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### MTO 31.4 Examples: Nobile, Review of de Clercq

(Note: audio, video, and other interactive examples are only available online)  
<https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.nobile.html>

#### Example 1. The Nashville number system

a. Examples of Nashville numbers alongside lead-sheet symbols and Roman numerals

lead sheet:	C	Dm	F	G/B	D7	G <sup>#</sup> 7	F/G
Nashville number (in C major):	1	2-	4	5/7	27	4501M7	4/5
Roman numeral (in C major):	I	ii	IV	V <sup>6</sup>	V <sup>7</sup> /V	vii <sup>o7</sup> /vi	V <sup>11</sup> ?

b. Nashville number chart for R.E.M.'s "Man on the Moon" (1992): every chord symbol lasts one measure; multiple chords in a single measure are underlined (Fig. 40.4, p. 280)

VR)	4	5	4	4
	4	5	4	4

VR)	4	5	4	4
	4	5	4	4

VR)	4	5	4	4
	4	5	4	4

PRE)	2-	1	2-	1
	2-	<u>1</u> <u>4</u>	5	5

CH)	<u>1</u> 2-	4 <u>3</u> -	<u>1</u> 2-	5
	<u>1</u> 2-	4 <u>3</u> -	2-	2-

VR)	4	5	4	4
	(ETC.)			

**Example 2.** Various melodic notation styles found in *The Practice of Popular Music*

a. Note names and contour dots with barlines (Taylor Swift, “Out of the Woods” [2014]) (Fig. 3.1, p. 16)

Two staves of melodic notation. The first staff shows contour dots for the notes F, E, E, D, E, D, with lyrics: 'Loo-king at it now,'. The second staff shows contour dots for G, E, E, all seems so, with lyrics: 'it all seems so'. The third staff shows contour dots for E, D, D, sim-ple, with lyrics: 'sim-ple'. The fourth staff shows contour dots for D, D, with lyrics: 'We were'.

The first staff: F E E D E D  
Loo-king at it now,

The second staff: G E E  
it all seems so

The third staff: E D D  
sim-ple

The fourth staff: D D  
We were

The fifth staff: D C C B C A  
W- ing on your couch,

The sixth staff: D E D  
I re-mem-ber

b. Note names and contour dots without barlines (Lizzo, “Good as Hell” [2016]) (Fig. 7.6, p. 47)

Five measures of melodic notation. The first measure shows contour dots for F, G, F, G, with lyrics: 'I know that it's'. The second measure shows contour dots for F, F, B♭, with lyrics: 'hard, but you have'. The third measure shows contour dots for G, F, with lyrics: 'to try'. The fourth measure shows contour dots for F, G, F, G, with lyrics: 'if you need ad-'. The fifth measure shows contour dots for F, E♭, E♭, B♭, G, F, E♭, with lyrics: 'nice, let me sim-pli-'. The lyrics continue: 'x-'. The notes are connected by slurs.

The first measure: F G F G  
I know that it's

The second measure: F F B♭  
hard, but you have

The third measure: G F  
to try

The fourth measure: F G F G  
if you need ad-

The fifth measure: F E♭ E♭ B♭ G F E♭  
nice, let me sim-pli- x-

c. Rhythms only (The Weeknd, “Save Your Tears” [2020]) (Fig. 6.4, p. 35)

Two measures of rhythmic notation. The first measure is in 4/4 time, with a '2' above the first note and a '3' above the third note. The lyrics are 'Save your'. The second measure shows a '1' above the first note, '2+' above the second note, '3+' above the third note, and '4' above the fourth note. The lyrics are 'tears for a no-ther day.' The notation uses vertical stems and horizontal bar lines to indicate rhythmic values.

The first measure: 4/4  
Save your

The second measure: 1 2+ 3+ 4  
tears for a no-ther day.

d. Scale-degrees with rhythmic stems (Al Green, “Let’s Stay Together” [1972]) (Fig. 52.2, p. 369)

4

1

4

6-9

4-1/6

I'm, ... I'm so in love with you. Whatever you

want to do is alright with me.

4

6 4 4 -

1 4 4 4 b6

e. Note names with rhythmic stems (Nirvana, “Smells Like Teen Spirit” [1991]) (Fig. 17.1, p. 116). (NB: this transcription places the chords twice as slow as they appear in the song.)

