



## MTO 32.1 Examples: Joy Li, Modulations and Chromatic Mediants in Japanese Anime Songs

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

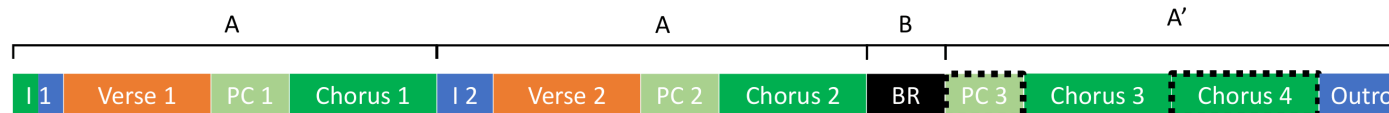
<https://www.mtosmt.org/issues/mto.26.32.1/mto.26.32.1.li.html>

**Example 1.** Form graphs of the (1.1) “OP-format” and (1.2) full-length anime song (length and colors of bars represent normative sectional durations and thematic content, respectively; dashed borders represent sections frequently omitted)

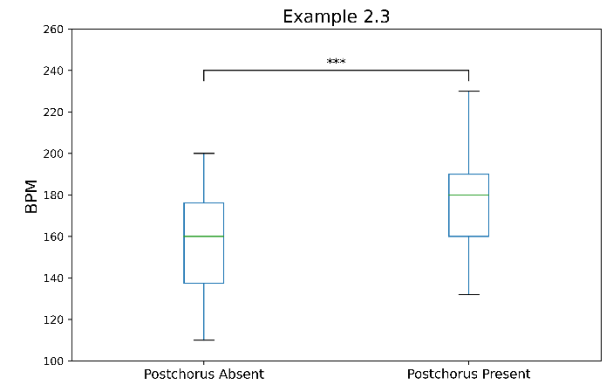
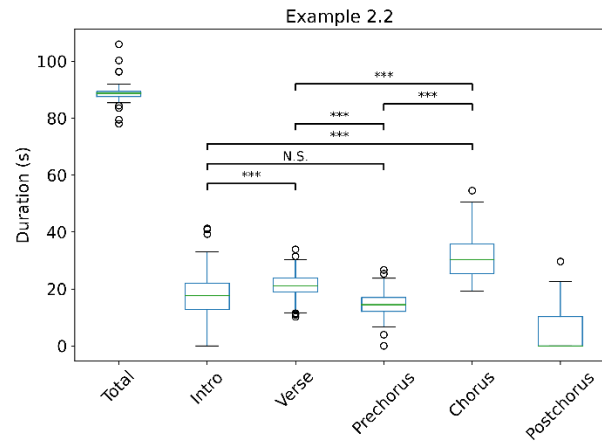
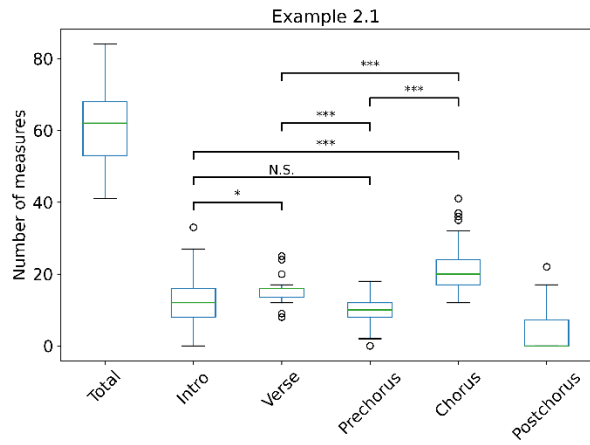
Example 1.1: “OP format” verse-prechorus-chorus form (duration == ~1:30)



