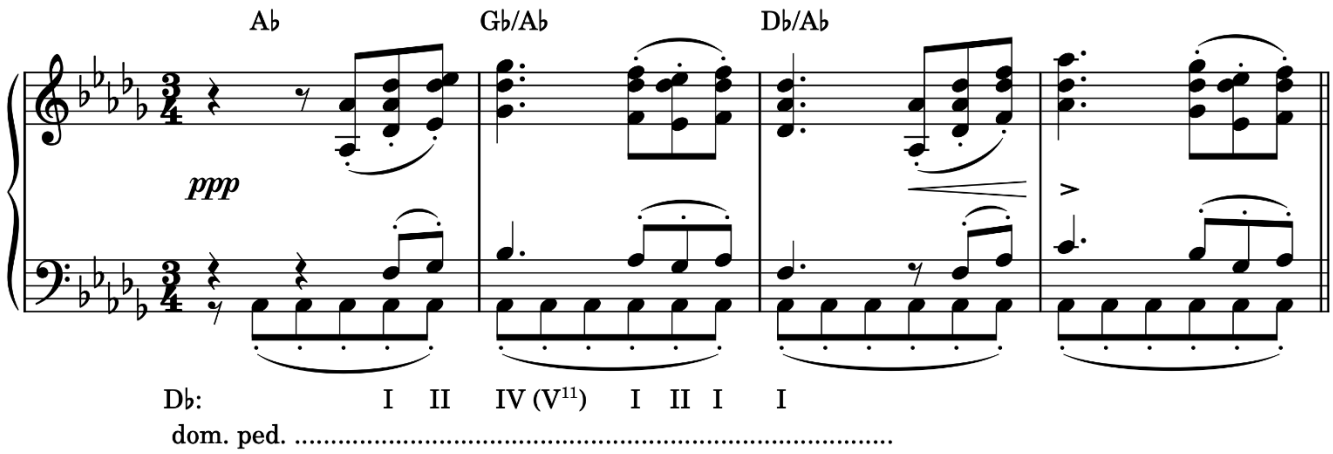
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

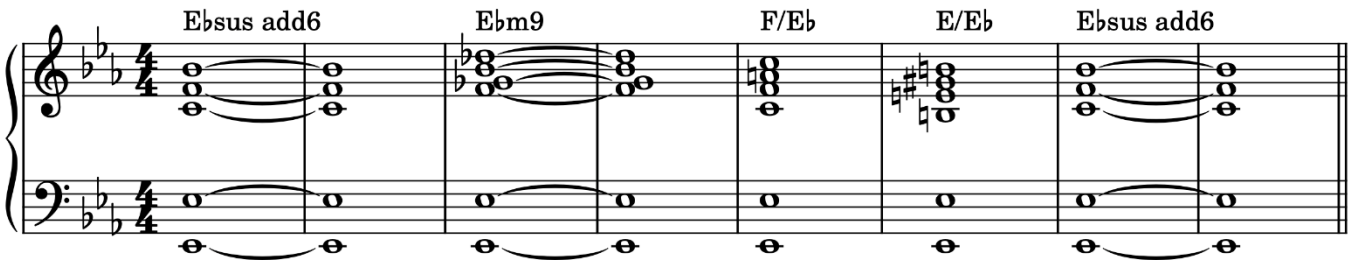
# MTO 31.4 Examples: Hudson and Wang, Chord Tone or Harmonic-Bass Divorce?

(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

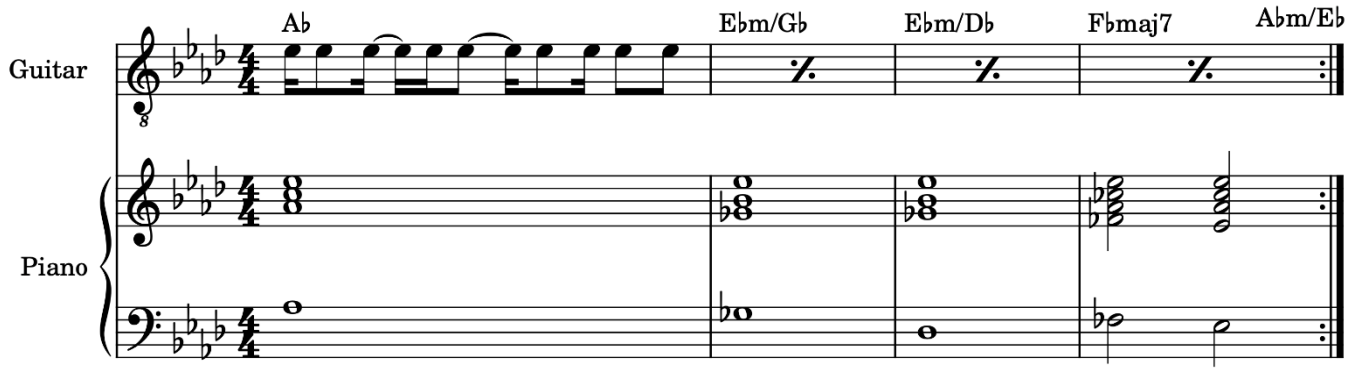
**Example 1.** Johannes Brahms, Piano Sonata no. 3 in F minor, op. 5 (1853), second movement, mm. 144–47. Adapted from Piston (1962 [1941], 266)



