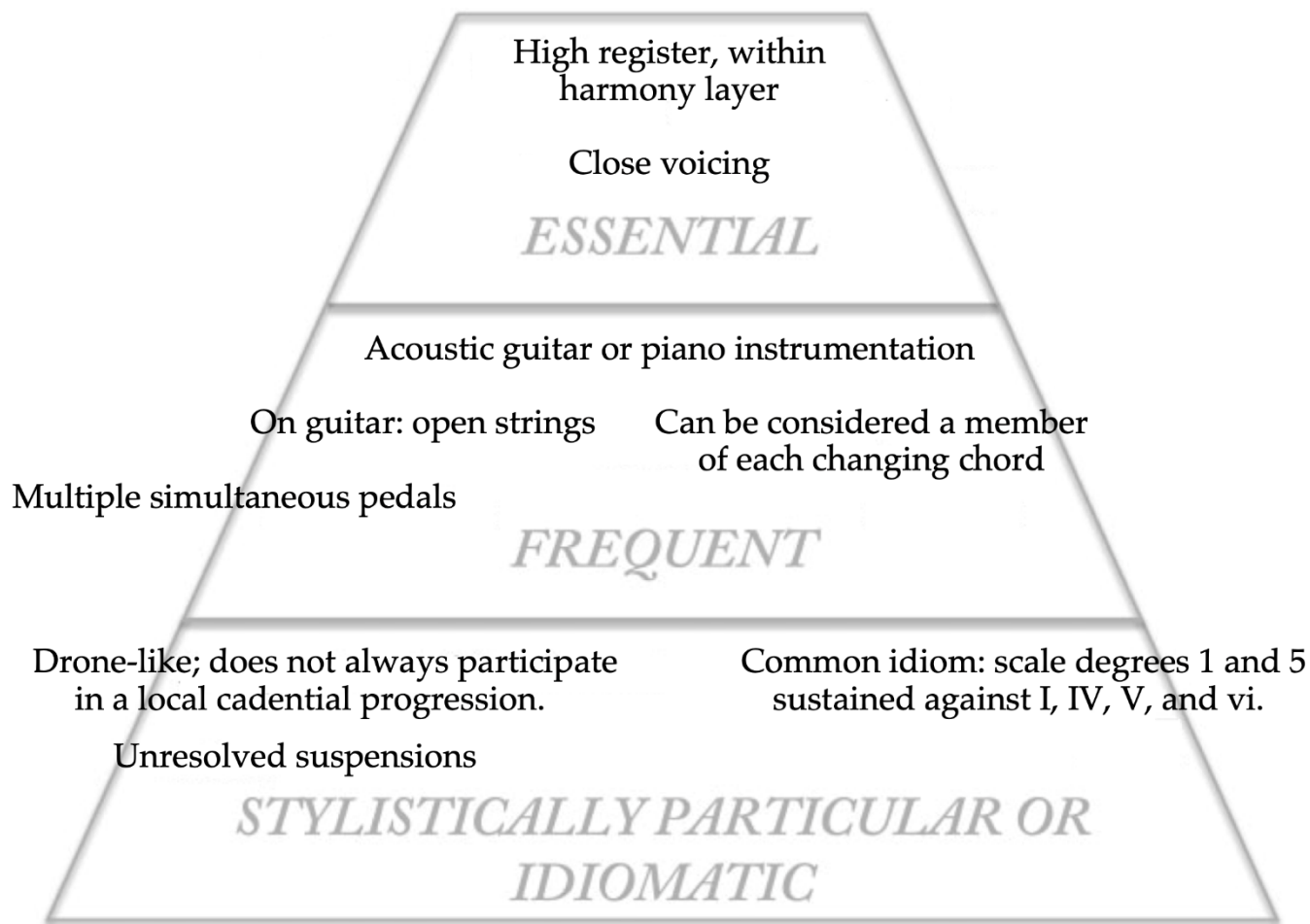
System 2:

- Vo.:** Treble clef, 4/4 time signature. Measures 1-4 are whole rests. A 6/4 time signature change occurs at the start of measure 3. The system ends with a repeat sign.
- Org.:** Bass clef, 4/4 time signature. Measures 1-4 contain a descending eighth-note scale, a series of chords, and a final descending eighth-note scale. A 6/4 time signature change occurs at the start of measure 3. The system ends with a repeat sign.
- Bass:** Bass clef, 4/4 time signature. Measures 1-4 contain a simple rhythmic pattern of eighth notes and a half note. A 6/4 time signature change occurs at the start of measure 3. The system ends with a repeat sign.

Example 10. Weighted hierarchy definition of the dominant pedal, following the terminology and format of Frymoyer (2017)



Example 11. Weighted hierarchy definition of the sentimental pedal



Example 12. MAJOR., “Why I Love You” (2016), intro (0:00–0:16)

Ab Fm7 Dbsus2 Ebsus4

3 Ab Fm7 Dbsus2 Ebsus4

Example 13. Led Zeppelin, “Stairway to Heaven” (1971), intro (0:00–0:27)

Recorder

Am E/G# C/G D/F# Fmaj7 G/B Am

Acoustic Guitar



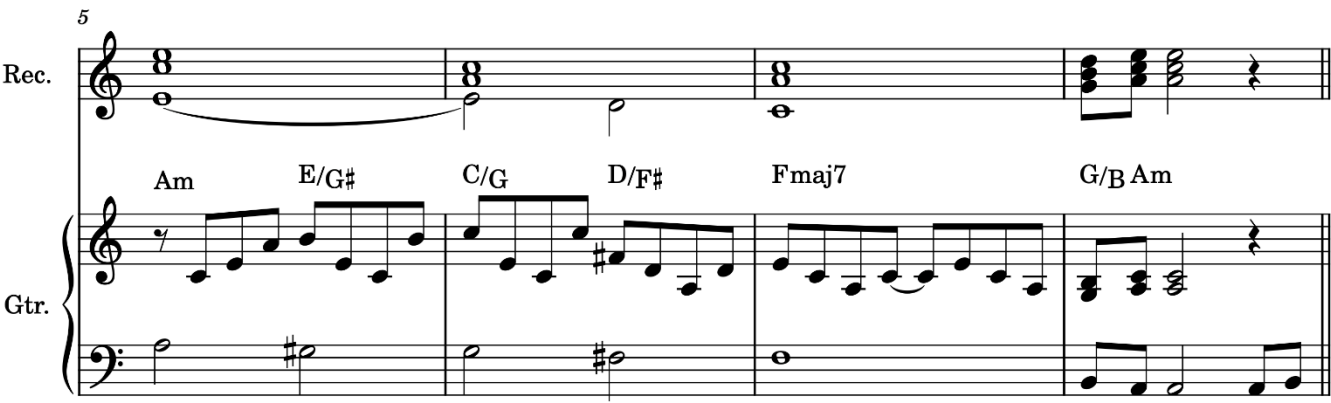
5

Rec.

8

Am E/G# C/G D/F# Fmaj7 G/B Am

Gtr.



Example 14. Sarah Bareilles, “Chasing the Sun” (2013), verse (0:00–0:23)

The musical score is presented in three systems, each featuring a Voice part and a Piano accompaniment. The key signature is C# major (three sharps: F#, C#, G#) and the time signature is 4/4.