4

F5

Bb5

Ab5

D5

Verse

C E<sub>b</sub> F A<sub>b</sub> F D<sub>b</sub> C D<sub>b</sub> C A<sub>b</sub> A<sub>b</sub> B<sub>b</sub> C B<sub>b</sub> A<sub>b</sub> G

Load up on guns, bring your friends; it's fun to lose and to pretend.

Chorus

F5

Bb5

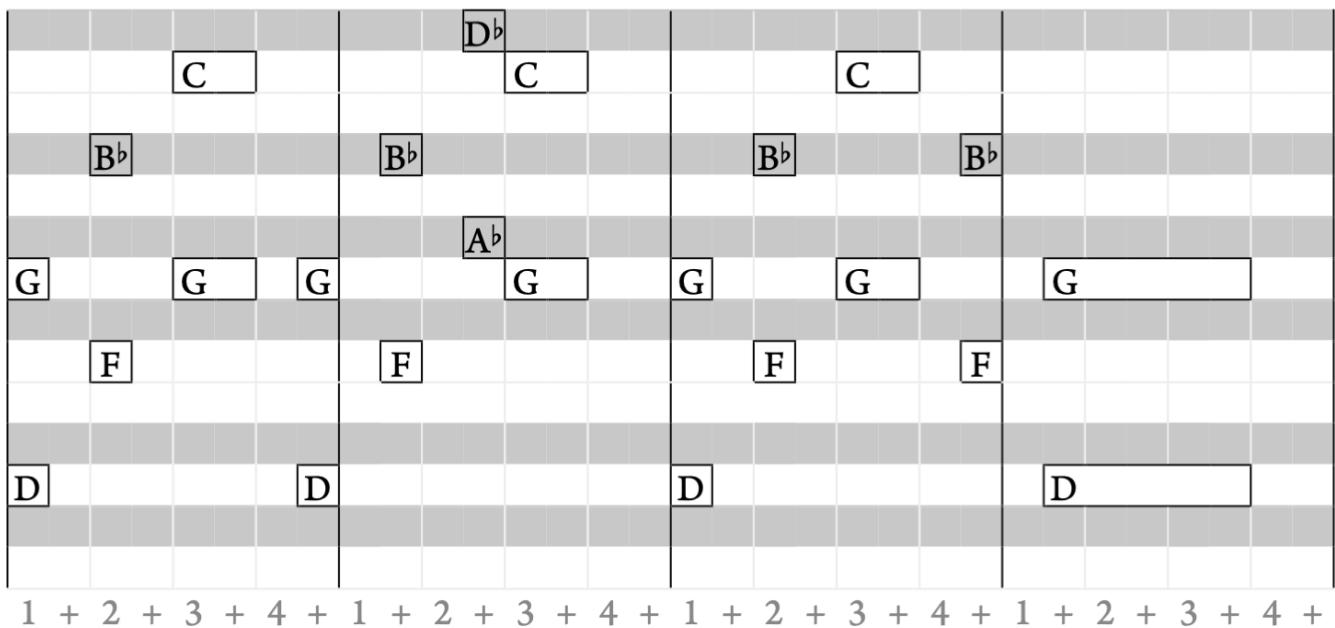
Ab5

D5

A<sub>b</sub> G G F B<sub>b</sub> B<sub>b</sub> B<sub>b</sub> A<sub>b</sub> D<sub>b</sub> D<sub>b</sub> D<sub>b</sub> C B<sub>b</sub> B<sub>b</sub> B<sub>b</sub> A<sub>b</sub>

With the lights out, it's less dangerous. Here we are now, entertain us.

f. MIDI-like roll (opening guitar riff to “Smoke on the Water” [1972] by Deep Purple) (Fig. 9.5, p. 64)



**Example 3.** Practice exercises in rhythmic chapters generally involve notation (Exercise 15.1, p. 107)

**Exercise 15.1.** For each new note (not rest!) in the rhythms below, write the beat location (e.g., 1, +, la) underneath the note head.



**Example 4.** Scaffolding for creating Nashville number charts by ear begins with drummer's charts (a), showing hypermetrical structure and formal sections, and then incorporates harmonic rhythm (b)

a. Drummer's chart (Fig. 8.6, p. 56). Each dash represents one measure, with one hypermeasure on each line.

