

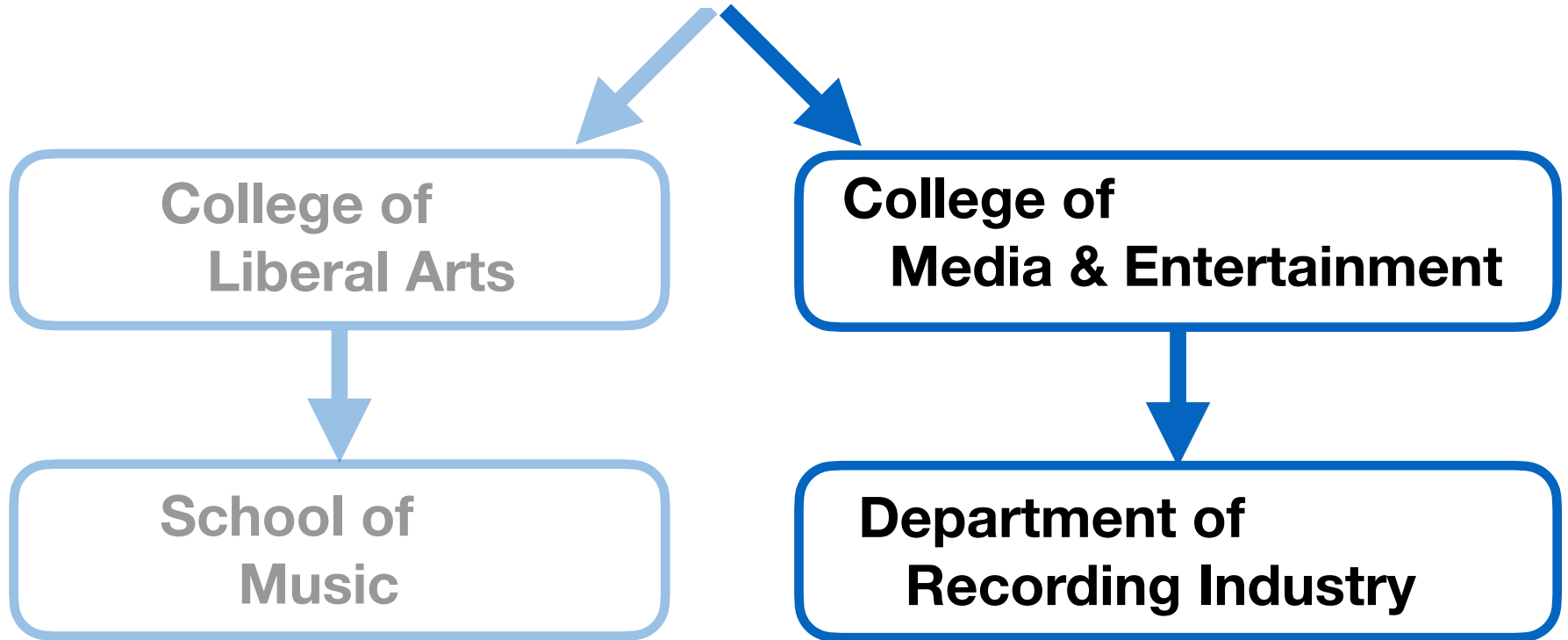
Tools for Teaching Popular Music Without Staff Notation

Trevor de Clercq



Society for Music Theory Conference
Music Notation and Visualization Interest Group Meeting
November 11, 2022

Music @ MTSU



Music @ MTSU

College of
Liberal Arts

College of
Media & Entertainment

School of
Music

Department of
Recording Industry

RIM 1230: Commercial Musicianship

- simple/compound meter, syncopated eighth notes, sixteenth notes
- diatonic harmony, form, diatonic melodies, seventh chords