System 1:

- Chord Annotations:** C#5, C#5/F#, C#5/B#
- Chord Symbols:** C#: I, IV⁷, V⁶

System 2:

- Chord Annotations:** C#5/G#, C#5/A#, C#5/F#
- Chord Symbols:** C#: V, vi, IV⁷

System 3:

- Chord Annotations:** C#5/B#, C#5/G#
- Chord Symbols:** C#: V⁶, V, I

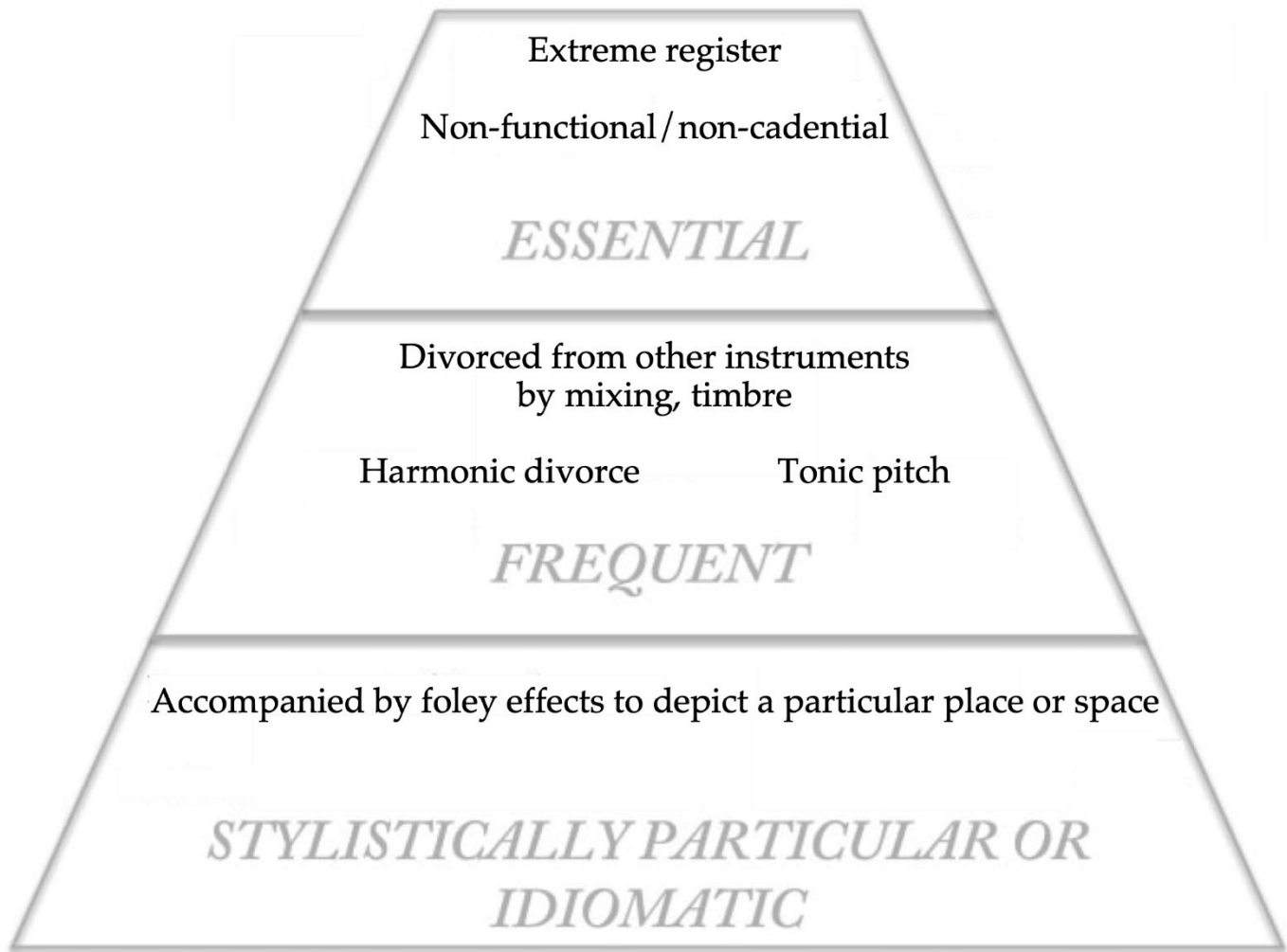
The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The voice part features a melodic line with some rests and a triplet in the third system.