**1 = E<sup>b</sup>**

**4 4 ♩ = 96**

# GOOD AS HELL

LIZZO

<b>IN)</b>	-	-	-	-
<b>VR)</b>	-	-	-	-
	-	-	-	-
<b>PRE)</b>	-	-	-	-
<b>CH)</b>	-	-	-	-
<b>LN)</b>	-	-	-	-
<b>VR)</b>	-	-	-	-
	-	-	-	-

<b>PRE)</b>	-	-	-	-
<b>CH)</b>	-	-	-	-
<b>LN)</b>	-	-	-	-
<b>PRE)</b>	-	-	-	-
<b>CH)</b>	-	-	-	-
<b>OUT)</b>	-	-		

b. Drummer's chart with harmonic rhythm (Fig. 12.8, p. 85). The "N"s are placed at the onset of every new chord

1 = F

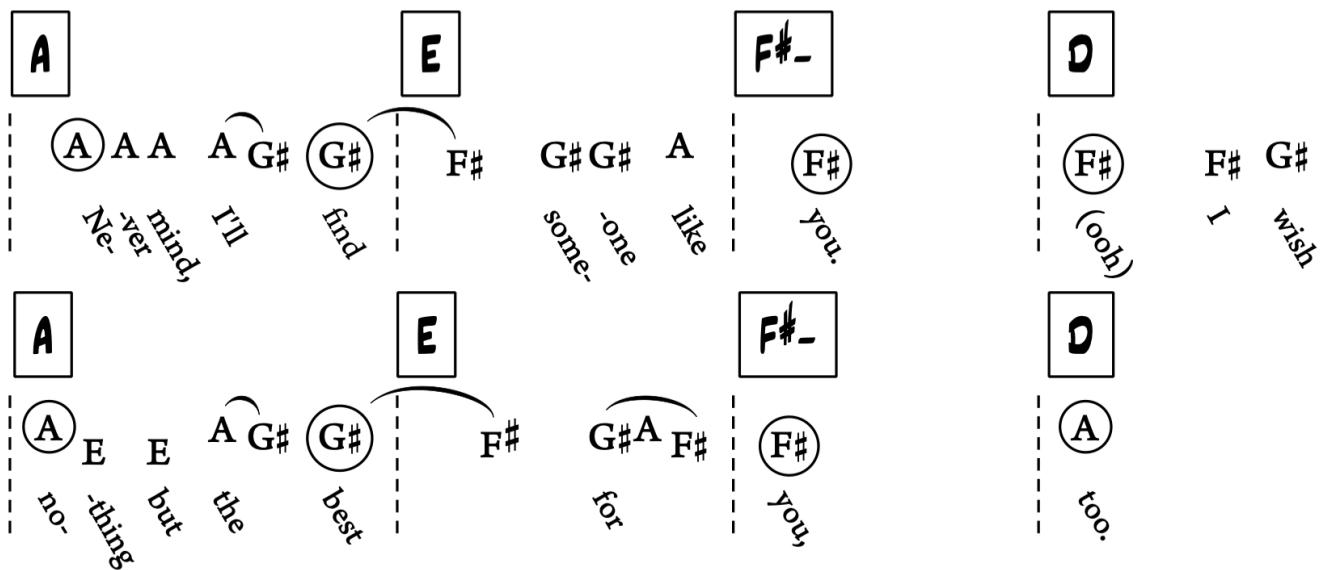
$\frac{4}{4}$  = 104

**THE BEST**  
TINA TURNER

<b>IN)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>VR)</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>PRE)</b>	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
<b>VR)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>PRE)</b>	<b>N</b>	<b>-</b>	<b>N</b>	<b>N</b>
<b>CH)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
<b>VR)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

<b>PRE)</b>	<b>N</b>	<b>-</b>	<b>N</b>	<b>N</b>
<b>CH)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
<b>BR)</b>	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b><u>N</u> <u>N</u></b>
<b>SO)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
<b>CH)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>N</b>	<b>-</b>	<b>N</b>	<b>-</b>
<b>VR)</b>	<b>N</b>	<b>-</b>	<b>-</b>	<b>-</b>
	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

**Example 5.** De Clercq's example of a "melodic skeleton" for the chorus (1:31) of Adele's "Someone Like You" (2011)



**Example 6.** An energy diagram of a song's form identifies each section's teleological function (initiation, buildup, arrival, etc.) in addition to its formal label (verse, chorus, etc.). Reproduced from Geary 2024, Example 26, analyzing Taylor Swift's "I Knew You Were Trouble" (2012).