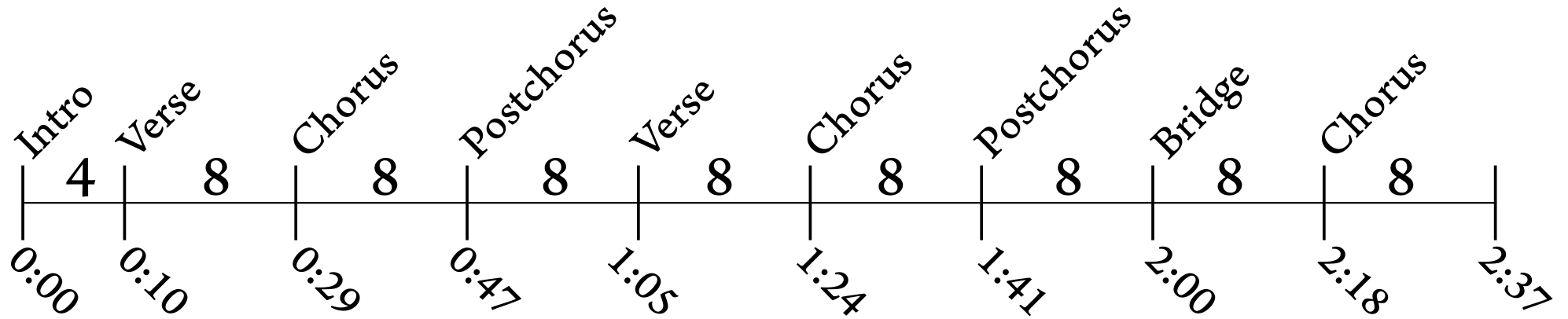
RIM 3450: Advanced Commercial Musicianship

- syncopated sixteenth notes, odd meters
- mixture, modes, secondary functions, extended chords, tritone subs

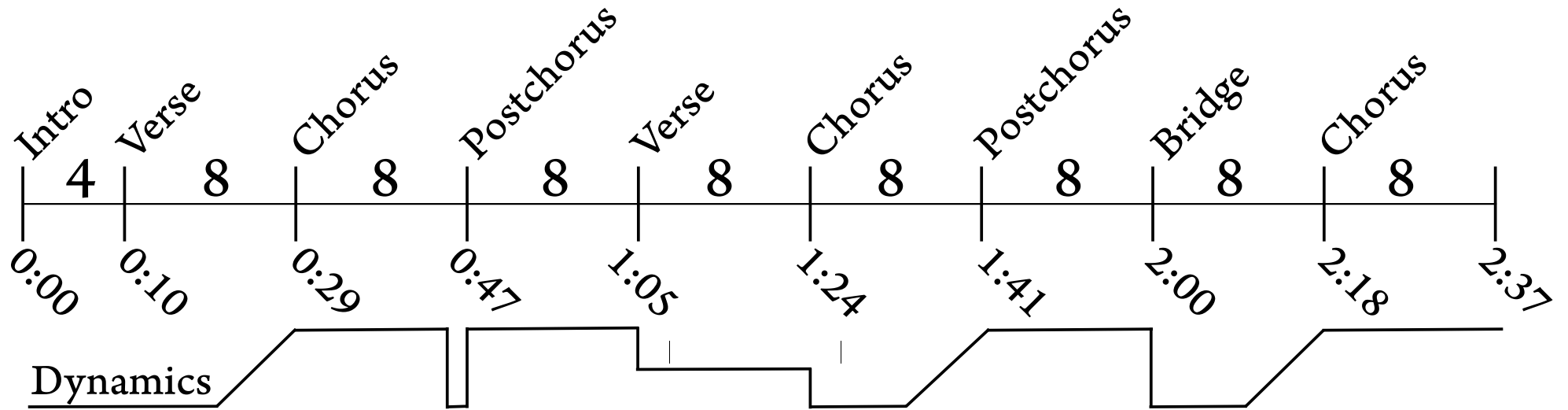
Form chart for “Easy” by Lionel Richie (1977)

	<u>Section</u>	<u>Start</u>
	Intro	0:00
A	{ Verse	0:15
	{ Chorus	0:48
A	{ Verse	1:17
	{ Chorus	1:50
B	{ Bridge	2:19
	{ Solo	2:49
A	{ Chorus	3:18
	{ Chorus	3:47

Form timeline for “Cake” by Flo Rida (2017)