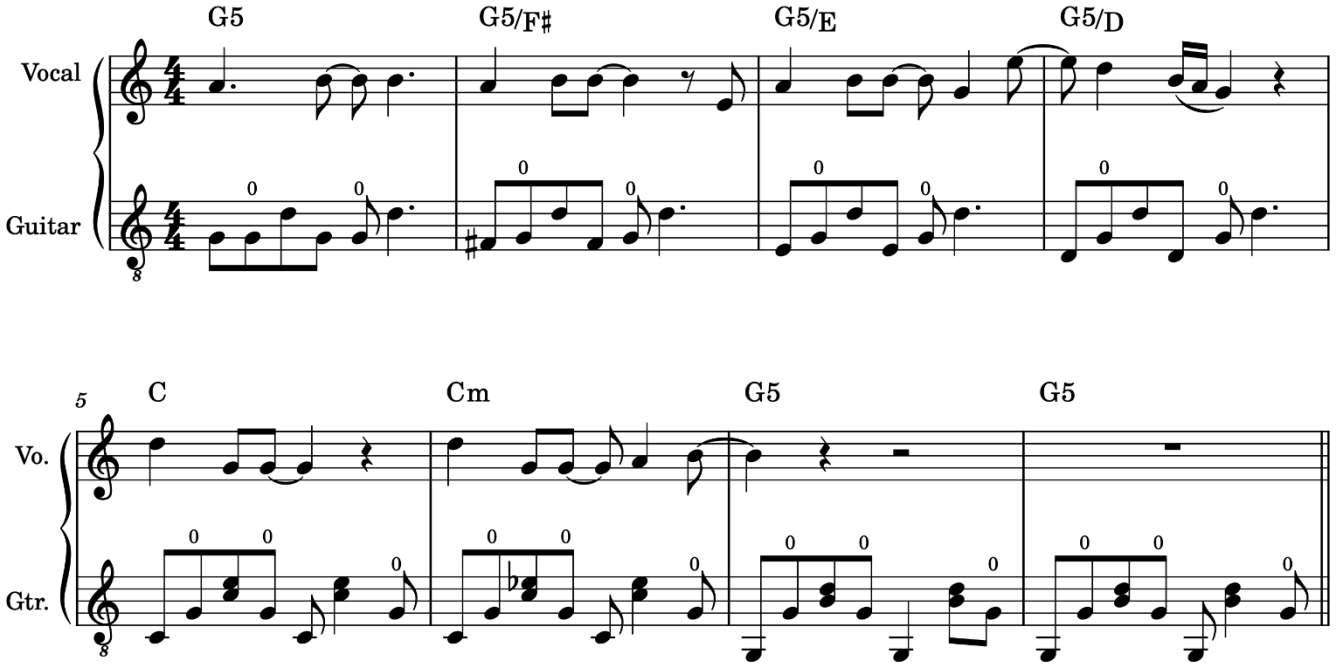

**Example 2.** The opening measures of "Green Dolphin St." (1975) by Bronislau Kaper. Adapted from Levine (2007, 344)



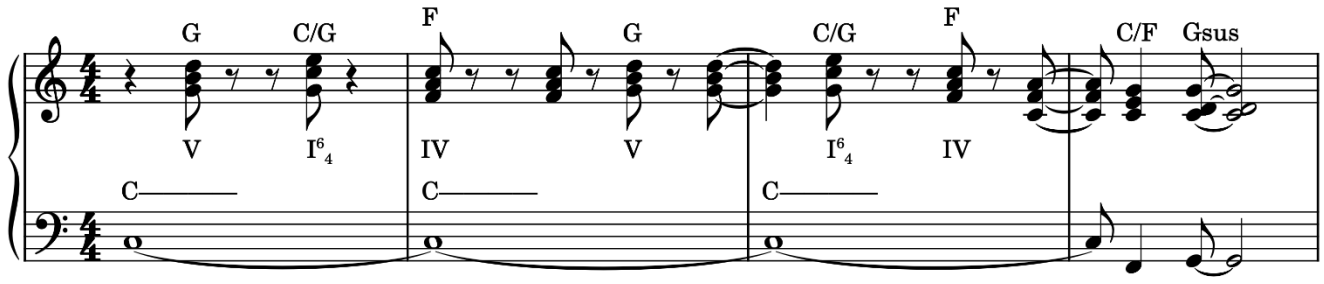
**Example 3.** The Supremes, “You Keep Me Hangin’ On” (1967), (0:00–0:08)



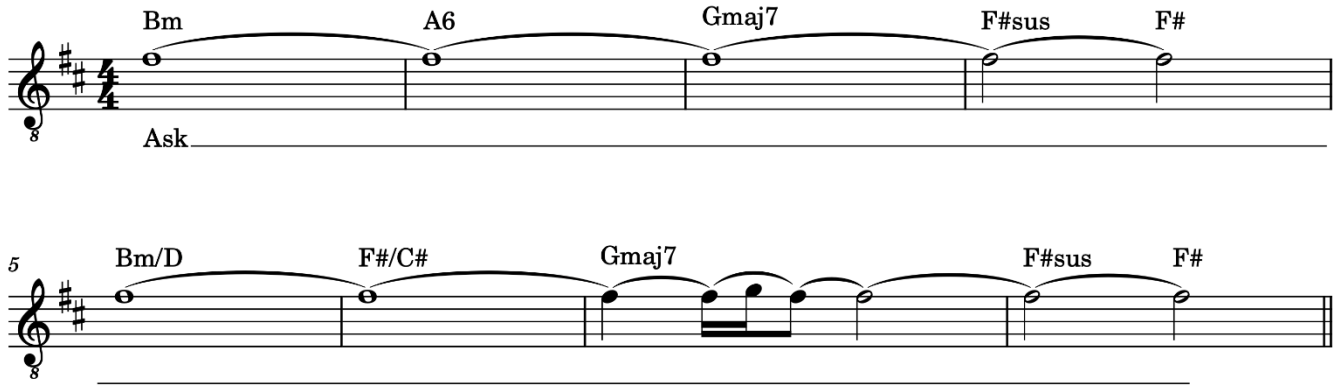

**Example 4.** Green Day, “Wake Me Up When September Ends,” (2004), verse (0:09–0:26)



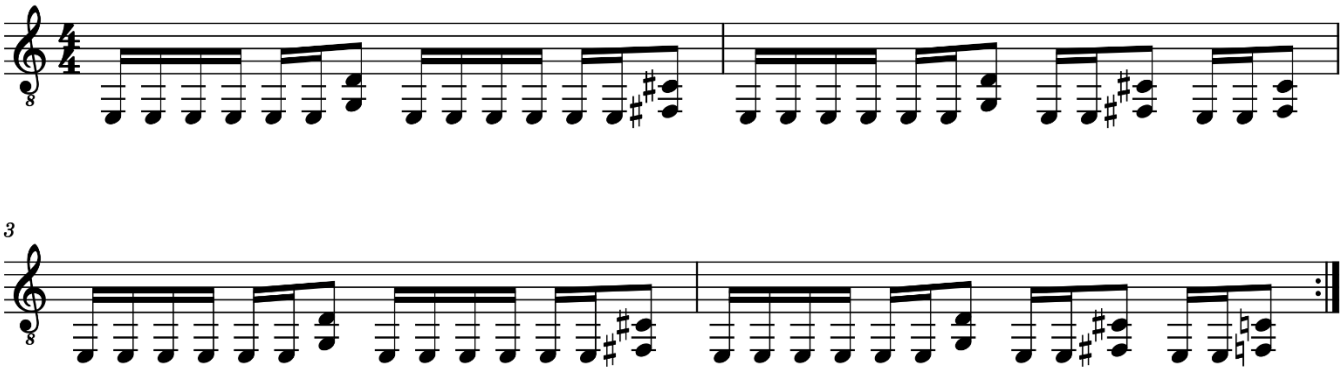

**Example 5.** Van Halen, “Jump” (1984), synthesizer part, which contains bass and harmony layers (0:00–0:14)



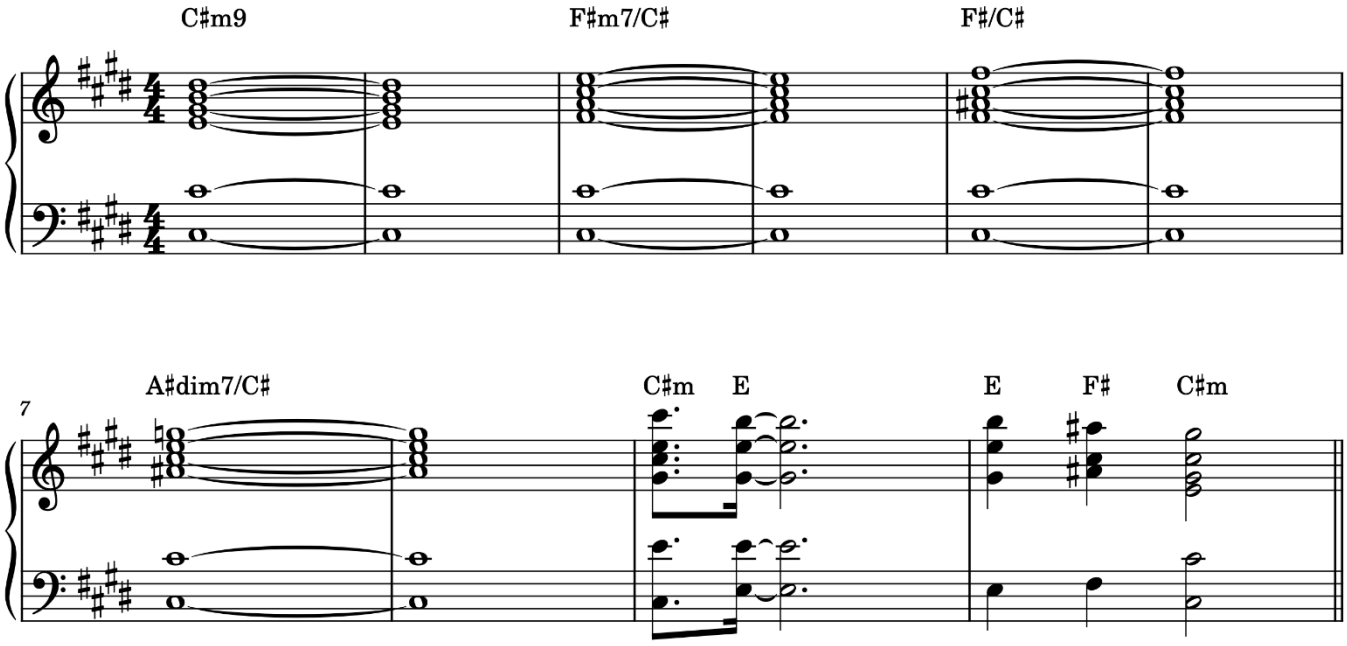
**Example 6. A-ha,** “Summer Moves On” (2000), lead vocal (3:10–3:32)



