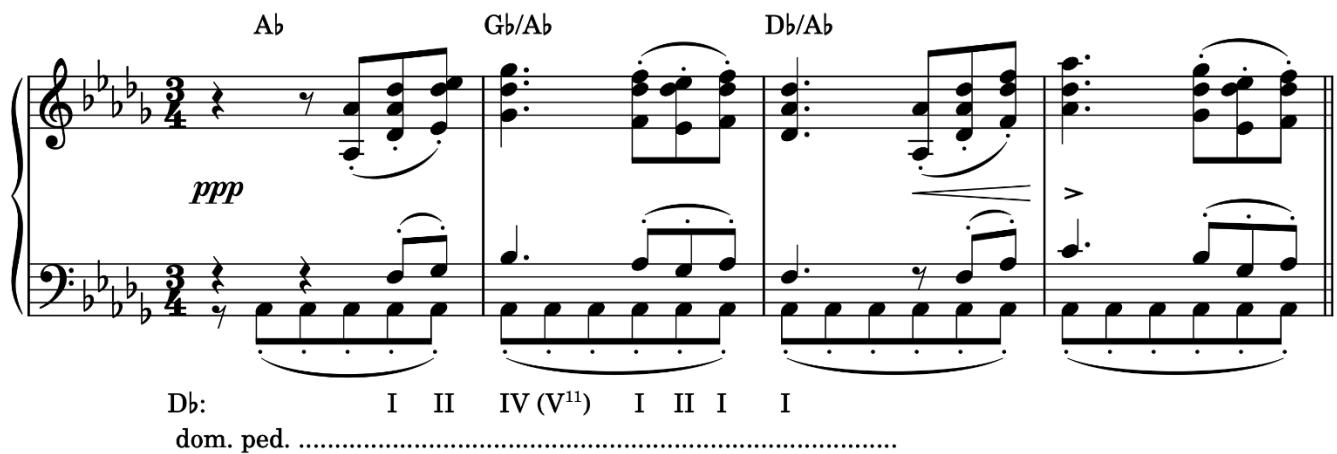


## MTO 31.4 Examples: Hudson and Wang, Chord Tone or Harmonic-Bass Divorce?

(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](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)



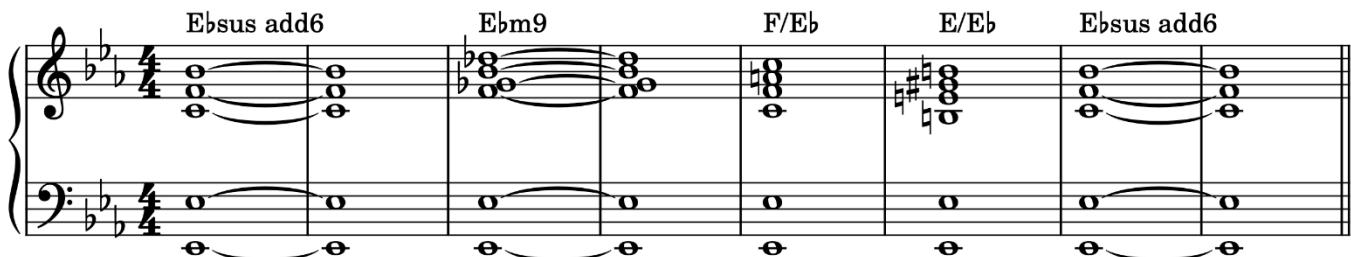
Chords labeled below the staff:

A $\flat$   
G $\flat$ /A $\flat$   
D $\flat$ /A $\flat$

Key signature below the staff:

D $\flat$ :  
dom. ped. ....