Form timeline for “Cake” by Flo Rida (2017)



"Wide Open Spaces" (Dixie Chicks, 1998)

ⓔ 4
4
Med str

J J J J

J=90

Wide Open Spaces

Dixie Chicks

	Acous Only		+ Fiddle Lead	
	\boxed{I}	1 4	1 4	1 4
	+ Band	1 4	1	$\boxed{2-4-1}$ J J J J
Acou/ Bass/Dr.	\boxed{V}	1 2 ²	1	1 2 ² 3
		4	1	4 5
all In	\boxed{V}	1 2 ²	1	1 2 ² 1
		4	1	4 5
	\boxed{C}	1 2 ² 4 5	1 2 ² 4 5	1 2 ² 4 5
		1 2 ² 4 5	1 2 ² 4 5	1 2 ² 4 5 :)
	\boxed{Solo}	1 2 ² 1	1 2 ² 1	1 2 ² 1
		1 2 ² 1		$\boxed{2-4-1}$ J J J J
Acous/ PNO	\boxed{V}	1 2 ²	1	1 2 ² 1
+ Bass/Drums		4	1	4 5
	\boxed{C}	1 2 ² 4 5	1 2 ² 4 5	1 2 ² 4 5
		1 2 ² 4 5	1 2 ² 4 5	1 2 ² 4 5
	\boxed{C}	1 2 ² 4 5	1 2 ² 4 5	1 2 ² 4 5
		1 2 ² 4 5	1 2 ² 4 5	$\boxed{4-4-1}$ J J J J

(from Williams 2017)

“Wide Open Spaces” (Dixie Chicks, 1998)

(E) 4
 4
 Med str
 J J J J
 J=90

Wide Open Spaces

Acous Only + Fiddle Lead

[I]	1 4	1 4	1 4	1 4
+ Band	1 4	1	2-4 1 3 J J J	1 0

Acous/Bass/Dr. all in

[V]	1 2-7	1	1 2-7	3
	4	1	4	5

[V]	1 2-7	1	1 2-7	1
	4	1	4	5

[C]	1 2-7	4 5	1 2-7	4 5
	1 2-7	4 5	1 2-7	4 5 :)

[Solo]	1 2-7	1	1 2-7	1
	1 2-7	1	2-4 1 3 J J J	1 0

Acous/PNO + Bass/Drums

[V]	1 2-7	1	1 2-7	1
	4	1	4	5

[C]	1 2-7	4 5	1 2-7	4 5
	1 2-7	4 5	1 2-7	4 5

[C]	1 2-7	4 5	1 2-7	4 5
	1 2-7	4 5	4 4 1 5 J J J	1 0

(from Williams 2017)

"Wide Open Spaces" (Dixie Chicks, 1998)

KEY OF E

$\frac{4}{4}$ @ $\text{♩} = 90$

WIDE OPEN SPACES (DIXIE CHICKS)

GUITAR ONLY
INT) 1 2⁻⁷ 1 2⁻⁷ 1 2⁻⁷ 1 2⁻⁷

BAND IN
1 2⁻⁷ 1 2⁻⁷ 5⁹ $\diamond <1$

VR) 1 2⁻⁷ 1 2⁻⁷ 1 2⁻⁷ 1
4 <1 4 5

VR) 1 2⁻⁷ 1 1 2⁻⁷ 1
4 <1 4 5

CH) 1 2 7 4 5 1 2 7 4 5

CH) 1 2⁻⁷ 4 5 1 2⁻⁷ 4 5
1 2⁻⁷ 4 5 1 2⁻⁷ 4 5

SOLO) 1 2⁻⁷ <1 1 2⁻⁷ <1
1 2⁻⁷ <1 2⁻⁷ 5⁹ $\diamond <1$

GUITAR ONLY
VR) 1 2⁻⁷ 1 1 2⁻⁷ 1
BAND IN
4 <1 4 5

CH) 1 2⁻⁷ 4 5 1 2⁻⁷ 4 5

“Wide Open Spaces” (Dixie Chicks, 1998)

WIDE OPEN SPACES
- SUSAN GIBSON

(MED.)
(SLOW)

INTRO E A^b E A^b E A^b E A^b (FIDDLE)
(GUITAR IN DROP D TUNING, CAPO II)

VERSE
E A E F#-7 E F#-7 A/B E
Who does - n't know what I'm talk-in' a - bout?
E A E
Who's nev-er left home, who's nev-er struck out to find a
A E
dream and a life of their own, a place
A A/B B
in the clouds, a foun - da - tion of stone?