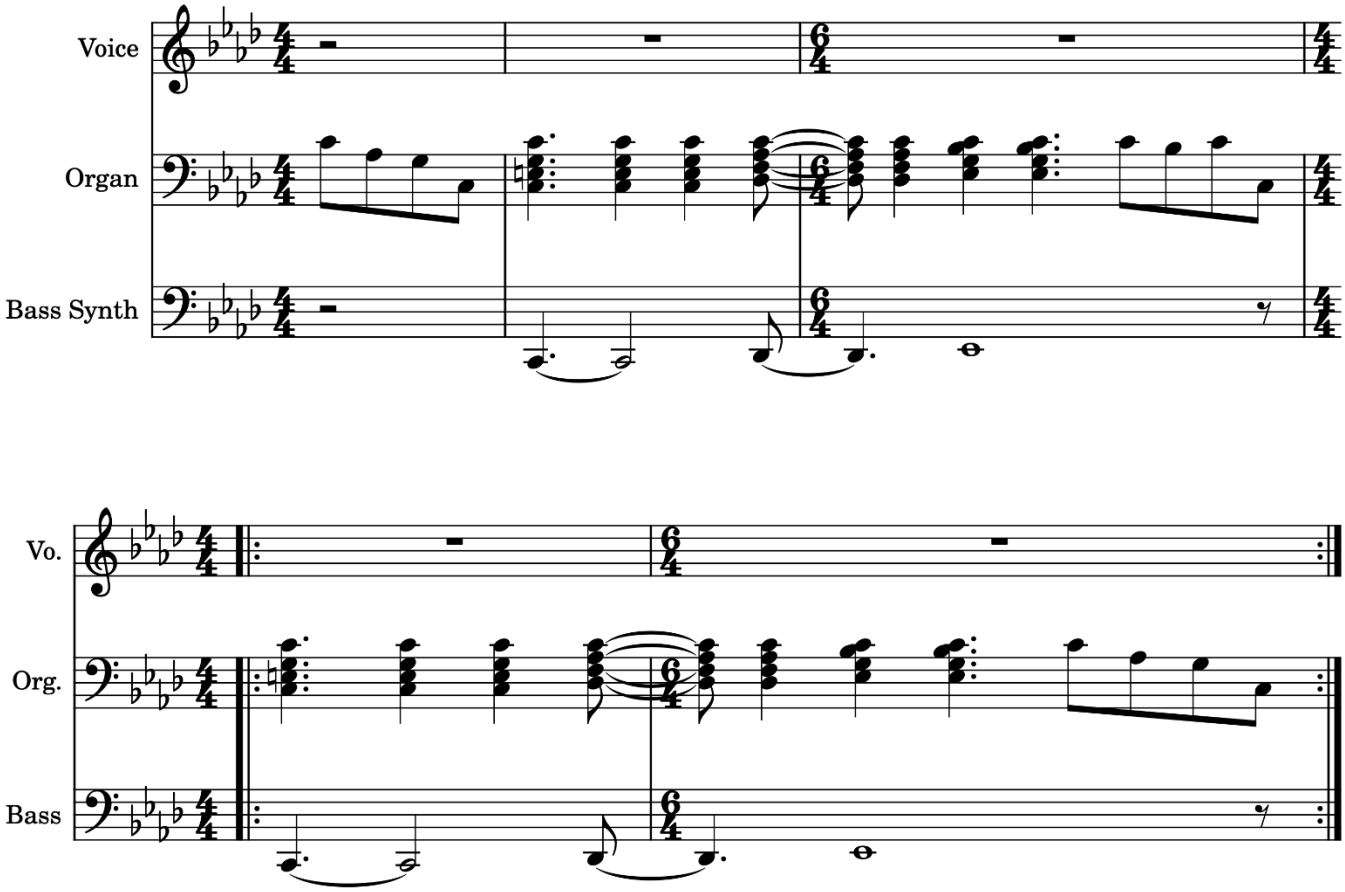

**Example 7.** Metallica, “Fight Fire With Fire” (1984), verse riff (0:41–1:00, 1:11–1:20, etc.)



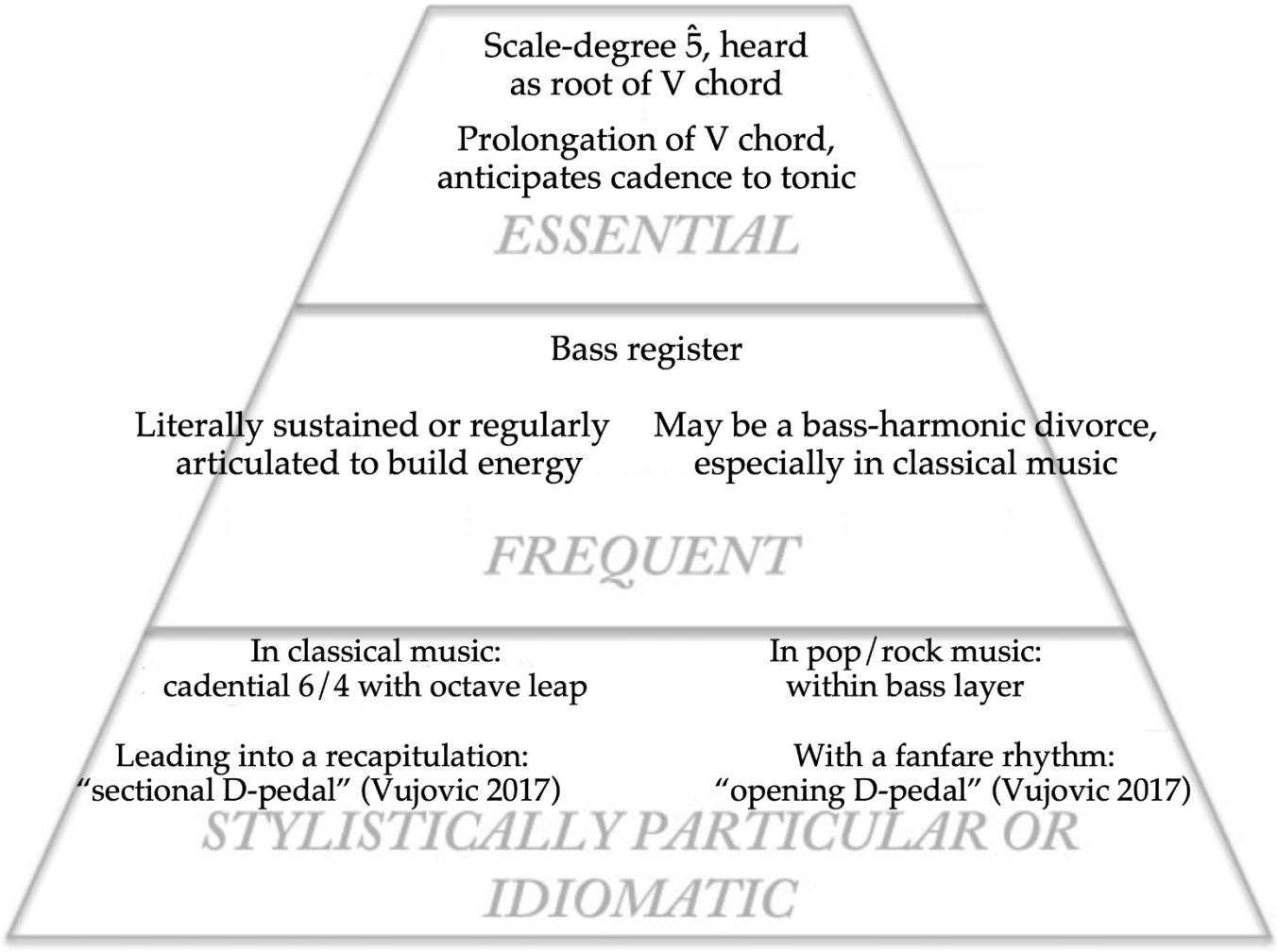

**Example 8.** Michael Jackson, “Thriller” (1982, album version), intro (0:21–0:40)



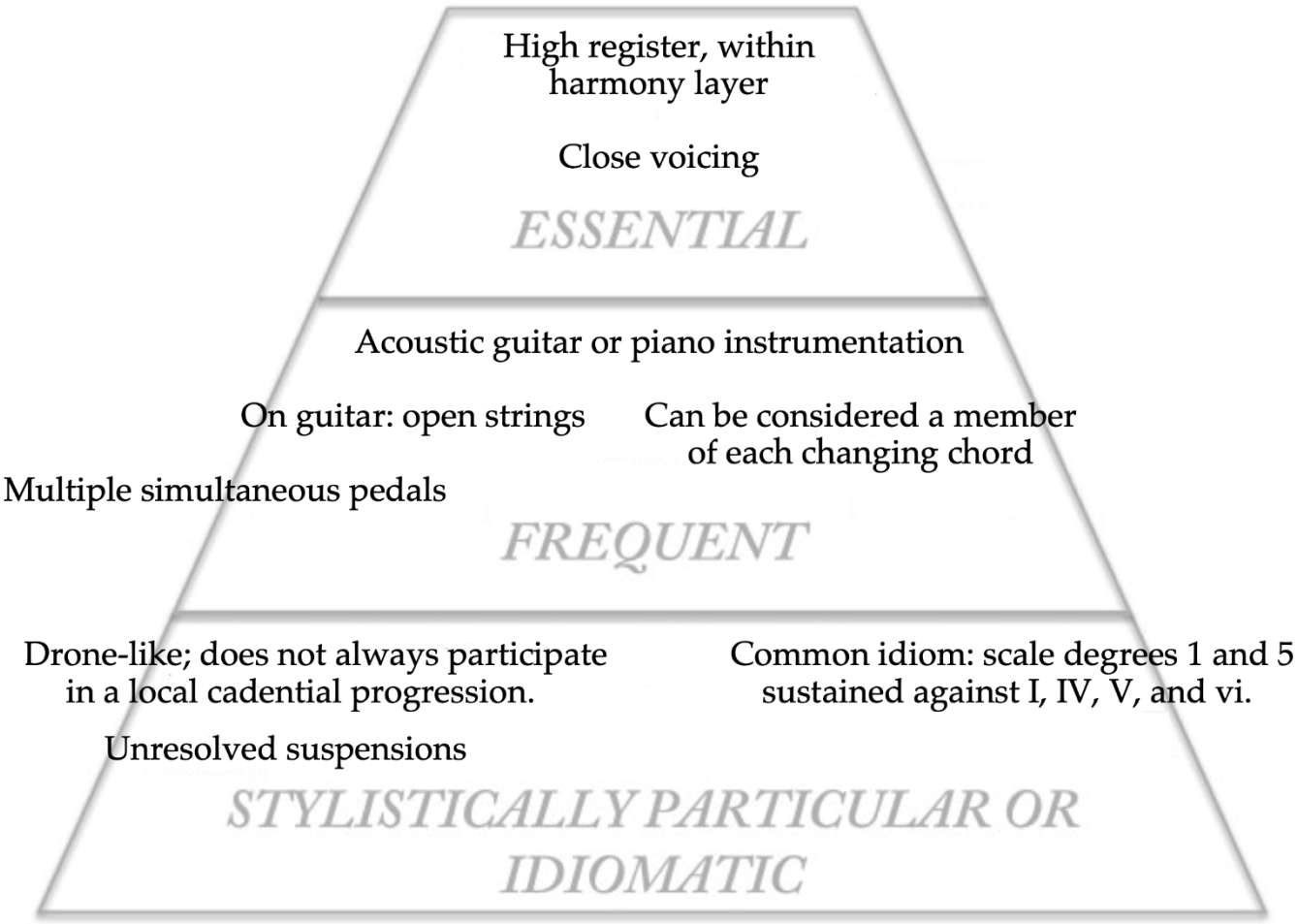