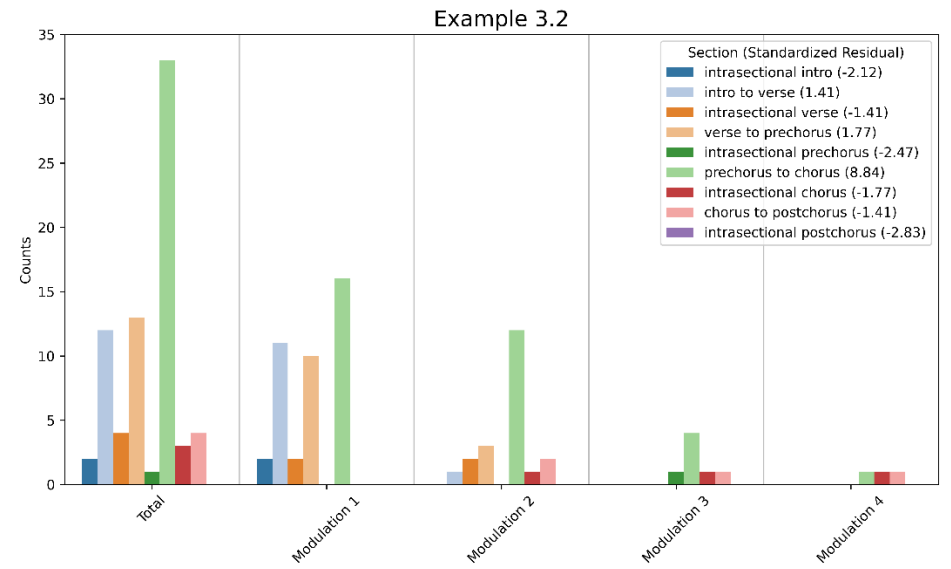
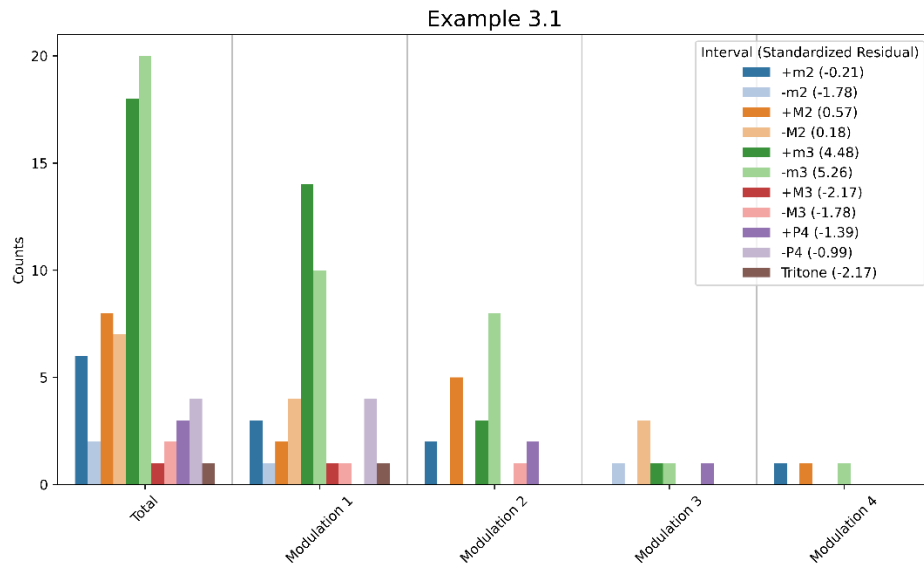
Example 1.2: Full-length verse-prechorus-chorus form (duration == ~4:00 ± 0:45)



**Example 2.** Boxplot of (2.1) measure counts and (2.2) durations for each section in OP-format anime songs from popular TV anime; (2.3) boxplot of tempo distribution of OP-format anime songs with versus without postchoruses