“Wide Open Spaces” (Dixie Chicks, 1998)

WIDE OPEN SPACES
- SUSAN GIBSON

(MED.)
(SLOW)

INTRO E A^b E A^b
(GUITAR IN DROP D TUNING, CAPO II)

CONT. SIM.
(FIDDLE)

VERSE
E A E F#-7 E F#-7 A/B E
Who does - n't know what I'm talk-in' a - bout?
E A E
Who's nev-er left home, who's nev-er struck out to find a
A E
dream and a life of their own, a place
A A/B B
in the clouds, a foun - da - tion of stone?

“Wide Open Spaces” (Dixie Chicks, 1998)

WIDE OPEN SPACES
- SUSAN GIBSON

(MED.)
(SLOW)

INTRO E A^b E A^b E A^b (FIDDLE)
E A^b E F^{#-7} E F^{#-7} A/B E
(GUITAR IN DROP D TUNING, CAPO II)

VERSE

E A E A
Who does - n't know what I'm talk-in' a - bout?_

E A E
Who's nev-er left home, who's nev-er struck out to find a

A E
dream and a life_ of their own, a place_

A A/B B
_ in the clouds,_ a foun - da - tion of stone?_

“Moby Dick” (Led Zeppelin, 1969)

The image displays a musical score for the song "Moby Dick" by Led Zeppelin. The score is presented in two parts: a melodic line and a guitar fretboard diagram.

Melodic Line: The top staff is a single treble clef staff in the key of D major (one sharp). It contains two measures of music. The first measure starts on a whole note D4, followed by a half note E4, and then a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second measure is identical to the first. Above each measure is a wavy line indicating a vibrato effect.

Guitar Fretboard Diagram: Below the melodic line is a guitar fretboard diagram consisting of six horizontal lines representing the strings. The fret numbers are indicated by numbers below the lines. The diagram is divided into two measures, corresponding to the two measures of the melody above. The fret numbers for the six strings (from top to bottom) are: 0, 5, 5, 3, 5, 3 in the first measure, and 0, 5, 5, 3, 5, 3 in the second measure. A curved line connects the 5th and 3rd frets on the 5th string in both measures, indicating a bend.

“Moby Dick” (Led Zeppelin, 1969)

Musical score for "Moby Dick" (Led Zeppelin, 1969). The score is written in treble clef (top staff) and bass clef (bottom staff). The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth notes with a wavy line above it. The bass line consists of eighth notes with a wavy line above it. The key signature is one sharp (F#) and the time signature is 4/4.

4
4

Kodály stick notation for the melody of "Moby Dick". The notation is written in 4/4 time. The first measure contains a quarter note followed by a half note. The second measure contains a quarter note followed by a half note. The third measure contains a quarter note followed by a half note. The fourth measure contains a quarter note followed by a half note.

(Kodály stick notation)

“Moby Dick” (Led Zeppelin, 1969)

Musical score for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. Both parts feature a repeating eighth-note pattern with a wavy line above the notes. The guitar part includes a trill on the fifth fret of the first string. The bass part includes a trill on the fifth fret of the first string.

Chord diagram for guitar in 4/4 time. The diagram shows two measures. The first measure contains a D chord (D4), a D5 chord (D5), a C4 chord (C4), an A4 chord (A4), and a pair of F4 chords (F4) with a slur. The second measure contains a D5 chord (D5), a C4 chord (C4), an A4 chord (A4), and a pair of F4 chords (F4) with a slur. The notes are labeled with their letter names and are connected by lines to show the fretting hand position.