**Example 9.** Radiohead, “Everything in its Right Place” (2000), intro (0:00–0:30)



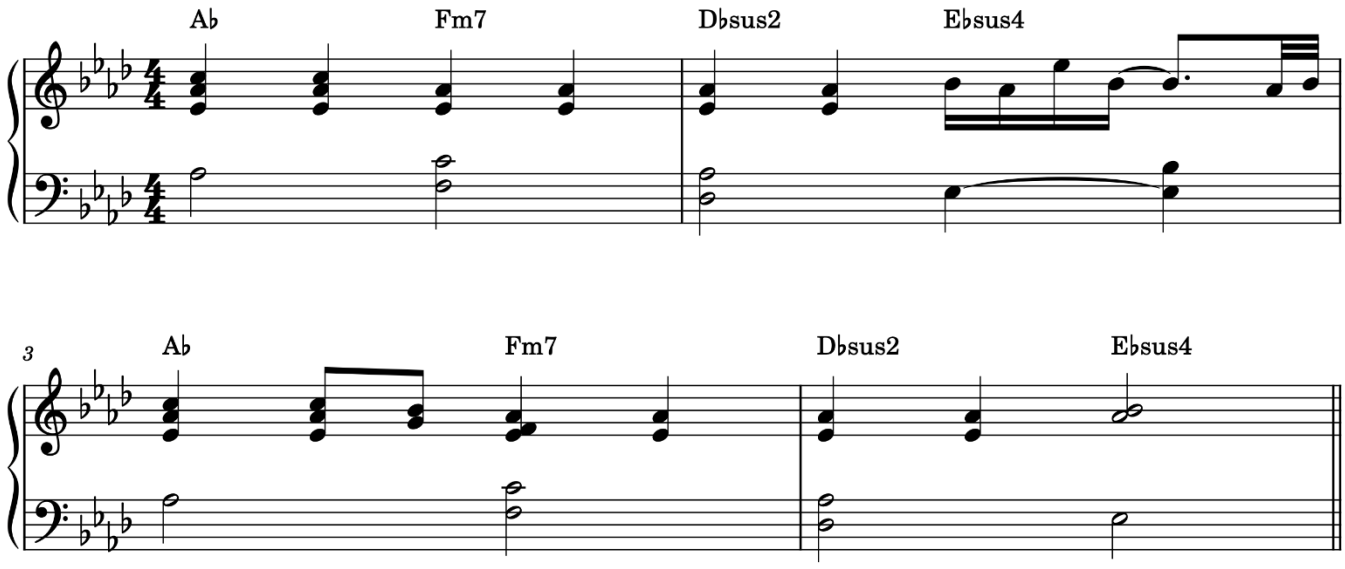
**Example 10.** Weighted hierarchy definition of the dominant pedal, following the terminology and format of Frymoyer (2017)



