

POP/ROCK COMPOSITIONS LYRICALLY TARGETING AN “AT-RISK”
CONSTITUENCY

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Abstract

The suite of thematically distinct compositions in this thesis explore and articulate delicate social and personal issues. Specifically, the music targets a constituency of “at risk” youth who are embroiled in issues arising from physical and mental abuse, depression, and maladies rooted in family dysfunction. The aim of this project is to reach out to this group through music and communicate life-affirming messages of personal empowerment and agency.

The pop song conventions of the compositions draw from the energy of alt-rock exemplars, Marianas Trench, Goo Goo Dolls, and Hedley, and also from the distinctive electronic dance music (EDM) textures found on current radio playlists. Musical transcriptions from a selection of contemporary artists are discussed in tandem with my compositional method (i.e., lyrics, writing techniques, studio production techniques).

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1. Introduction

This chapter discusses how the expressive components of my compositional practice cohere around the stated aim of creating a sonic healing space for friends and colleagues who suffer from abusive relationships, domestic violence, and mental disorders. Drawing from my own personal experiences of how music can assist in the overcoming of such predicaments, this project is animated by the idea that popular music songwriting techniques (hooks, iterative melodic, harmonic and rhythmic formulae, etc.) are the best expressive tools for communicating with the target group(s) in question.

1.1 Lyrics

I wanted to make sure that the lyrical content of this project featured lyrics and stories that relate to certain issues and scenarios, offered support and encouragement through these dilemmas, and promoted self-confidence to tackle whatever life might bring. For this project, the songs “Live & Learn,” “Pen to Paper,” and “Smoke & Mirrors” depict stories and instances of confusion and stress. “The Grown-Up Hokey Pokey Song” and “Beside You” paint a dark scenario and offer support through them, and finally “Catch Me if You Can” exudes self-confidence and strength.

While composing, it proved quite easy to write very depressing and situation-specific lyrics; however, I needed a way to mask some of the content so that while the songs were meant to have a deeper meaning, they could also be accessible to a wider audience. My main lyrical influence comes from the rock group Goo Goo Dolls with their single “Iris.”¹ The song was written by the band’s lead singer John Rzeznik for the 1998 film *City of Angels*.² Following the theme of the movie, the song is about one’s difficulty in revealing their true self to another.

And I'd give up forever to touch you
'Cause I know that you feel me somehow
You're the closest to heaven that I'll ever be
And I don't wanna go home right now

And all I can taste is this moment
And all I can breathe is your life
When sooner or later it's over
I just don't wanna miss you tonight

And I don't want the world to see me
'Cause I don't think that they'd understand

¹ J. Rzeznik (1997). “Iris” [Recorded by Goo Goo Dolls]. On *Dizzy Up the Girl* [Compact Disc]. Warner Bros.

² “Iris” (Goo Goo Dolls Song). Retrieved from: [https://en.wikipedia.org/wiki/Iris_\(Goo_Goo_Dolls_song\)](https://en.wikipedia.org/wiki/Iris_(Goo_Goo_Dolls_song))

When everything's made to be broken
I just want you to know who I am

And you can't fight the tears that ain't coming
Or the moment of truth in your lies
When everything feels like the movies
Yeah, you bleed just to know you're alive

And I don't want the world to see me
'Cause I don't think that they'd understand
When everything's made to be broken
I just want you to know who I am³

It has always stood out to me how the lyrics of this piece can be applied to so many different scenarios. It is possible to read through them and believe that the song was written about any of the following situations: relationships, insecurities, abuse, mental disorders, admitting sexual orientation, self-harm, or many other circumstances. It is a story of someone drowning in their insecurities, but rising above them for just one moment to open up to, and confide in someone else.

Much of my inspiration for the darker lyrics come from Canadian rock group Mariana's Trench. Led by singer and multi-instrumentalist Josh Ramsay, the group currently releases pop-rock music with simple lyrical messages marketed to a mainstream audience, however, their first few releases were far from this.⁴ Ramsay suffered from both bulimia and drug addiction,⁵ and it is reflected in much of his earlier works, going as far as writing about the act of making himself vomit.⁶

³ Goo Goo Dolls Lyrics–Iris. Retrieved from: <http://www.azlyrics.com/lyrics/googoodolls/iris.html>

⁴ Marianas Trench (Band). Retrieved from: [https://en.wikipedia.org/wiki/Marianas_Trench_\(band\)](https://en.wikipedia.org/wiki/Marianas_Trench_(band))

⁵ Josh Ramsay On Mental Health. Retrieved from: <http://fuckyeahmarianastrench-tumblr.com/post/4049208983/josh-ramsay-on-mental-health>

⁶ Ayley, Casselman, Ramsay, & Webb (2006). "Skin & Bones" [Recorded by Marianas Trench]. On *Fix Me* [Compact Disc]. 604 Records.