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



Chords labeled below the staff:

E $\flat$ sus add6  
E $\flat$ m9  
F/E $\flat$   
E/E $\flat$   
E $\flat$ sus add6

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

Guitar: A<sub>b</sub> E<sub>b</sub>m/G<sub>b</sub> E<sub>b</sub>m/D<sub>b</sub> F<sub>b</sub>maj7 A<sub>b</sub>m/E<sub>b</sub>

Piano: 8 E<sub>b</sub> 8 E<sub>b</sub> 8 E<sub>b</sub> 8

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

Vocal: G5 G5/F# G5/E G5/D

Guitar: 0 0 0 0 0 0 0 0

5 C Cm G5 G5

Vo. 0 0 0 0 0 0 0 0

Gtr. 0 0 0 0 0 0 0 0

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

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

V I<sup>6</sup><sub>4</sub> IV C— V I<sup>6</sup><sub>4</sub> IV C— C/F Gsus

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

Musical notation for Example 6. The vocal line consists of five notes. The first note is labeled Bm. The second note is labeled A6. The third note is labeled Gmaj7. The fourth note is labeled F#sus. The fifth note is labeled F#. The lyrics "Ask" are written below the first note. The notation is in 4/4 time, treble clef, and key of B major (two sharps).

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

Musical notation for Example 7. The riff consists of a repeating pattern of eighth-note chords. The pattern starts with a B major chord (B, D, G), followed by an A# minor chord (A#, C#, E), then a G major chord (G, B, D), and finally an F# major chord (F#, A#, C#). This pattern repeats across the two staves of the notation.

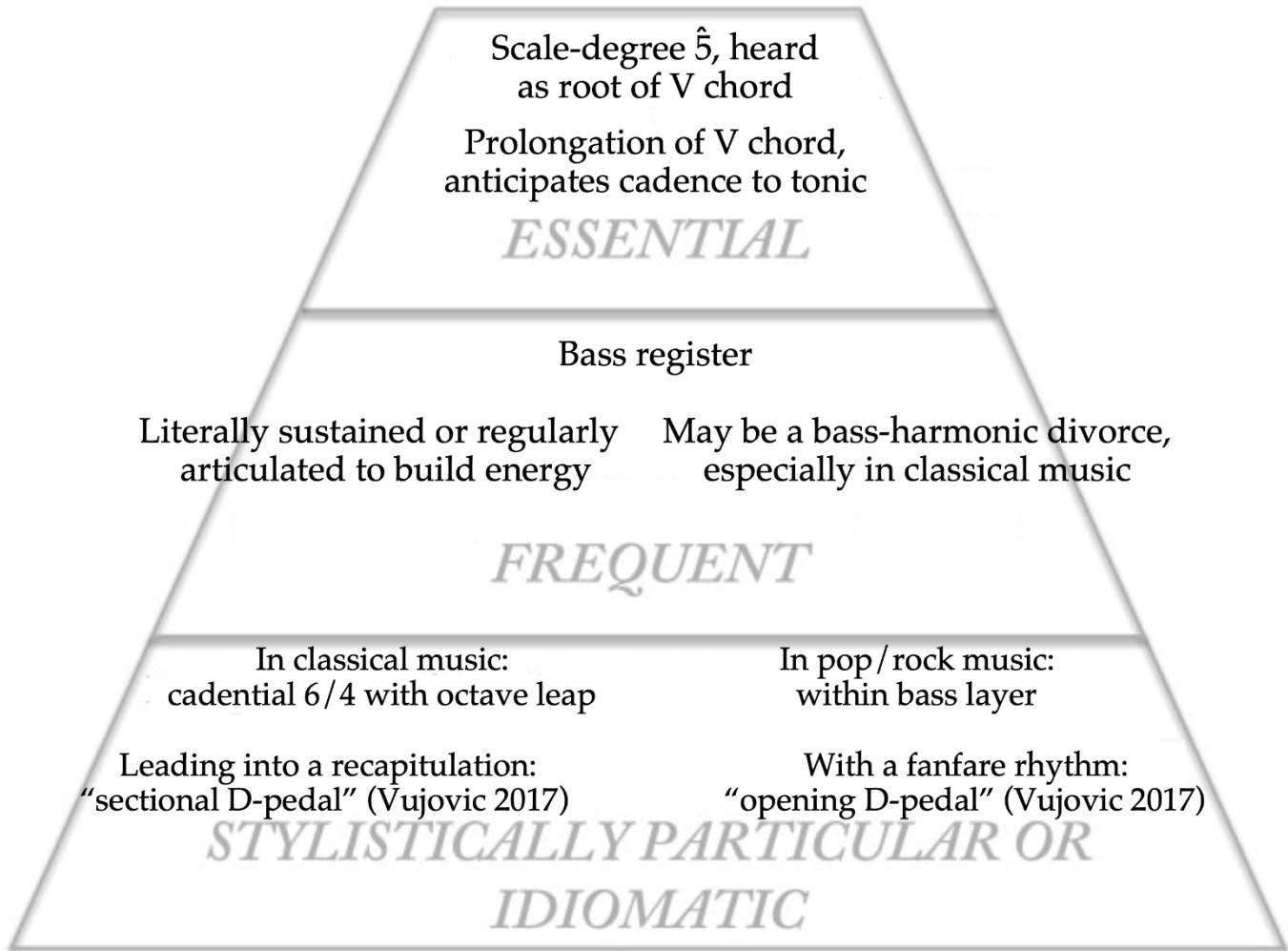
**Example 8. Michael Jackson, “Thriller” (1982, album version), intro (0:21–0:40)**