Example 15. Snail Mail, “Heat Wave” (2018), intro and verse 1 (0:00–0:48), guitar (representative four-measure passage); pedals are F# (top line of the staff) and E (bottom line of the staff)

Example 16. Land of Talk, “This Time” (2017), intro (0:00–0:24), reduced to whole notes; pedals are Bb in the electric guitar (middle line of the staff) and Eb in the electric piano (bottom line of treble clef)

Example 17. Pinegrove, “Need 2” (2014), intro (0:19–0:44), guitar part, reduced to whole notes; every note is a pedal except the bass

Example 18. Weighted hierarchy definition of the cinematic pedal



Example 19. Smokey Robinson, “Quiet Storm” (1975), intro and verse (0:00–1:12), bass and synths

8 0:13

Sine Synth

gliss.

Synth Organ

Wind blowing

Bass Guitar

0:24

6 8

Synth.

B. Guit.

Example 20. Jason Robert Brown, “Sanctuary” from *Coming From Inside the House* (A Virtual SubCulture Concert) (2020, 0:19–0:43)

4

Voice

Violin

Piano

That's a si - ren

There's an am - bu-lence

G:

vi

4

Voc.

Vln.

Pno.

down in the street

Shut the win - dow

Am add11

Em11

G: ii

vi

7

Voc.

Vln.

Pno.

Close the cur - tain the lights are blind - ing

Am add11

G:

ii

Example 21. Radiohead, “How to Disappear Completely” (2000), intro (0:00–0:23)

Strings

Acoustic Guitar

D add9

This system shows the first two staves of the introduction. The top staff, labeled 'Strings', is in 6/8 time and features a series of sustained, overlapping chords across five measures. The bottom staff, labeled 'Acoustic Guitar', begins with a whole rest in the first measure, followed by a descending eighth-note pattern in the second measure, and then three measures of a repeating eighth-note pattern marked with a slash and a percent sign (%).

Str.

Guit.

F#m7/C#

This system continues the musical score. The top staff, labeled 'Str.', continues the sustained, overlapping chordal texture from the first system. The bottom staff, labeled 'Guit.', continues the eighth-note pattern from the first system, with the first measure of this system containing the chord 'F#m7/C#' and the following three measures marked with a slash and a percent sign (%).

Example 22. “???” (“Lonely Warrior”) by ??? (Eason Chan) (2021), intro and verse (0:08–0:36)

The musical score is written for three parts: Synth pad, Bright Synth, and Bass Synth. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Synth pad part consists of sustained chords in the right hand and single notes in the left hand. The Bright Synth part features a melodic line with eighth notes. The Bass Synth part provides a simple harmonic foundation with single notes.

Synth pad

Bright Synth

Bass Synth

Voice
 Piano
 G#m

The image shows a musical score for a song titled "The Rose Tree". The score is written for a voice part (Vox.) and a piano accompaniment (Pno.). The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The voice part consists of a single line of music. The piano accompaniment is written for two staves, treble and bass. The first staff of the piano part has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics "The Rose Tree" are written below the voice staff. The score is divided into two measures by a double bar line. The first measure contains the first line of the song, and the second measure contains the second line. The piano part continues throughout both measures.

Vox.

Pno.

E

D#/F#

The Rose Tree

Example 23. “??” (“Names”) by ?? (Ronghao Li) (2024), chorus (0:50–1:25). Note that the piano part is hard to hear and our transcription is partly guesswork.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four instruments: Synthesizer, Electric Guitar, Tenor, and Piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems, each containing four measures.

System 1:

- Synthesizer:** The first measure contains a whole note G4 with a "gliss." (glissando) line extending to the second measure. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- Electric Guitar:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- Tenor:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- Piano:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.

System 2:

- Synth.:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- El. Guit.:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- T.:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.
- Pno.:** The first measure contains a whole note G4. The second measure contains a whole note A4. The third and fourth measures contain whole notes Bb4 and C5, respectively.