

# The Harmonic-Bass Divorce in Rock

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# Melodic-Harmonic Divorce

## “Rock’n Me” (The Steve Miller Band)

The musical score for "Rock'n Me" by The Steve Miller Band is shown in two staves. The top staff starts at 0:26 and is in 4/4 time with a key signature of four sharps. It features a melody labeled 'B'. A red box highlights a section of the melody starting with an A5 note. The lyrics below the staff are: Well I been look-in' real hard and I'm tryin' to find a job but it just keeps get-tin' tough-er ev-'ry day but I got. The bottom staff begins with an E note and continues the melody, labeled 'E' and 'B'. The lyrics for this section are: — to do my part 'cause I know in my heart I got to please my sweet ba by yeah. —

# **Harmonic-Bass Divorce**

- **Hierarchy Divorce**
  - **Loop Divorce**
  - **Syntax Divorce**

# I. Hierarchy Divorce

“Rock’n Me” (The Steve Miller Band)

0:26

B

A<sup>5</sup>

Well I been look-in' real hard and I'm tryin' to find a job but it just keeps get-tin' tough-er ev-'ry day but I got

E

B

— to do my part 'cause I know in my heart I got to please my sweet ba by yeah.—

Nobile (2015)

5

I<sup>8</sup> — h7 IV<sup>(h7)</sup> I  
(V<sup>7</sup>/IV)

# I. Hierarchy Divorce

J. S. Bach, Fugue in C minor,  
*WTC, Book 1, BWV 847*

A musical score for a two-voice fugue. The top voice is in treble clef and the bottom voice is in bass clef. The key signature is C minor (one flat). Measure 29 begins with a forte dynamic. The upper voice has eighth-note patterns, and the lower voice has quarter notes. Measures 30-31 show a continuation of this pattern. Measures 32-33 show a change in harmonic rhythm with eighth-note chords.

Chords implied  
by upper voices:

i      V/iv    iv      vii<sup>o7</sup>   i      ii<sup>o</sup>   vii<sup>o7</sup>      I

Background function:

T —————

# I. Hierarchy Divorce

## “Jumpin’ Jack Flash” (The Rolling Stones)

The musical score consists of two staves of music in G clef, 4/4 time, and E-flat major (indicated by four flats). The first staff begins with a B-flat 5th chord. The lyrics "I was born \_\_\_\_\_ in a cross - fire hurr-i- cane," are written below the staff, with the first three words on one line and the rest on another. The second staff begins with a B-flat 5th chord at measure 5. The lyrics "\_\_\_\_\_ at my ma\_\_ in the driv- in' rain.\_" are written below the staff, with the first word on a new line and the rest continuing. A red box highlights a section of the music from the end of the first staff's lyrics to the start of the second staff's lyrics, covering chords A-flat 5th, B-flat 5th, and A-flat 5th. The lyrics "And I howled" are written to the right of this boxed section.

B $\flat$ 5      A $\flat$ 5      B $\flat$ 5      A $\flat$ 5

I was born \_\_\_\_\_ in a cross - fire hurr-i- cane,

5      B $\flat$ 5      A $\flat$ 5      B $\flat$ 5      A $\flat$ 5

\_\_\_\_\_ at my ma\_\_ in the driv- in' rain.\_

And I howled

# I. Hierarchy Divorce (inverted pedal)

## “With or Without You” (U2)

A musical score for three parts: Vocal, Loop, and Bass. The time signature is common time (indicated by 'C'). The key signature has two sharps (F# major). The vocal part starts at 0:26 with a melodic line. The lyrics are: "See the stone set in your eyes, see the thorn twist in your side." The loop part consists of eighth-note patterns. The bass part provides harmonic support with sustained notes and rhythmic patterns.

1)    D           A<sup>add6</sup><sub>sus4</sub>    Bm7           G<sup>maj9</sup><sub>(no3)</sub>

2)    D           D/A          D/B          D/G

# I. Hierarchy Divorce (inverted pedal)

“White Hardware” (Chas Williams)

A handwritten musical score for "White Hardware" by Chas Williams. The top part shows a staff with various notes and rests. Below the staff is a rhythmic pattern consisting of a box containing measures 4 and 5. The pattern includes a checkmark, vertical bar lines, and fractions like  $\frac{1}{6}$ ,  $\frac{1}{3}$ , and  $\frac{1}{2}$ . The bottom part shows the beginning of measures 4 and 5.

Handwritten musical score:

Staff with notes and rests.