**Example 3.** Frequency of modulations by (3.1) interval and (3.2) section in OP-format songs from popular TV anime

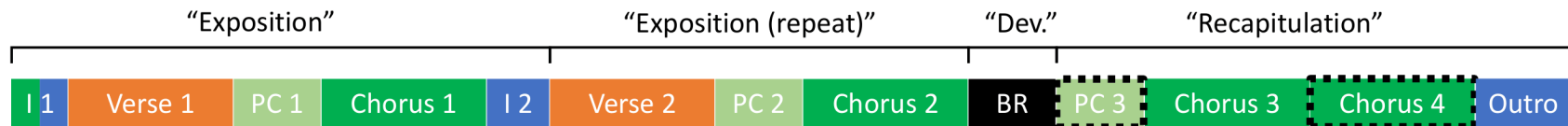


**Example 4.** Hybrid sonata/verse-prechorus-chorus form graphs of the **(4.1)** OP-format and **(4.2)** full-length anime song (length and colors of bars represent normative sectional durations and thematic content, respectively; dashed borders represent sections frequently omitted)

Example 4.1: “OP format” verse-prechorus-chorus form (duration == ~1:30)



Example 4.2: Full-length verse-prechorus-chorus form (duration == ~4:00 ± 0:45)



**Example 5.** *Leitharmonic* idioms of “soaring” in screen music (partially adapted from Schneller 2013 with additional annotations)

= Lydian "oscillation" section  
 = Post-Lydian section

A = Harmonic oscillation (away)  
 B = Harmonic oscillation (back)  
 C = PR or P transformation (II to ii or IV)

Example 5.1 Williams, *Superman*. Love Theme

G Lyd.: I                      II $\sharp$ 4                      ii $\sharp$ 4                      I

Example 5.2 Williams, *The Empire Strikes Back*. Yoda's Theme

G Lyd.: I                      II $\sharp$ 4                      I                      II $\sharp$ 4                      I                      ii $\sharp$ 4                      I $\flat$ 7

Example 5.3 Williams, *E.T.: The Extra-Terrestrial*. "Flying Theme"

G Lyd.: I                      II $\sharp$ 4                      V $\flat$ 6                      ii $\sharp$ 3                       $\flat$ VI

Example 5.4 Chen, *Genshin Impact*. Main Theme

G Lyd.: I                      II $\sharp$ 4                      I                      II $\sharp$ 4                      IV                      V                      VI $\sharp$ 4                       $\subscript{3}$

Example 6. Introduction excerpt from “Beyond” (Daft Punk, 2013) adapted from Atkinson 2019 with additional annotations

The musical score is written for piano in B major (three sharps) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including a prominent pitch-bending effect (PR) indicated by a bracket above the notes. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, the following annotations are present:

B Lyd: I II  $\flat$ III IV I II  $\flat$ III  $\flat$ VII

$\flat$ III: [ I V ]

## Example 7. PR and PR-like sequences

Example 7.1

Example 7.1 shows a sequence of chords in G Lydian mode. The chords are: I (G), II (A),  $\flat$ III (B $\flat$ ), IV (C),  $\flat$ V (D $\flat$ ),  $\flat$ VI (E $\flat$ ), VI (E), VII (F), and I (G). The PR labels are placed above the staff, indicating the relationship between adjacent chords: PR between I and II, II and  $\flat$ III,  $\flat$ III and IV, IV and  $\flat$ V,  $\flat$ V and  $\flat$ VI,  $\flat$ VI and VI, VI and VII, and VII and I.