I lock the door, turn all the water on
 And bury that sound, so no one hears anything anymore
 Mirror lie to me, tell me you can see
 Maybe you won't be able to recognize me now⁷

Nowhere in the song does Ramsay mention blatant terms like “vomit,” “bulimia,” or “eating disorder,” but the picture is painted and all the clues are there. He sings of locking himself in a washroom, mentions his tricks and routines to hide the sounds, and converses with the mirror about his body image. Although I had listened to this song many times, the catchphrase “... make me skin and bones”⁸ did not register with me until I had to deal with a close friend who was hospitalized with anorexia. After reading through the lyrics separately from the song it became clear to me that the piece could not be about much else.

On his following album,⁹ Ramsay addresses his heroin addiction,¹⁰ however here he masks the true inspiration behind the lyrics under the context of a much more accessible circumstance: a failing relationship.

Don't you leave me,
 Well, I'm not sick of you yet,
 Is that as good as it gets?
 I'll just try to hide it, or I could slip into you,
 It's so easy to come back into you

It hurts me to say that it hurts me to stay.
 And it might be alright if you go
 It hurts me to say that I want you to stay,
 But it might be alright if you go¹¹

⁷ Marianas Trench Lyrics – Skin & Bones. Retrieved from:
<http://www.azlyrics.com/lyrics/marianastrench/skinbones.html>

⁸ Aley, Casselman, Ramsay, & Webb (2006). “Skin & Bones” [Recorded by Marianas Trench]. On *Fix Me* [Compact Disc]. 604 Records.

⁹ Ramsay (2009). “Lover Dearest” [Recorded by Marianas Trench]. On *Masterpiece Theatre* [Compact Disc]. 604 Records.

¹⁰ J. Laura. Marianas Trench The Noise Tour Lover Dearest Live Irving Plaza, NYC (2013, June 16). Retrieved from: <https://www.youtube.com/watch?v=1oEcFMkwm7s>

¹¹ Marianas Trench Lyrics–Lover Dearest. Retrieved from:
<http://www.azlyrics.com/lyrics/marianastrench/loverdearest.html>

In this instance, the song is able to stand on its own as a typical situation between two people who are at the ending point of their relationship. However, those who dig further into the meaning and inspiration behind the lyrics are able to find something much deeper and more specific.

Contrasting these previous examples, Hedley's "Invincible"¹² is written to be an inspiring anthem. The song talks of enduring hardships but pushing on forward regardless:

I've come a long, long way, made a lot of mistakes
 But I'm breathing, breathing, that's right and I mean it, mean it
 This time I'm a little run down, I've been living out loud
 I can beat it, beat it, that's right, 'cause I'm feeling, feeling, invincible¹³

The message is very clear: it is an uplifting song guiding people through their problems. The music video¹⁴ displays clips of different people showcasing their weaknesses, insecurities, and disabilities with text image-projected over them of what the world may label them as. As the video progresses their expressions change from being distraught to showing signs of courage and confidence. I feel these songs are very important for the listener, especially as Hedley has a large teenage following with a likely demographic of people who are considered to be at their most vulnerable state.

My aim with this project is to write lyrics covering the above categories; some that reference very specific situations, some that can be applied to different and often broader scenarios, and all offering support through whatever these dilemmas are.

¹² Hoggard, Howes, Humphrey, & Van Poederooyen (2011). "Invincible" [Recorded by Hedley ft. P Reign]. On *Storms* [Compact Disc]. Universal.

¹³ Hedley Lyrics–Invincible. Retrieved from: <http://www.azlyrics.com/lyrics/hedley/invincible.html>

¹⁴ HedleyVEVO. Hedley–Invincible ft. P. Reign (2011, September 6). Retrieved from: <https://www.youtube.com/watch?v=ub9RSrVcBvs>

1.2 Musical Style

This project aims to combine the aggression and emotional connection of rock music with current production and trending electronic textures. The majority of tempos are set to those of common electronic genres; for example, “Beside You,” “Pen to Paper,” and “Smoke & Mirrors” play at 144 bpm, a tempo characteristic of American dubstep (brostep) musics.¹⁵ Secondly, “Catch Me if You Can” is set at 127 bpm, a standard electro-house music tempo.¹⁶ Simple meters are used, the majority of the songs being in 4/4 (again, mirroring the trending dance music scene), and one being in 6/8—which is not an uncommon time signature for rock music.