“Moby Dick” (Led Zeppelin, 1969)

A musical score for guitar and treble clef. The treble clef staff is circled in red. The key signature has one sharp (F#). The guitar staff shows a sequence of notes with fret numbers 0, 5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3. The notes are: D4, F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The score is divided into two measures, each with a wavy line above it.

Chord diagram for 4/4 time. The diagram shows two measures. The first measure contains a D4 note, followed by a D4-C4-A3-F3 chord, then an F3-F3-G3-F3 chord, and finally an F3-F3-G3-F3 chord. The second measure contains a D4 note, followed by a D4-C4-A3-F3 chord, then an F3-F3-G3-F3 chord, and finally an F3-F3-G3-F3 chord. The notes are labeled with their letter names and are connected by lines to show the chord structure.

“Moby Dick” (Led Zeppelin, 1969)

Two systems of musical notation for a guitar solo. The top system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, with a wavy line above the staff indicating a vibrato effect. The bottom system consists of a six-line staff with fret numbers (0, 5, 5, 3, 5, 3, 5, 3, 5, 3) written below it, corresponding to the notes in the melody above.

Fingerings for the guitar solo, presented in two systems. The first system shows the first two notes (1 and 1) with a diagonal line above them. The second system shows the remaining notes with fingerings: 1, b7, 5, b3, b3, 4, b3, b3, 4, b3. The notes b3, b3, 4, b3, b3, 4, b3 are grouped with a slur below them.

“Moby Dick” (Led Zeppelin, 1969)

Musical score for guitar and bass of "Moby Dick" by Led Zeppelin. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music consists of two measures. The first measure contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second measure contains: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A red box highlights the notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4 in both staves. Wavy lines above and below the staves indicate tremolos. The bass staff has fret numbers: 0, 5, 5, 3, 5, 3, 5, 3, 5, 3, 0, 5, 5, 3, 5, 3, 5, 3, 5, 3.

Fingerings for the guitar part of "Moby Dick". The time signature is 4/4. The first measure shows a sequence of notes: G4 (1), A4 (1), B4 (1), C5 (b7), B4 (5), A4 (b3), G4 (b3), F#4 (4), E4 (b3), D4 (b3). The second measure shows: G4 (1), A4 (1), B4 (1), C5 (b7), B4 (5), A4 (b3), G4 (b3), F#4 (4), E4 (b3), D4 (b3).

“Moby Dick” (Led Zeppelin, 1969)

The image shows a musical score for the guitar solo in "Moby Dick" by Led Zeppelin. The top staff is in standard notation (treble clef, key signature of one sharp, 4/4 time). The bottom staff is guitar tablature. A red box highlights a specific phrase in the solo, which is a sequence of notes: G4, A4, B4, C5, B4, A4, G4. An arrow points from this box to a fretboard diagram below.

The fretboard diagram shows the highlighted phrase on a guitar neck. The fret numbers are indicated by numbers 1-5 on the strings. The notes are G4 (1st fret, 1st string), A4 (2nd fret, 2nd string), B4 (3rd fret, 3rd string), C5 (4th fret, 4th string), B4 (3rd fret, 3rd string), A4 (2nd fret, 2nd string), and G4 (1st fret, 1st string). The diagram includes fingerings (1, b7, 5, b3, 4, b3, 4, b3) and accidentals (b7, b3, b3) to indicate the specific notes and fingerings used in the solo.

"I'm a Believer" (The Monkees, 1966)

⊛ (C) $\frac{14}{14}$ $\frac{14}{14}$ $\frac{14}{14}$ $\frac{14}{1}$...

↑ $\diamond 4$ $\diamond 1$ $\diamond 67$ $\diamond 7$

GTR Only TA 45^b7 45^b7 45^b7 | 45^b7 45^b7 45^b7

$\frac{111}{3}$ $\frac{111}{3}$ $\frac{111}{3}$ | $\frac{111}{3}$ $\frac{111}{3}$ $\frac{111}{3}$