Musical notation for Example 8. The piano intro consists of a series of chords. The first three chords are C#m9, F#m7/C#, and F#/C#. The next three chords are A#dim7/C#, C#m, and E. The final three chords are E, F#, and C#m. The notation is in 4/4 time, treble and bass clefs, and key of C# major (one sharp).

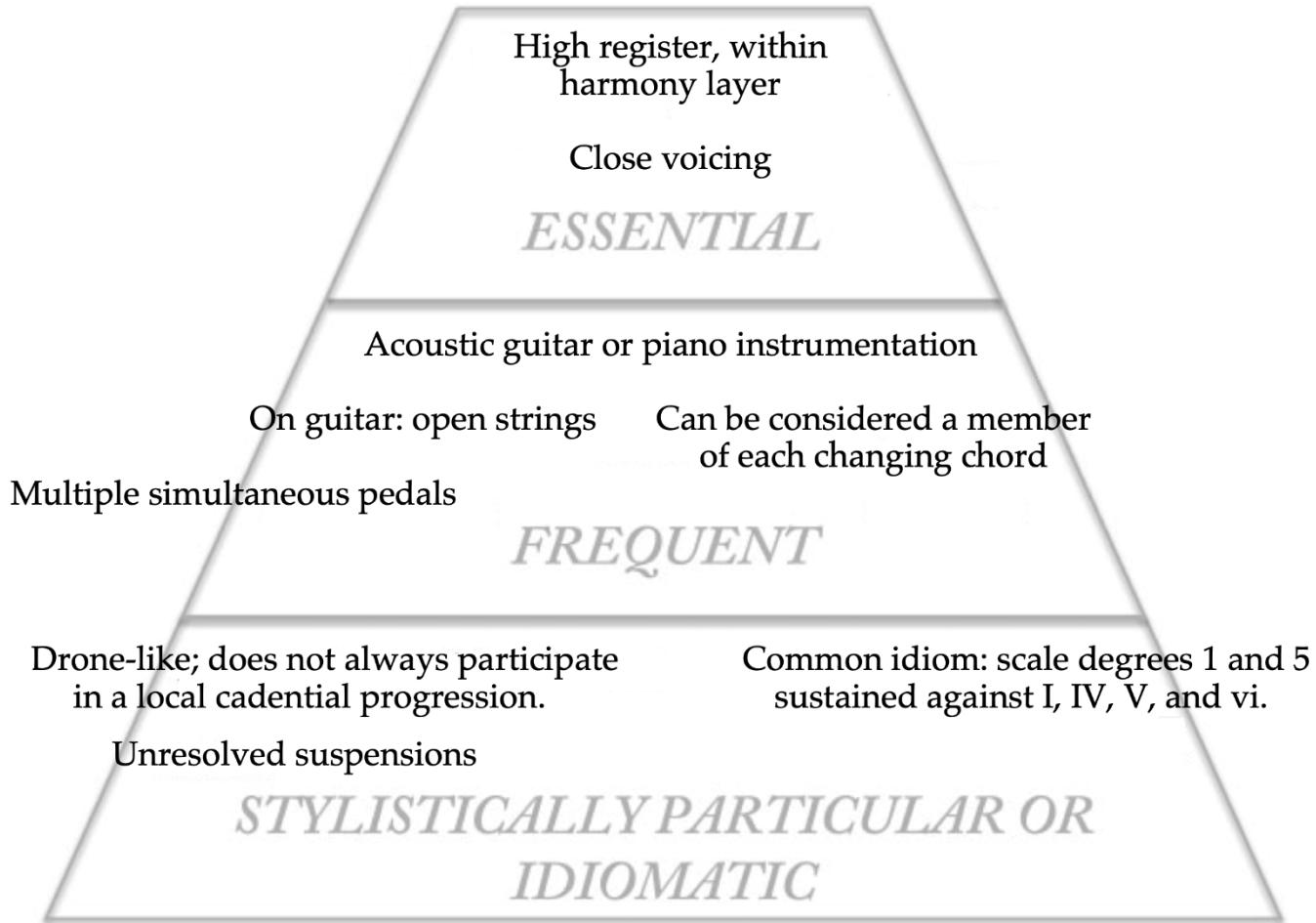
**Example 9.** Radiohead, “Everything in its Right Place” (2000), intro (0:00–0:30)