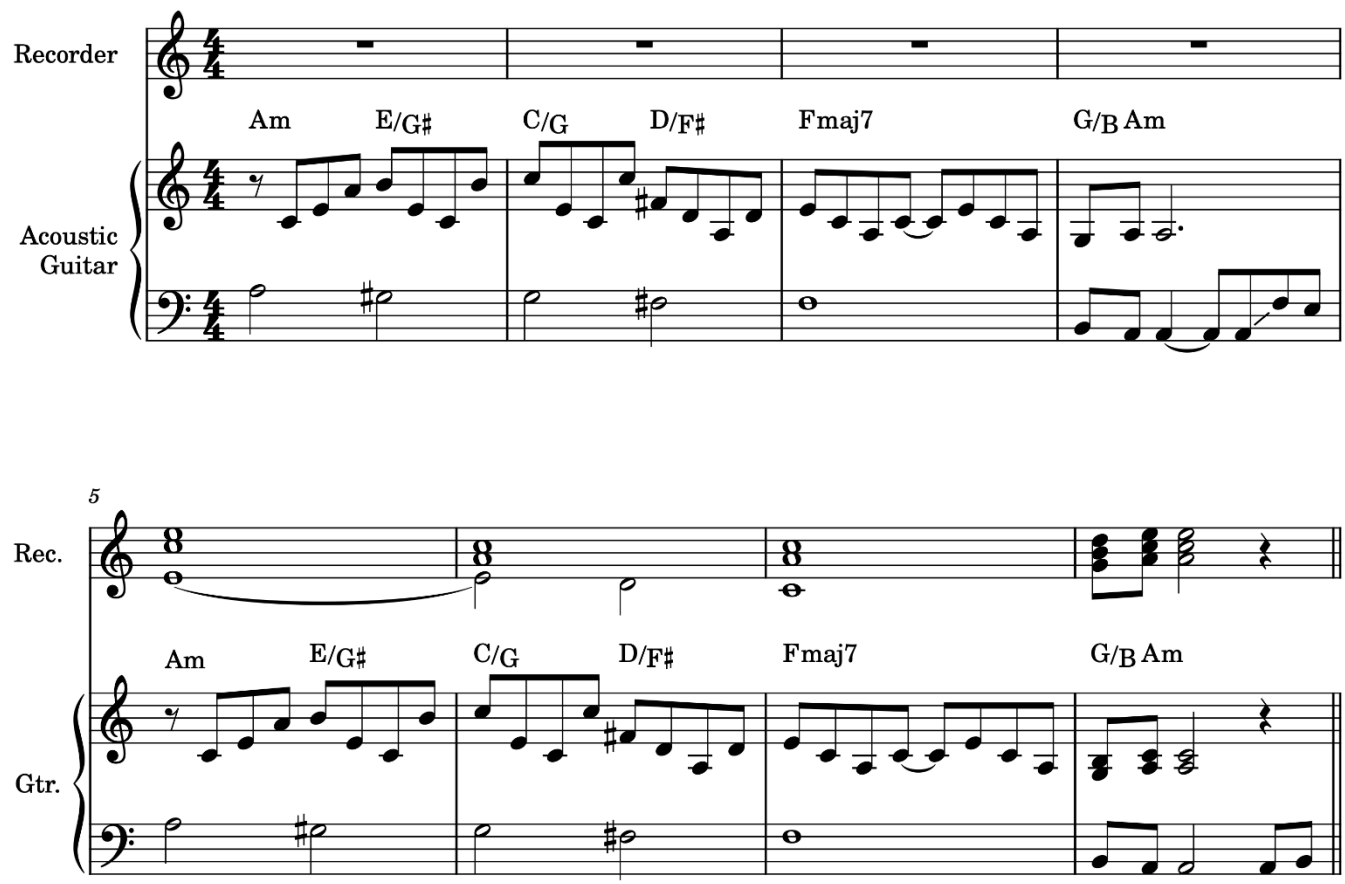
**Example 11**. Weighted hierarchy definition of the sentimental pedal



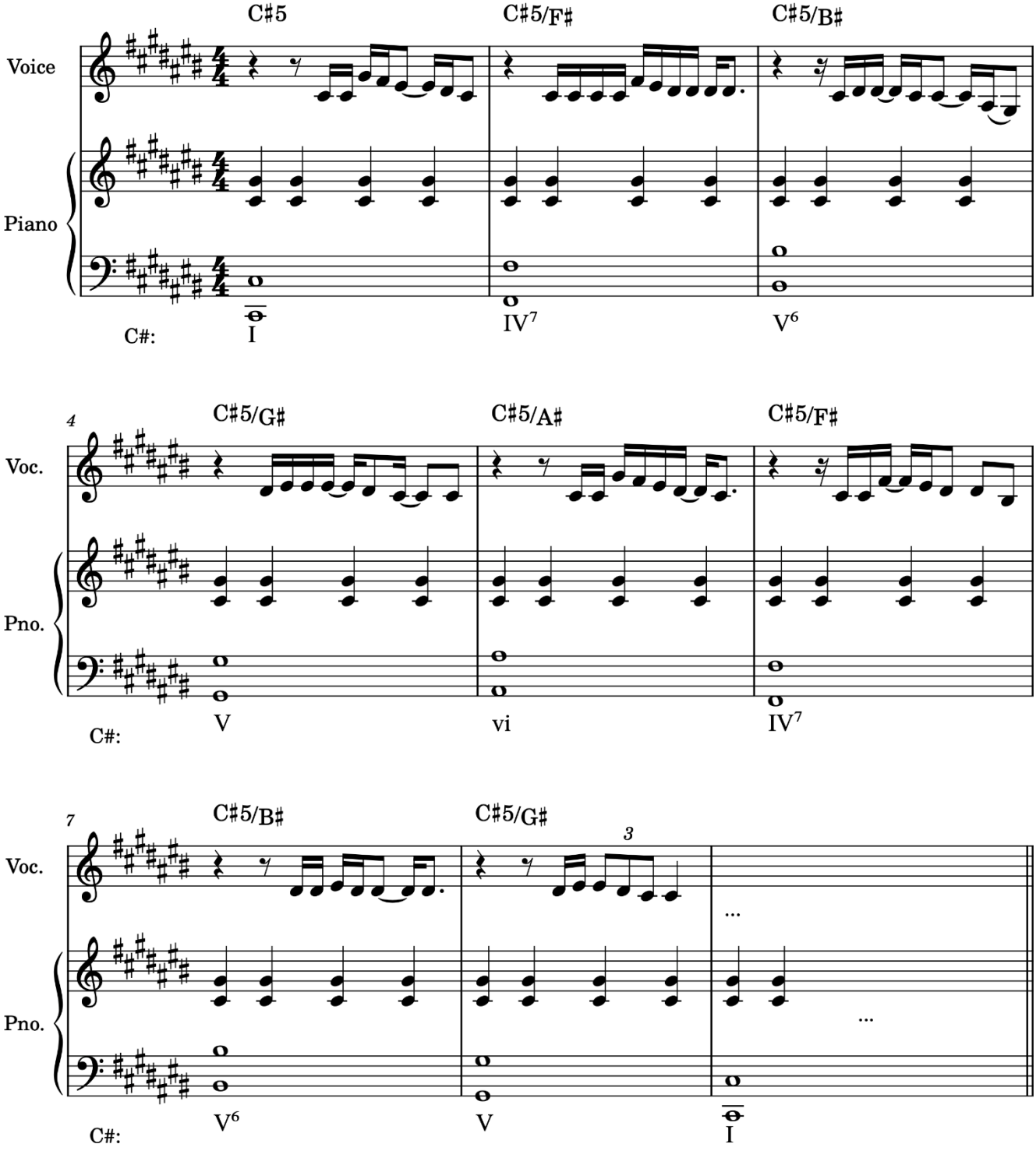

**Example 12.** MAJOR., "Why I Love You" (2016), intro (0:00–0:16)



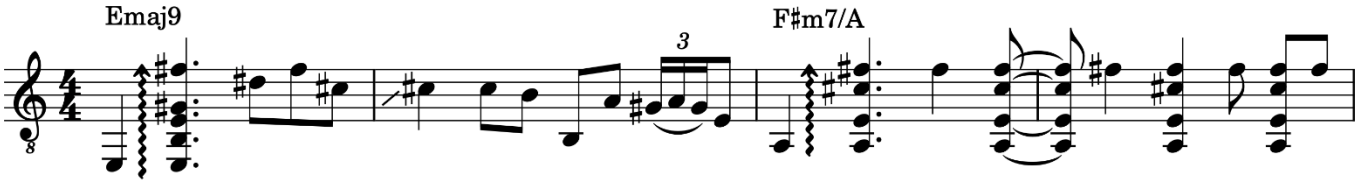
**Example 13.** Led Zeppelin, “Stairway to Heaven” (1971), intro (0:00–0:27)



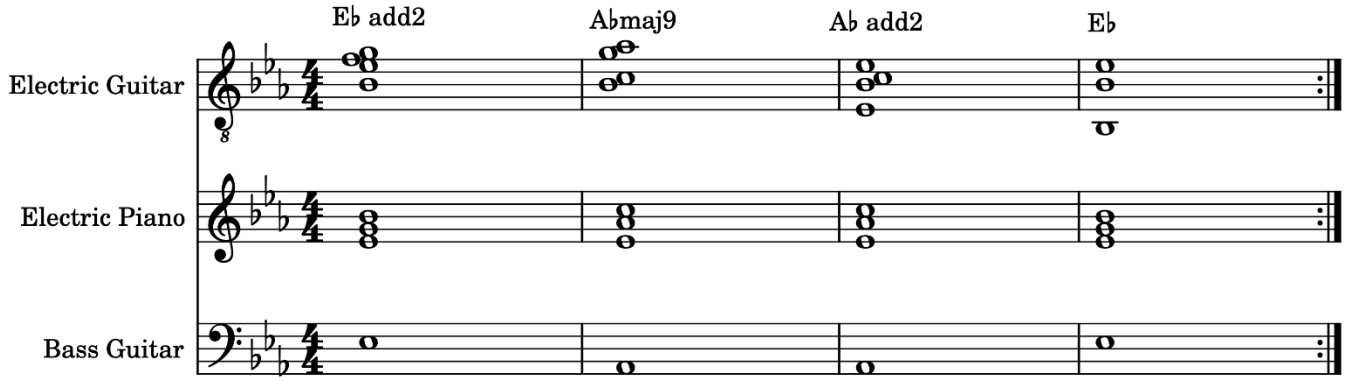
**Example 14.** Sarah Bareilles, “Chasing the Sun” (2013), verse (0:00–0:23)