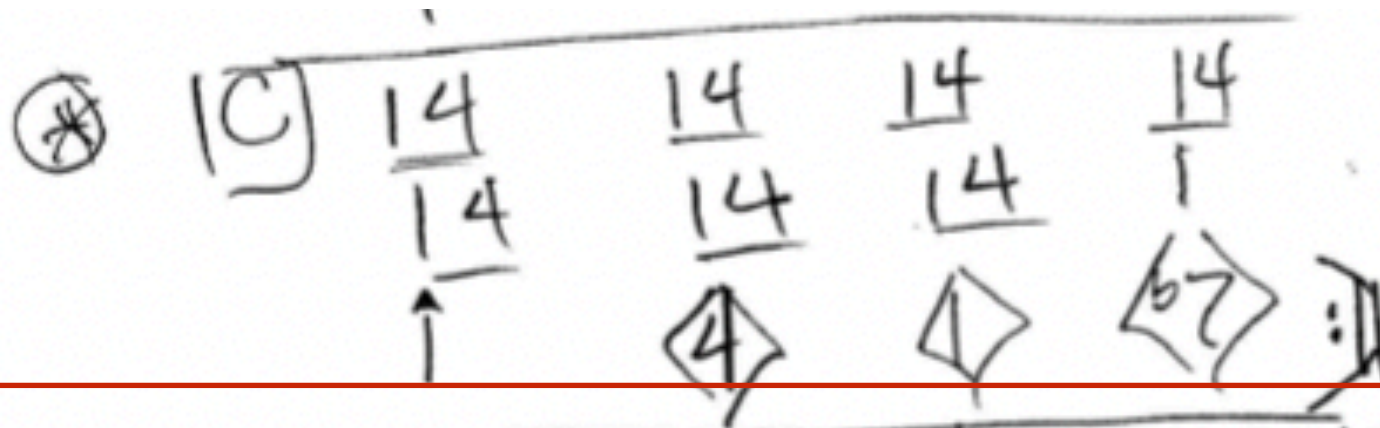
Solo 1 5 1 1

5 5

(V) 4 1 4 1

4 1 5 5

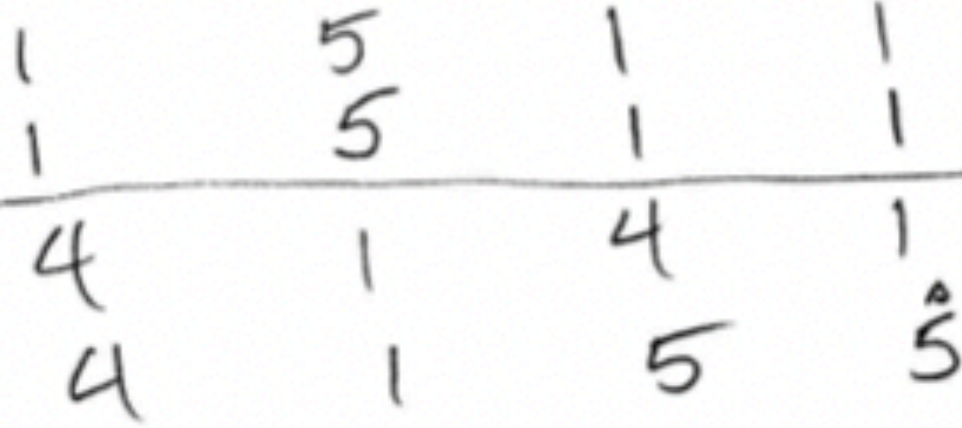
"I'm a Believer" (The Monkees, 1966)



GTR Only

TA	45 ^b 7	45 ^b 7	45 ^b 7	45 ^b 7	45 ^b 7	45 ^b 7
	<u>1 1 1</u>	<u>1 1 1</u>	<u>1 1 1</u>	<u>1 1 1</u>	<u>1 1 1</u>	<u>1 1 1</u>

Solo



“Viva La Vida” (Coldplay, 2008)

1. I used to rule the world, _ Seas would rise when I gave the word. _

Chord symbols: Db, Ab/sus4/Eb, Ab, Fm

Detailed description: The image shows a single line of musical notation on a five-line staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The first measure ends with a half note B4. The second measure starts with a quarter note G4, followed by a quarter note F4, and a half note E4. The third measure begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The fifth measure starts with a quarter note C4, followed by a quarter note B3, a quarter note A3, and a quarter note G3. The sixth measure contains a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure begins with a quarter note B2, followed by a quarter note A2, a quarter note G2, and a quarter note F2. The eighth measure contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The ninth measure starts with a quarter note A1, followed by a quarter note G1, a quarter note F1, and a quarter note E1. The tenth measure contains a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The lyrics are written below the staff, aligned with the notes. Chord symbols are placed above the staff: Db above the first measure, Ab/sus4/Eb above the second measure, Ab above the third measure, and Fm above the fourth measure.