The musical score consists of two staves of music. The top staff is for the Voice, starting with a rest, followed by a measure in 4/4, then a measure in 6/4, and finally a measure in 4/4. The bottom staff is for the Organ, starting with a measure in 4/4, then a measure in 6/4, and finally a measure in 4/4. The third staff is for the Bass Synth, starting with a rest, followed by a measure in 4/4, then a measure in 6/4, and finally a measure in 4/4. The music is in a key signature of four flats. The Organ part features sustained notes and chords, while the Bass Synth part provides harmonic support with sustained notes and chords.

**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)

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

Recorder

Acoustic Guitar

5

Rec.

Gtr.

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

4

1 C#5      2 C#5/F#      3 C#5/B#

Voice      Piano

Voc.      Pno.

Voc.      Pno.

Voc.      Pno.

7

1 C#5/G#      2 C#5/A#      3 C#5/F#

4 C#5/B#      5 C#5/G#      6 C#5/B#

Voc.      Pno.

Voc.      Pno.

Voc.      Pno.

**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)

Musical notation for Example 15. The first measure is in Emaj9 (E major 9th chord) with a bass note on the bottom line. The second measure shows a transition with a bass note on the top line. The third measure is in F#m7/A (F# major 7th chord) with a bass note on the bottom line. The fourth measure shows a continuation of the F#m7/A chord. Pedal markings are indicated by vertical lines with dots: a dot on the top line for F# and a dot on the bottom line for E.