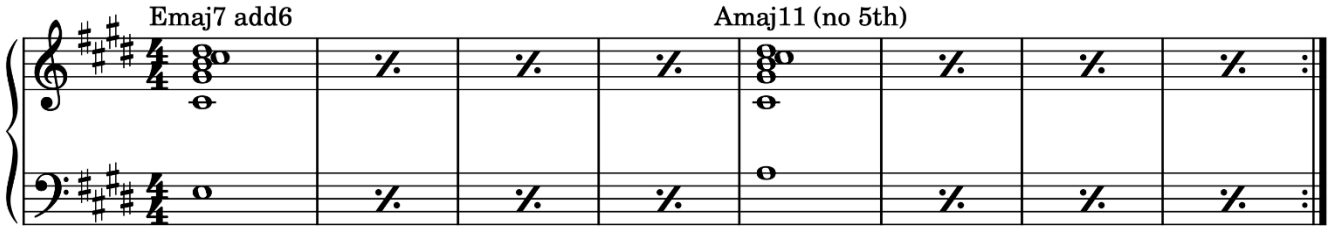
**Example 15.** Snail Mail, “Heat Wave” (2018), intro and verse 1 (0:00–0:48), guitar (representative four-measure passage); pedals are F# (top line of the staff) and E (bottom line of the staff)



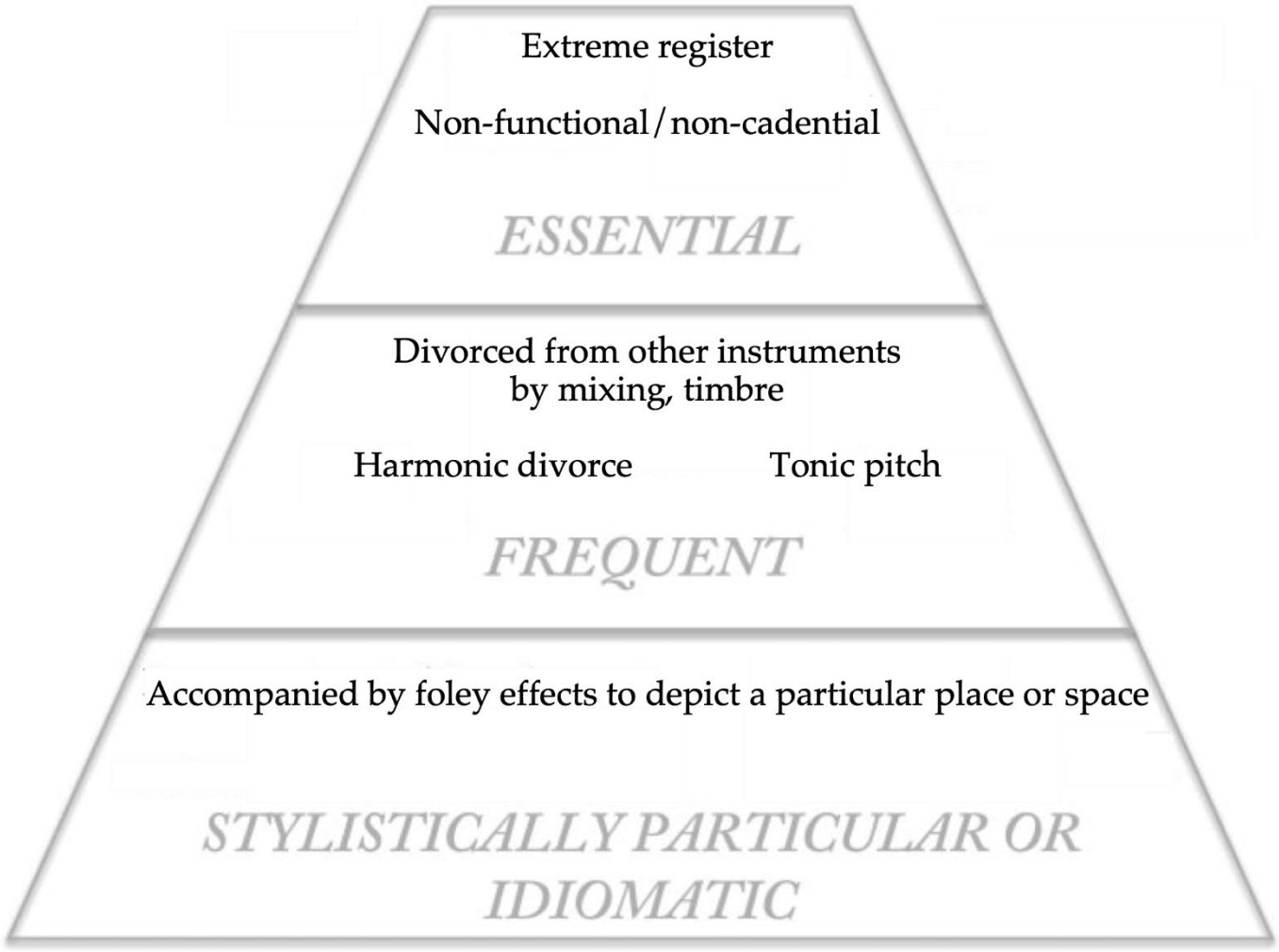

**Example 16.** Land of Talk, “This Time” (2017), intro (0:00–0:24), reduced to whole notes; pedals are Bb in the electric guitar (middle line of the staff) and Eb in the electric piano (bottom line of treble clef)