“Viva La Vida” (Coldplay, 2008)

Db Ab sus4/Eb Ab Fm

1. I used to rule the world, _ Seas would rise when I gave the word. _

(1 = A^b)

I used to rule the world, seas would rise when I gave the word.

“Viva La Vida” (Coldplay, 2008)

Musical notation for the first line of the song. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The notation shows a treble clef, a key signature of three flats, and a 4/4 time signature. The melody is: 1. I used to rule the world, _ Seas would rise when I gave the word. _

Chords: Db, Ab sus4/Eb, Ab, Fm

(1 = A^b)

Fingerings for the first line of the song. The notation shows the following fingerings for the notes: 3, 3, 3, 4, 2, 2, 2, 2, 1, 3, 5, 6. The notes are grouped into measures: "I used to rule" (3, 3, 3), "the world," (4, 2), "seas would rise" (2, 2, 2), "when I gave" (2, 1, 3), and "the word." (5, 6). The notes are connected by a slur. The chords are indicated by boxes: 4, 5⁷(sus4), 1, 6-.

“Bruises” (Train ft. Ashley Monroe, 2012)

(1 = D)

4/4

These brui - - ses

make for better lo - - ses

the vibe that separates.

conversation,

It's good to let
you in again,

you're not alone
in how you've been.

Everybody loses,

we've all got
bruise

“Bruises” (Train ft. Ashley Monroe, 2012)

(1 = D)

<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">1</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">4²</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">6-⁷</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">1</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">4²</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">6-⁷</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">5</div>		
$\frac{4}{4}$ 1 5 ⤵ 3 3	5 4 4 3 2 3 2 1 5 ⤵ 3 3	1 5 4 4 3 2			
These brui - - ses	make for better conversation,	lo - - ses	the vibe that separates.		
<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">4</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">3/#5</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">6-</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">2-⁷</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">1/3</div> <div style="border: 1px solid black; padding: 2px; display: inline-block; margin-left: 20px; margin-bottom: 5px;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block; margin-bottom: 5px;">1</div>
3 3 2 3 3 3 2 2	3 3 3 3 3 2 1 1		3 2 2 1 6 5	1 3 3	2 1
It's good to let you in again,	you're not alone in how you've been.		Everybody loses,	we've all got bruises.	

“Bruises” (Train ft. Ashley Monroe, 2012)

(1 = D)

<div style="border: 1px solid black; padding: 2px; display: inline-block;">1</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4²</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">6-⁷</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">1</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4²</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">6-⁷</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>		
$\frac{4}{4}$ 1	$\overset{5}{\text{-----}} 3 \ 3$		$5 \ 4 \ 4 \ 3 \ 2 \ 3 \ 2 \ 1$	$\overset{5}{\text{-----}} 3 \ 3$		$1 \ 5 \ 4 \ 4 \ 3 \ 2$			
These brui - - ses	make for better	lo - - ses	conversation,	the vibe that separates.					
<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">3/#5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">6-</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">2-⁷</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">1/3</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">5</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">1</div>	
	$3 \ 3 \ 2 \ 3 \ 3 \ 3 \ 2 \ 2$		$3 \ 3 \ 3 \ 3 \ 3 \ 2 \ 1 \ 1$		$3 \ 2 \ 2 \ 1$	$6 \ 5$	$1 \ 3 \ 3$		$2 \ 1$
It's good to let you in again,	you're not alone in how you've been.	Everybody loses,	we've all got bruises.						