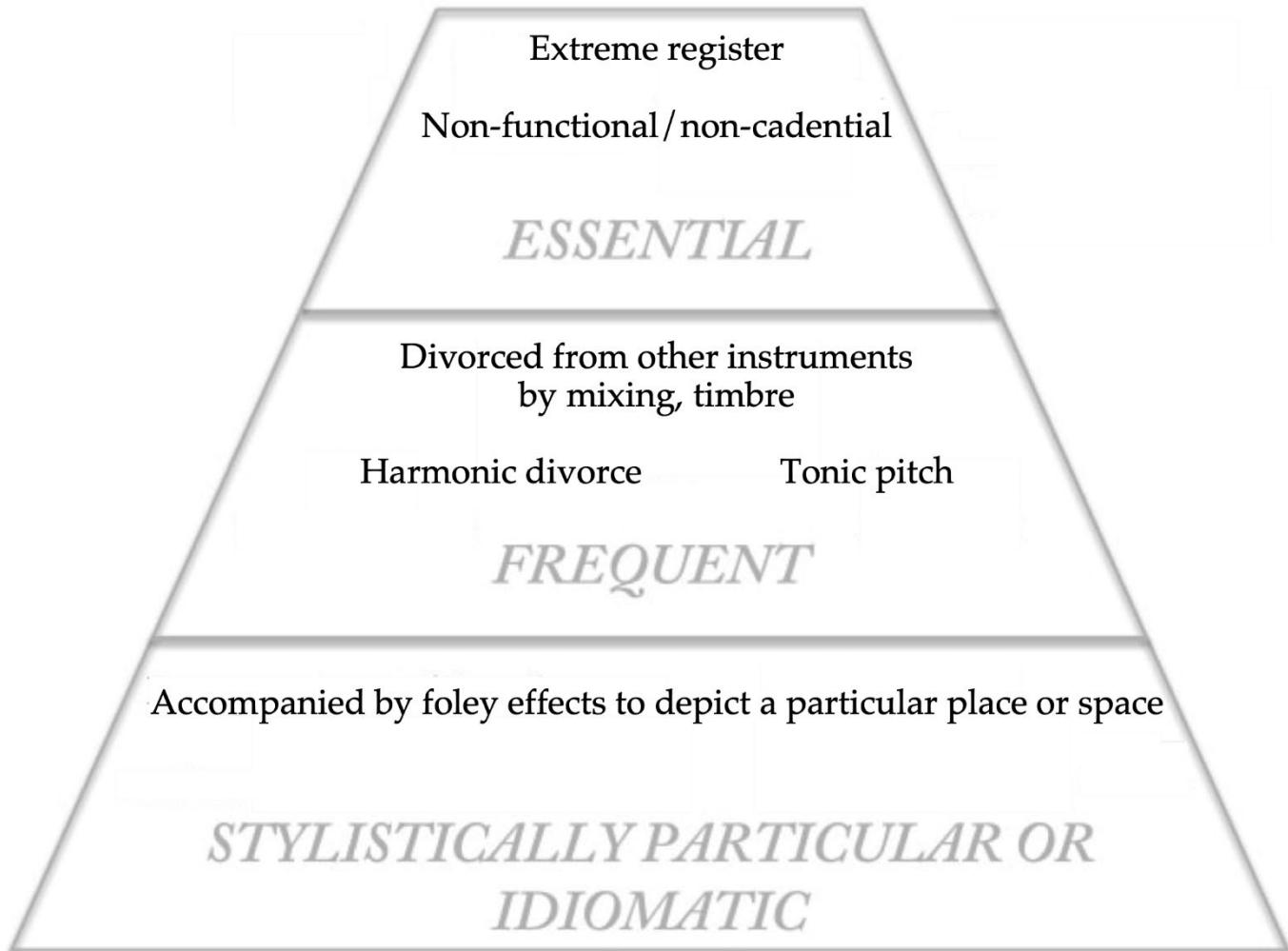
**Example 16.** Land of Talk, “This Time” (2017), intro (0:00–0:24), reduced to whole notes; pedals are Bb in the electric guitar (middle line of the staff) and Eb in the electric piano (bottom line of treble clef)

Musical notation for Example 16. The Electric Guitar (top staff) and Electric Piano (middle staff) both play whole notes on the middle line of the staff, representing Bb. The Bass Guitar (bottom staff) plays whole notes on the bottom line, representing Eb. The notation is in 4/4 time with a key signature of B-flat major (two flats).