Rhythmic pattern:

Box containing measures 4 and 5:

Measures 4 and 5:

5       $\frac{1}{3}$       5       $\frac{1}{3}$   
5       $\frac{1}{2}$       5      45

## II. Syntax Divorce

### “Jump” (Van Halen)

0:14    G/C    C    F/C    G/C    C    F/C    C/F    G(sus4)

The musical score consists of two staves. The top staff is for the piano, showing chords G/C, C, F/C, G/C, C, F/C, C/F, and G(sus4). The bottom staff is for the bass, showing a continuous eighth-note pattern. A red circle highlights the chord progression from F/C to G(sus4), which is the focus of the analysis.

## II. Syntax Divorce

# “Every Little Kiss” (Bruce Hornsby & The Range)

0:56 B $\flat$  B $\flat$ <sup>6/9</sup> B $\flat$

Way out here, work-ing on the docks,  
ev - 'ry - one

E $\flat$  B $\flat$ /D Cm $^7$  B $\flat$ /E $\flat$  F

sees\_\_\_\_\_ the\_\_\_\_\_ long\_\_\_\_\_ day\_\_\_\_\_ through.

3rds →

**(repeat w/new lyrics)**

## II. Syntax Divorce

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

0:15      B                    F♯/E                    D♯m<sup>7</sup>            F/G♯            C♯m<sup>7</sup>                    F♯7(sus4)                    B

Vox

The musical score consists of two staves. The top staff, labeled 'Vox', shows a vocal line with lyrics: 'You are the sun - shine of my life,' followed by 'that's why I'll al - ways be a- round.' The bottom staff, labeled 'Keys', shows a keyboard part with chords indicated by Roman numerals: I, II, V, V, I, II, V. A red box highlights the section from the second measure of the keyboard part to the end of the vocal line, corresponding to the chords II, V, and I.

You are the sun - shine of my life,  
that's why I'll al - ways be a- round.

Keys

(repeat w/new vocal)

### III. Loop Divorce

“I Really Got the Feeling” (Dolly Parton)

A musical score for two voices (Soprano and Bass) in common time. The key signature is one flat. The score consists of four measures. Measures 1 and 2 are identical, starting with a C major chord (three notes) followed by a G/C chord (two notes). Measures 3 and 4 show a progression from C/F to G/F, then F/G. The bass line provides harmonic support with sustained notes and eighth-note patterns. Below the staff, a dashed horizontal line indicates a loop. The first section (measures 1-2) is labeled "Hierarchy" and the second section (measures 3-4) is labeled "Loop Syntax".

8<sup>vb</sup>

C G/C      C G/C      C/F      G/F F/G

I                  IV                  V

Hierarchy      Loop Syntax

### III. Loop Divorce

## “I Can’t Fight This Feeling” (REO Speedwagon)

Musical score for the first section of "I Can't Fight This Feeling". The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of two staves: treble and bass. The treble staff starts with an eighth note followed by a sixteenth-note pair. The bass staff starts with a quarter note followed by a sixteenth-note pair. The melody continues with chords A, E/A, F#m<sup>7</sup>/A, E/A, A/F#, and E/F#. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The section ends with a repeat sign and the label "I" below the bass staff.

Musical score for the second section of "I Can't Fight This Feeling". The key signature changes to D major (one sharp). The time signature is 4/4. The melody continues with the treble staff and bass staff. The treble staff features chords F#m<sup>7</sup>, E/F#, A/D, E/D, F#m<sup>7</sup>/D, D/E, and E. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The section ends with a repeat sign and the label "IV" below the bass staff.

# III. Loop Divorce

## “Maryann” (New Edition)

Ld Vox

Bg Vox

Keys & Bass

Mar - y - ann,  
you will nev - er need a - no - ther.

D/G      D/E      Em/A

Shoo-be - doo - bop.  
Shoo-be - doo - bop.  
Shoo-be - doo - bop.

D/G      D/E      C/A      C/D      Cm/D

I<sup>⁹</sup>      vi<sup>¹¹</sup>      ii<sup>⁹</sup>      V<sub>⁴</sub><sup>⁹</sup>      V<sub>⁴</sub><sup>b⁹</sup>

(repeat w/new vocal)

# “Blue” (Joni Mitchell)

**a tempo**

Vocal

Songs are like ta - toos, you know I've been to sea be - fore.

D/B                    A/B                    Bm/G                    D/E                    E                    D/E                    E

Piano

i<sup>7</sup>                    i<sup>9</sup>                    ♯VI<sup>7</sup>                    IV<sup>9</sup>                    IV                    IV<sup>9</sup>                    IV

Crown and an - chor me, or let me sail a - way.

D/E                    E                    D/E                    A/B                    D/G                    E/A

IV<sup>9</sup>                    IV                    IV<sup>9</sup>                    i<sup>9</sup>                    ♯VI<sup>9</sup>                    ♯VII<sup>9</sup>

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