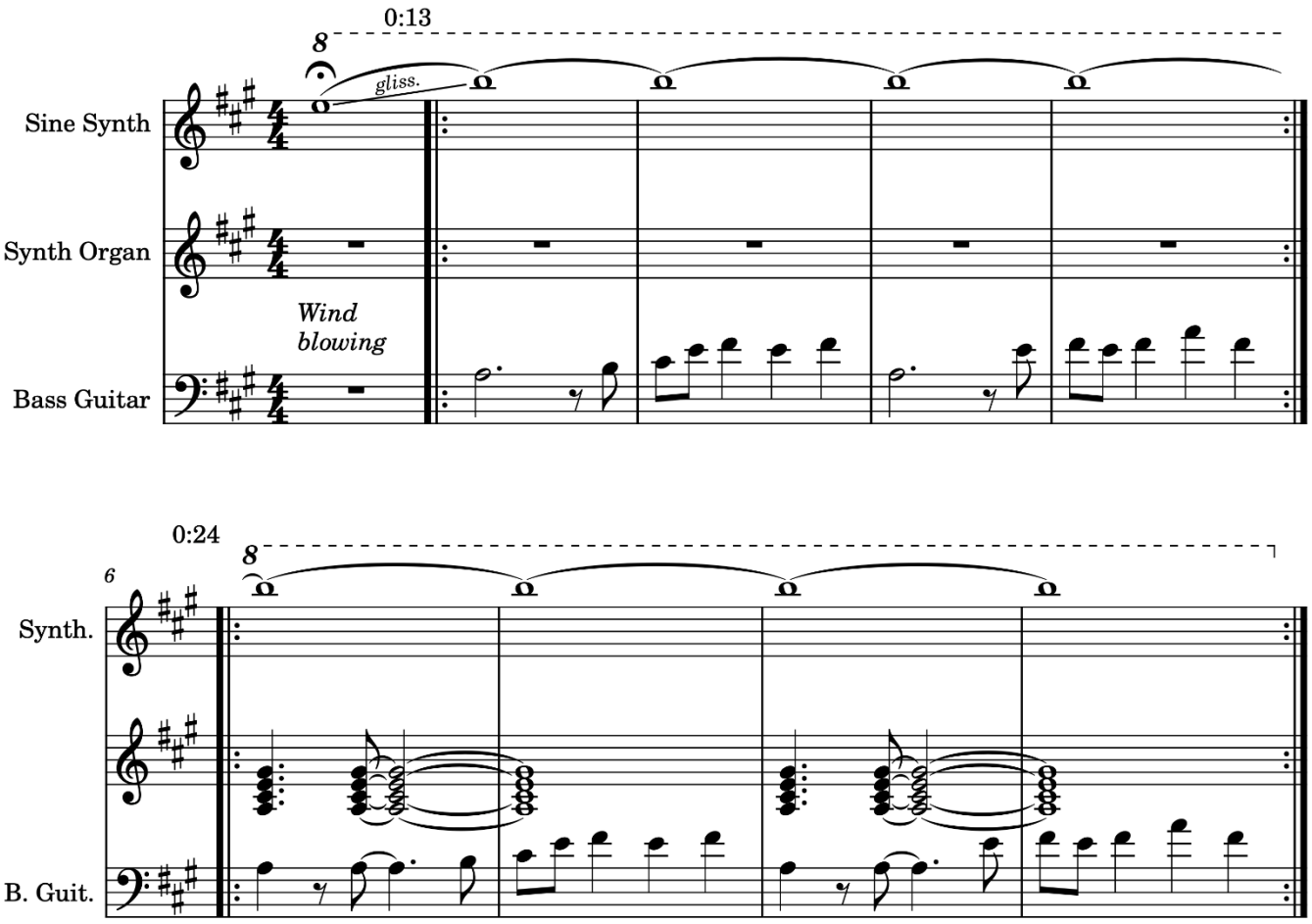

**Example 17.** Pinegrove, “Need 2” (2014), intro (0:19–0:44), guitar part, reduced to whole notes; every note is a pedal except the bass



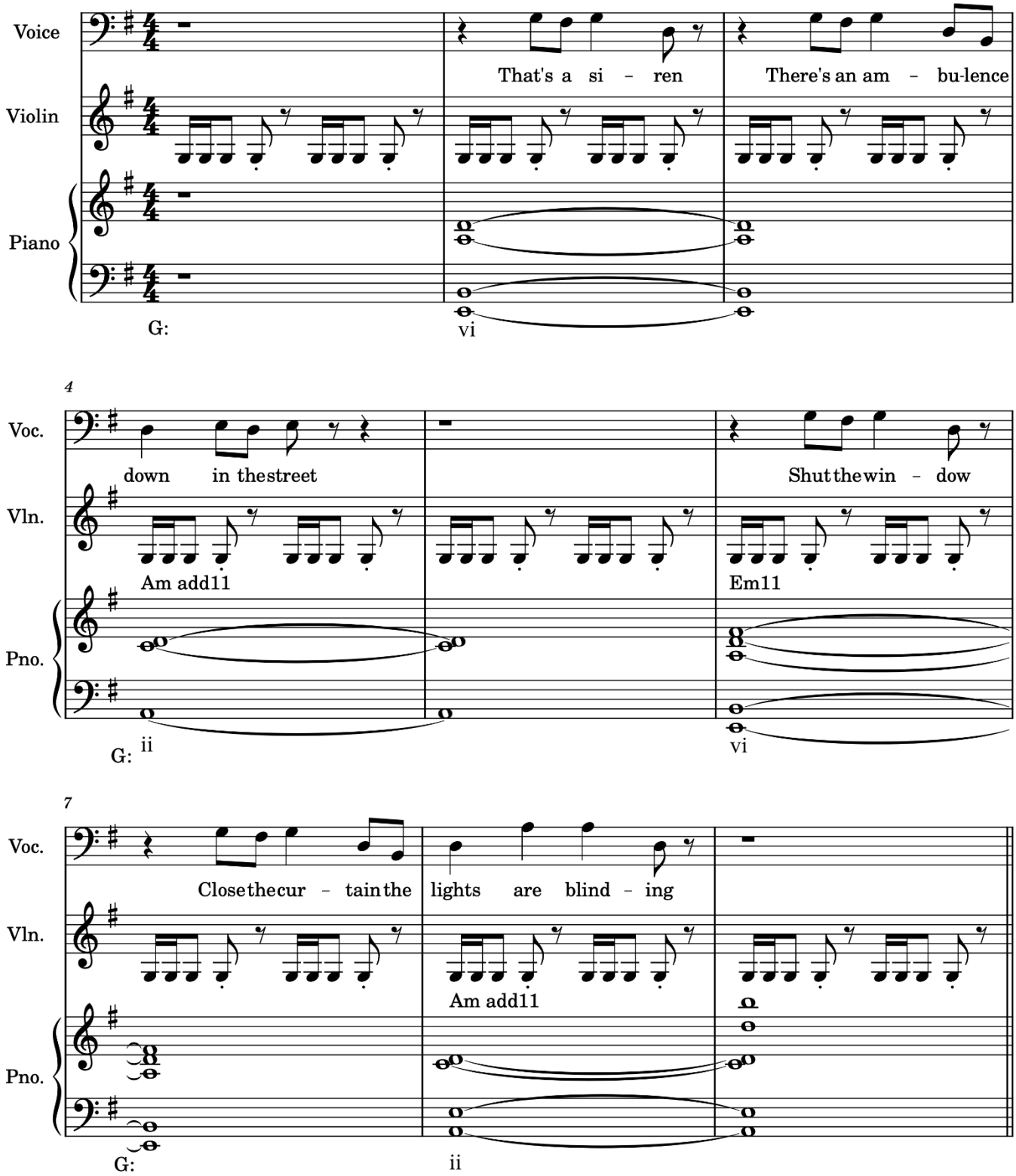
**Example 18.** Weighted hierarchy definition of the cinematic pedal



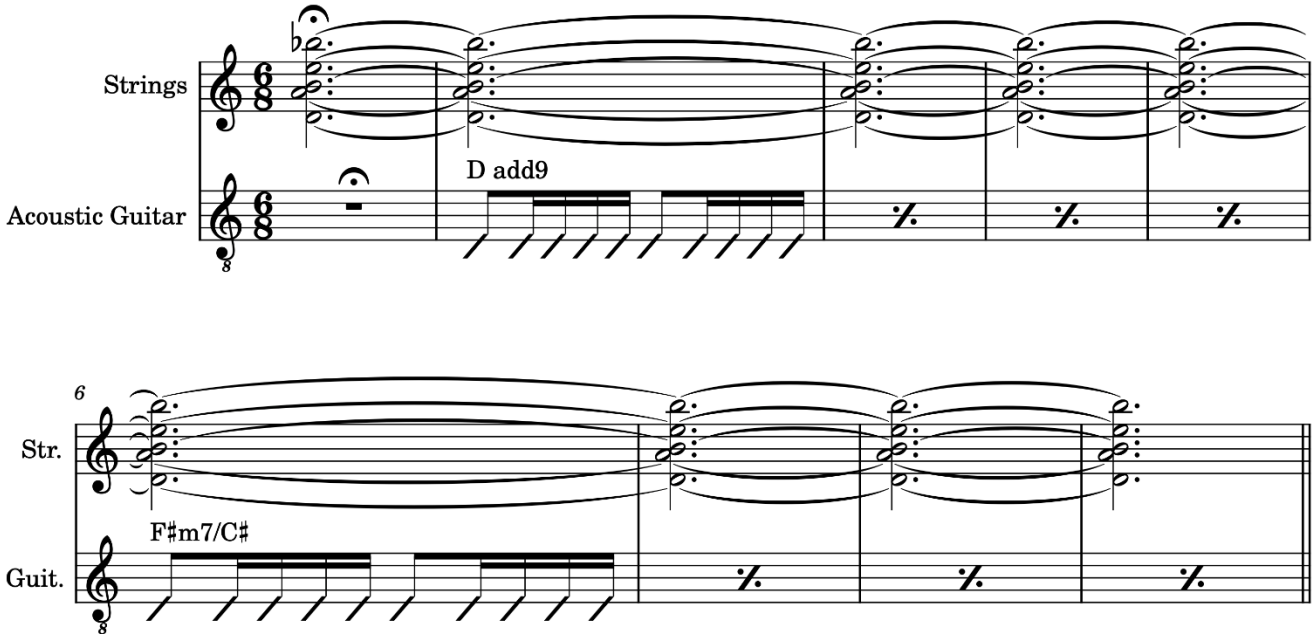
**Example 19.** Smokey Robinson, “Quiet Storm” (1975), intro and verse (0:00–1:12), bass and synths