**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

Musical notation for Example 17. The first measure is in Emaj7 add6 (E major 7th add 6th chord) with a bass note on the bottom line. The second measure shows a transition with a bass note on the top line. The third measure is in Amaj11 (no 5th) (A major 11th chord, no 5th) with a bass note on the bottom line. The fourth measure shows a continuation of the Amaj11 (no 5th) chord. Pedal markings are indicated by vertical lines with dots: a dot on the top line for the first measure and a dot on the bottom line for the second measure.

**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

0:13

8

*gliss.*

Sine Synth

Synth Organ

*Wind blowing*

Bass Guitar

0:24

8

Synth.

B. Guit.

This image shows a page from a musical score. The top line is for 'Synth.' and the bottom line is for 'B. Guit.'. The page is numbered 8. The 'Synth.' part has a treble clef and a key signature of two sharps. The 'B. Guit.' part has a bass clef and a key signature of two sharps. The music consists of two measures. In the first measure, the 'B. Guit.' part has a bass note with a fermata and a eighth note. The 'Synth.' part has a sustained note with a fermata. In the second measure, the 'B. Guit.' part has a bass note with a fermata and a eighth note. The 'Synth.' part has a sustained note with a fermata. The score is on a five-line staff.

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

4

Voice: *That's a si - ren* *There's an am - bulence*

Violin

Piano

G: vi

4

Voc. *down in the street* *Shut the win - dow*

Vln. *Am add11* *Em11*

Pno.

G: ii vi

7

Voc. *Close the cur - tain the* *lights are blind - ing*

Vln. *Am add11*

Pno.

G: ii

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

Strings (top staff): 8 measures of sustained notes (p) on the 5th, 4th, and 3rd strings. Measure 4 contains a grace note on the 2nd string.

Acoustic Guitar (bottom staff): 8 measures. Measure 1: (p) on the 6th string. Measure 2: (p) on the 5th string. Measure 3: (p) on the 4th string. Measure 4: (p) on the 3rd string. Measure 5: (D add9) on the 6th string. Measures 6-8: (p) on the 5th string.

Str. (top staff): 8 measures of sustained notes (p) on the 5th, 4th, and 3rd strings.

Guit. (bottom staff): Measure 1: (p) on the 6th string. Measure 2: (p) on the 5th string. Measure 3: (p) on the 4th string. Measure 4: (p) on the 3rd string. Measure 5: (F#m7/C#) on the 6th string. Measures 6-8: (p) on the 5th string.

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

4/4 time, key signature of  $\text{F}^{\#}$  major (4 sharps).  
Synth pad: sustained notes.  
Bright Synth: eighth-note patterns.  
Bass Synth: sustained notes.  
Chords: E, F $^{\#}$ , G $^{\#}$ m, F $^{\#}$ , E, F $^{\#}$ , G $^{\#}$ m, F $^{\#}$ .

4/4 time, key signature of  $\text{F}^{\#}$  major (4 sharps).  
Voice: sustained notes.  
Piano: eighth-note patterns.  
Chord: G $^{\#}$ m.

4/4 time, key signature of  $\text{F}^{\#}$  major (4 sharps).  
Vox.: eighth-note patterns.  
Pno.: eighth-note patterns.  
Chords: E, D $^{\#}$ /F $^{\#}$ .

**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.

Musical score for Example 23, showing two staves of music for Synthesizer, Electric Guitar, Tenor, and Piano. The score is in 4/4 time, with a key signature of one flat. The top staff (measures 1-5) shows a glissando on the synthesizer and piano chords Eb, Bb/D, Cm7, and Eb/Bb. The bottom staff (measures 6-10) shows a glissando on the synthesizer and piano chords Ab, Eb/G, Fm7, and Bbadd4.