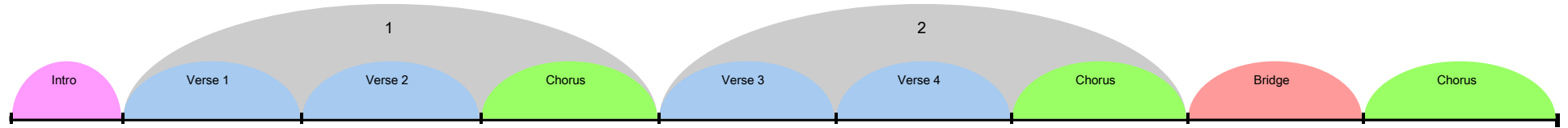


Figure 7. Popular music timelines

7a. Verse-verse-chorus units grouped

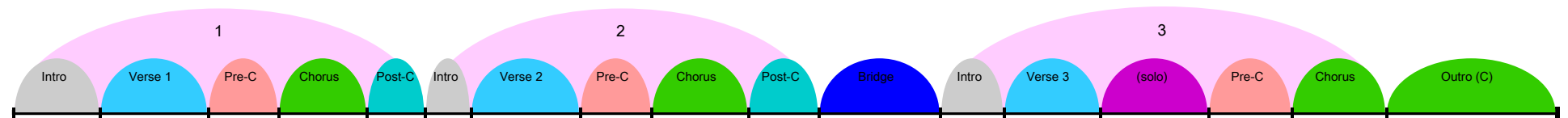
Steve Miller Band - Take the Money and Run



- features a recurring Verse-Verse-Chorus pattern, grouped here as "1" and "2"

7b. Pre-chorus and post-chorus sections in a larger recurring unit

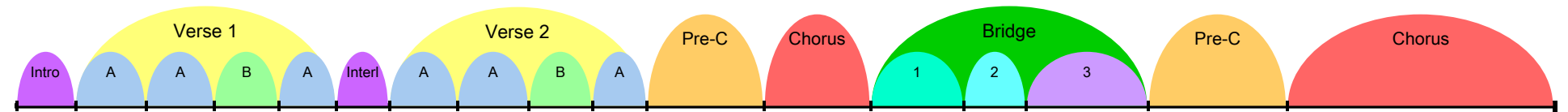
Boston - More than a Feelin'



- features a more complicated Intro – Verse – Prechorus – Chorus – Postchorus pattern (with a solo section interpolated in the third unit)

7c. AABA verse structure

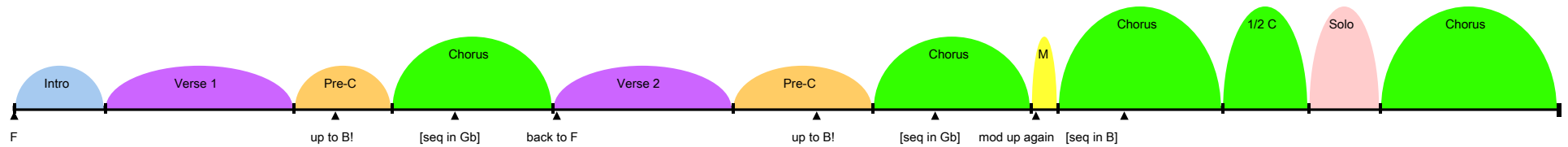
Styx - Come Sail Away.mp3



- Note that each verse has its own AABA structure (similar to the chorus structure found in many jazz standards)

7d. Bubble heights convey a modulation scheme

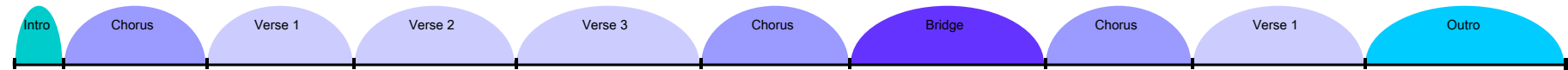
Earth, Wind and Fire - After the Love is Gone



- involves some rather unusual modulations (from F major to B major to Gb major), with the voices rising higher and higher into the final set of choruses

7e. Same underlying harmonic progression

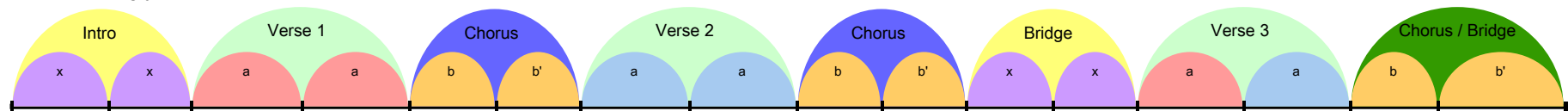
Family of the Year - Hero



- Each of the sections are related melodically and based on the same underlying chord progression (conveyed by using different shades of blue)
 - The song unusually begins with the chorus

7f. Use of colors to highlight text and combined sections

Beatles: Eleanor Rigby



- Lower-level bubbles represent the phrase level here, with two phrases per section
 - Pink phrases are used for Eleanor Rigby (Verse 1), blue phrases are used for Father McKenzie (Verse 2)
 - Both colors are used when the two characters are unexpectedly brought together in Verse 3
 - The final section combines the themes of the chorus and the bridge together contrapuntally, so a dark green bubble is used to combine blue (for the chorus) and yellow (for the bridge)

7e. Annotations
for "Eleanor Rigby"

Intro [0:00.0] The intro makes use of a plagal VI-i progression

x [0:00.0] Ah, look at all the lonely people.

x [0:07.8] Ah, look at all the lonely people.

Verse 1 [0:14.5] The introduction of the "Eleanor Rigby" character. The vocal melody is syncopated against the march-like regularity of the strings. Note also the five-measure length of the phrase. Underlaid by a i-VI-i harmonic motion.

a [0:14.5] Eleanor Rigby picks up the rice in the church where a wedding has been, Lives in a dream.

a [0:23.5] Waits at the window, wearing a face she keeps in a jar by the door, Who is it for?

Chorus [0:32.2] A sigh-like descending legato chromatic gesture appears in the violin part of the refrain

b [0:32.2] All the lonely people, where do they all come from?

b' [0:39.2] All the lonely people, where do they all belong?

Verse 2 [0:46.1] Introduction of the "Father McKenzie" character. New countermelodies in the strings accompany the vocal melody.

a [0:46.1] Father McKenzie, writing the words of a sermon that no-one will hear, No-one comes near

a [0:54.9] Look at him working, darning his socks in the night when there's nobody there, What does he care?

Chorus [1:03.6] A new countermelody in the top violin is added to the previous refrain

b [1:03.6] All the lonely people, where do they all come from?

b' [1:10.5] All the lonely people, where do they all belong?

Bridge [1:17.4] Identical to the Intro

x [1:17.4] Ah, look at all the lonely people.

x [1:24.4] Ah, look at all the lonely people.

Verse 3 [1:31.2] The two characters (pink and blue bubbles) are brought together in an unexpected way. Again, new accompaniment in the strings.

a [1:31.2] Eleanor Rigby died in the church and was buried along with her name. Nobody came.

a [1:39.8] Father McKenzie, wiping the dirt from his hands as he walks from the grave. No-one was saved.

Chorus / Bridge [1:48.5] The melodic phrase of the refrain is counterpointed with the melody of the bridge, leading to a final cadence in the strings.

b [1:48.5] All the lonely people, where do they all come from?

b' [1:55.6] All the lonely people, where do they all belong?