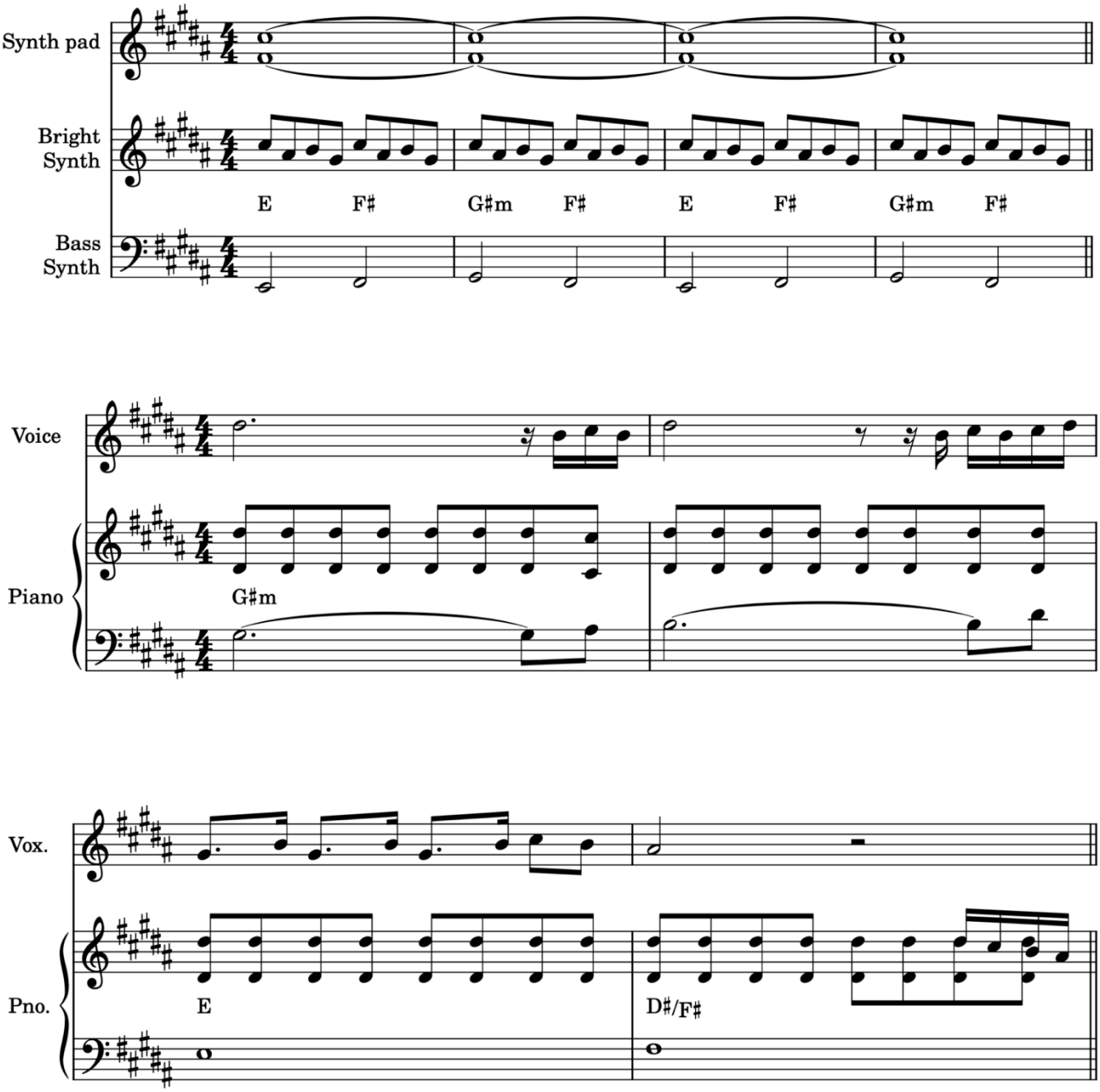
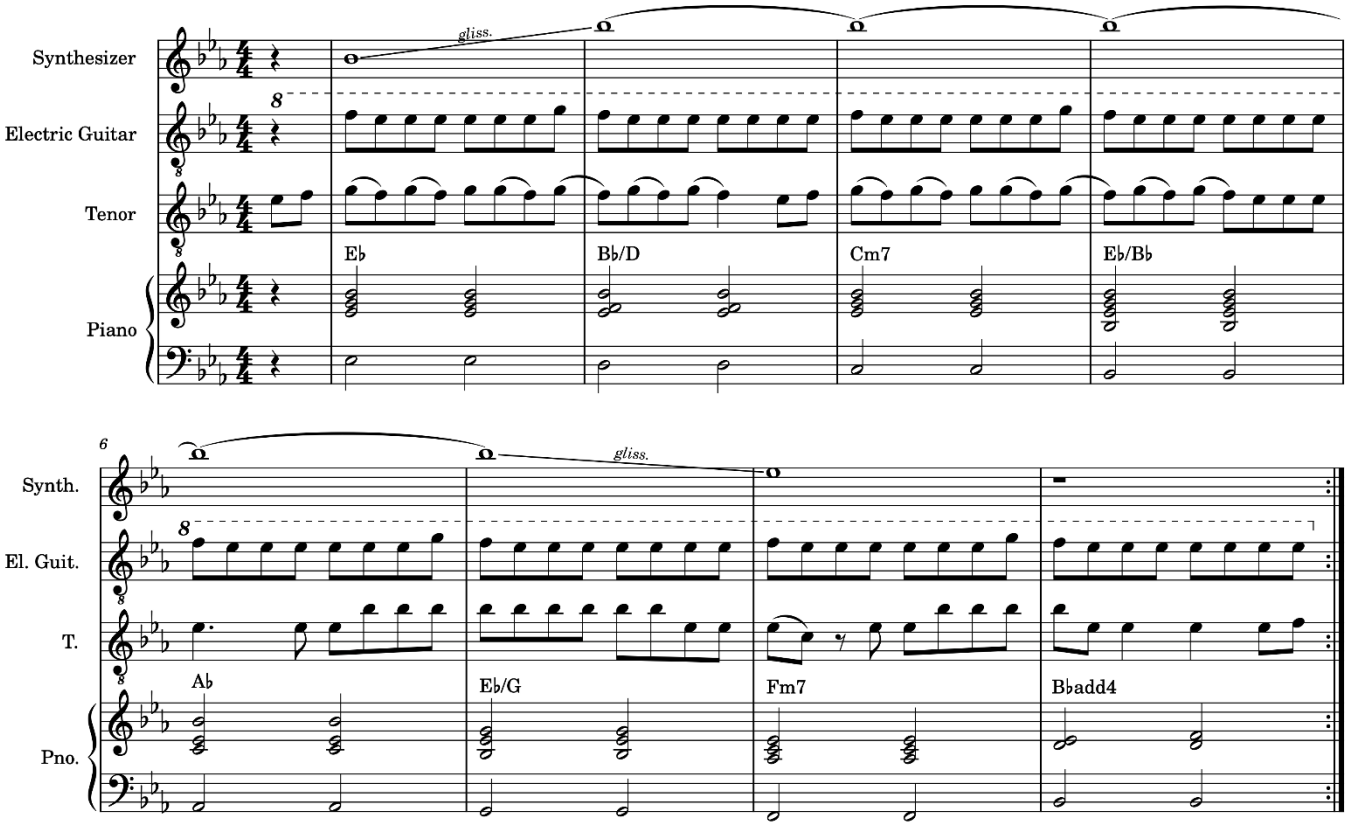
**Example 20.** Jason Robert Brown, “Sanctuary” from Coming From Inside the House (A Virtual SubCulture Concert) (2020, 0:19–0:43)



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



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



**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.