“We Are the Champions” (Queen, 2009)

(1 = E^b)

6
8
5
7
1
1
4/1
1
4/1

1
5
7
1
1
5
7
1
1
5
7
1
1

And bad mistakes,
 I've made a few.
I've had my

1
5/7
6-
2
5

1
1
2
2
2
3
3
3
#4
5
5

share of sand kicked in my face, but I've come through!

“Jane Says” (Jane’s Addiction, 1988)

4/4

<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>					
A	F#	F#	A	A	B	A	A	F#	A	F#	A	F#
Jane	says,	I'm	done	with	Ser-	gi-	o.	He	treats	me	like	a rag doll."

<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">G</div>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">A</div>			
A	F#	A	A	A	A	F#	G	F#	D	
She	hides	the	te-	-le-	-vi-	-sion,	says	"I don't	owe him no-	-thin!

“You Are the Sunshine of My Life”

(Stevie Wonder, 1973)

	1	5/4	3-7	6 ⁷	2-7	5 ⁷	1
	B	F#/E	D#-7	F/G#	C#-7	E/F#	B
RH	F# D# B	A# F# C#	A# F# C#	A F C	G# E B	G# E B	F# D# B
LH	B	E	D#	G#	C#	F#	B

You are the sunshine of my life,

that's why I'll always be around.

“You Are the Sunshine of My Life” (Stevie Wonder, 1973)

	1	5/4	3-7	6 ⁷	2-7	5 ⁷	1
	B	F#/E	D#-7	F/G#	C#-7	E/F#	B
RH	F# D# B	A# F# C#	A# F# C#	A F C	G# E B	G# E B	F# D# B
LH	B	E	D#	G#	C#	F#	B
	You are the sunshine of my life,				that's why I'll always be around.		

“Human” (Human League, 1986)

		D^bΔ9		E^b	F-7	E^b/G	A^b	D^bΔ9	
Synth	4/4	E ^b	C	A ^b	F	E ^b	B ^b	G	E ^b
	4/4	C	A ^b	F	E ^b	B ^b	G	E ^b	C
	4/4	A ^b	F	E ^b	B ^b	G	E ^b	C	A ^b
	4/4	F	E ^b	B ^b	G	E ^b	C	A ^b	F
Bass	4/4	D ^b	E ^b	F	G	A ^b	D ^b		
		○	●	●	●	●	●	○	
			●	●	●	●	●	○	

“Lyin’ Eyes” (The Eagles, 1975)

$\frac{4}{4}$ | 1 | | | 4 | | | | 2- | | | | 5 | | | | 2 | | | |

City girls just seem to find out early how to open doors with just a smile.

| | | | 1 | | | | 4 | | | | 2- | 4 | | | | 1 | | | | 1 | | | |

A rich old man, and she won't have to worry; she'll dress up all in lace and go in style.

“Lyin’ Eyes” (The Eagles, 1975)

← antecedent phrase →

4
4

1	4	2-	5

City girls just seem to find out early how to open doors with just a smile.

1 7 2 2 | (2)

1	4	2-	4	1

A rich old man, and she won't have to worry; she'll dress up all in lace and go in style.

1 6 1 2 | (1)

← consequent phrase →

“Your Cheatin’ Heart” (Hank Williams, 1952)

	1		4		5		1	
A	3						3	
Your cheatin' heart and try to sleep.	

	1		4		5		1	
A	3						1	
But sleep won't come ...							Your cheatin' heart will tell on you.	

	4		1		2 ⁷		5	
B	1						7	
When tears come down and call my name.	

	1		4		5		1	
A	3						1	
You'll walk the floor ...							Your cheatin' heart will tell on you.	

“Your Cheatin’ Heart” (Hank Williams, 1952)

	1		4		5		1	IAC
A	3						3	
Your cheatin' heart and try to sleep.				

	1		4		5		1	PAC
A	3						1	
But sleep won't come ...				Your cheatin' heart will tell on you.				

	4		1		2 ⁷		5	HC
B	1						7	
When tears come down and call my name.				

	1		4		5		1	PAC
A	3						1	
You'll walk the floor ...				Your cheatin' heart will tell on you.				

THANK YOU!

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