G Lyd.:	I	II	$\flat$ III	IV	$\flat$ V	$\flat$ VI	VI	VII	I
DM:	IV	V	$\flat$ VI	$\flat$ VII	$\flat$ I	$\flat$ II	II	III	IV
	G	A	B $\flat$	C	D $\flat$	E $\flat$	E	F	G

Example 7.2

Example 7.2 shows a sequence of chords in G major mode. The chords are: I (G),  $\text{vii}^{\circ}$ / $\flat$ III (B $\flat$ ),  $\flat$ III (B $\flat$ ),  $\text{vii}^{\circ}$ / $\flat$ V (D $\flat$ ),  $\flat$ V (D $\flat$ ),  $\text{vii}^{\circ}$ / $\flat$ VI (E), VI (E),  $\text{vii}^{\circ}$ / $\flat$ I (F), and I (G). The PR labels are placed above the staff, indicating the relationship between adjacent chords: PR between I and  $\text{vii}^{\circ}$ / $\flat$ III,  $\text{vii}^{\circ}$ / $\flat$ III and  $\flat$ III,  $\flat$ III and  $\text{vii}^{\circ}$ / $\flat$ V,  $\text{vii}^{\circ}$ / $\flat$ V and  $\flat$ V,  $\flat$ V and  $\text{vii}^{\circ}$ / $\flat$ VI,  $\text{vii}^{\circ}$ / $\flat$ VI and VI, VI and  $\text{vii}^{\circ}$ / $\flat$ I, and  $\text{vii}^{\circ}$ / $\flat$ I and I.

GM:	I	$\text{vii}^{\circ}$ / $\flat$ III	$\flat$ III	$\text{vii}^{\circ}$ / $\flat$ V	$\flat$ V	$\text{vii}^{\circ}$ / $\flat$ VI	VI	$\text{vii}^{\circ}$ / $\flat$ I	I
	G	B $\flat$	B $\flat$	D $\flat$	D $\flat$	E	E	F	G

Example 7.3

Example 7.3 shows a sequence of chords in C major mode. The chords are:  $\text{v}^{\flat}$ / $\flat$ I (G $\flat$ ),  $\text{v}^{\flat}$ / $\flat$ III (B $\flat$ ),  $\text{ii}^{\circ}$  (D $\flat$ ),  $\text{v}^{\flat}$ / $\flat$ III (B $\flat$ ), etc.,  $\text{v}^{\flat}$ / $\flat$ V (D $\flat$ ),  $\text{v}^{\flat}$ / $\flat$ VI (E $\flat$ ),  $\text{v}^{\flat}$ / $\flat$ VI (E $\flat$ ),  $\text{v}^{\flat}$ / $\flat$ VI (E $\flat$ ), and  $\text{v}^{\flat}$ / $\flat$ I (G $\flat$ ). The "PR" labels are placed above the staff, indicating the relationship between adjacent chords: "PR" between  $\text{v}^{\flat}$ / $\flat$ I and  $\text{v}^{\flat}$ / $\flat$ III,  $\text{v}^{\flat}$ / $\flat$ III and  $\text{ii}^{\circ}$ ,  $\text{ii}^{\circ}$  and  $\text{v}^{\flat}$ / $\flat$ III,  $\text{v}^{\flat}$ / $\flat$ III and  $\text{v}^{\flat}$ / $\flat$ V,  $\text{v}^{\flat}$ / $\flat$ V and  $\text{v}^{\flat}$ / $\flat$ VI,  $\text{v}^{\flat}$ / $\flat$ VI and  $\text{v}^{\flat}$ / $\flat$ VI, and  $\text{v}^{\flat}$ / $\flat$ VI and  $\text{v}^{\flat}$ / $\flat$ I.

CM:	$\text{v}^{\flat}$ / $\flat$ I	$\text{v}^{\flat}$ / $\flat$ III	$\text{ii}^{\circ}$	$\text{v}^{\flat}$ / $\flat$ III	<i>etc.</i>	$\text{v}^{\flat}$ / $\flat$ V	$\text{v}^{\flat}$ / $\flat$ VI	$\text{v}^{\flat}$ / $\flat$ VI	$\text{v}^{\flat}$ / $\flat$ VI	$\text{v}^{\flat}$ / $\flat$ I
	G $\flat$	B $\flat$	D $\flat$	B $\flat$		D $\flat$	E $\flat$	E $\flat$	E $\flat$	G $\flat$