The majority of the compositions are based on a guitar-piano-electronic drums setup, with added layers of synthesizers. One of the most prevalent modern recording techniques employed is side-chain compression, or “ducking.” This is the act of adding a compressor to a synthesizer patch that possesses a long sustain, and chaining it to a trigger input (often coming from a constant pulse, such as a kick drum or a click track).¹⁷ This creates a volume swell on the offbeats. Typical of house music, this effect can be found in Deadmau5’s “Ghosts N Stuff,”¹⁸ Disclosure’s “Latch,”¹⁹ or many other contemporary popular dance songs. Sometimes the ducking effect is used very lightly, with the sole intention of creating extra space for the kick

¹⁵ Dubstep is an electronic genre where synthesizers (played in a low register) are manipulated overtop of Jamaican dub music. Brostep, an American subgenre, uses aggressive mid-range synthesizers mostly found in Native Instrument’s “Massive” library. There is heavy influence of nu-metal within this subgenre. (Dubstep. Retrieved from: <https://en.wikipedia.org/wiki/Dubstep>).

¹⁶ Tempos in this genre usually range from 125-130 bpm. (Vince. List of Average Tempo (BPM) By Genre (2013, April 30). Retrieved from: <http://www.digitaldhub.com/average-bpm-of-music/>).

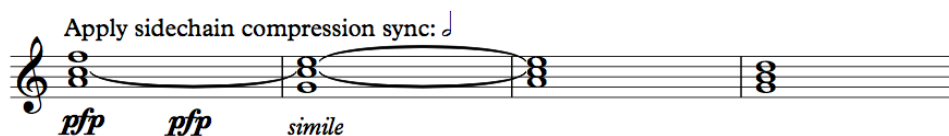
¹⁷ J. Colletti. Beyond The Basics: Sidechain Compression (2013, June 27). Retrieved from: <http://www.sonicscoop.com/2013/06/27/beyond-the-basics-sidechain-compression/>

¹⁸ Swire & Zimmerman (2004). “Ghosts N Stuff” [Recorded by Deadmau5 ft. Rob Swire]. On *For Lack of a Better Name* [Compact Disc]. Ultra.

¹⁹ Napier, H. Lawrence, G. Lawrence, & Smith (2012). “Latch” [Recorded by Disclosure ft. Sam Smith]. On *Settle* [Compact Disc]. PMR, Cherrytree, Interscope.

and/or snare drums, and is looked upon as more of a mixing technique than an instrumental effect. For the purpose of the scores on this project, the effect is notated in this way:

Fig. 1.2.1 Sidechain compression notation in “Smoke & Mirrors”



At the beginning of a section (often the beginning of the score as certain instruments house this effect for the duration of the piece) I have included example dynamic markings to emulate the volume swells, with a note to “apply sidechain compression” with the denomination relevant for the song, followed by a *simile* marking.

Another prominent addition to the instrumental texture is the manipulation of synthesizers. In several circumstances during tracking I would record two passes on a synthesizer: the first to commit the notes, and the second to manipulate parameters including pitch bends, frequency sweeps, and modulations pertaining to the low frequency oscillator (LFO).

Firstly, pitch bends are a constant slope (ascending or descending) in pitch during a held note, they have been notated on the scores in this manner:

Fig. 1.2.2 Pitch bend notation in “Beside You”



Next, a frequency sweep refers to movement within the equalization of the sound. Most commonly employing a gradual increase or decrease of either high or low frequencies. The

following is an example of my notation for a low pass filter being opened up over the course of several bars:

Fig. 1.2.3 Low pass filter notation in “Catch Me if You Can”

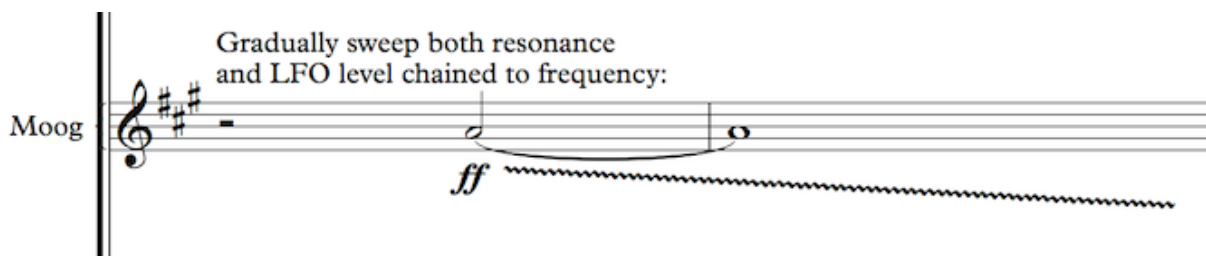
The resonance of a frequency sweep refers to “the amount of feedback that affects the volume of these frequencies.”²⁰ Finally, the LFO is a tertiary oscillator (the majority of synthesizers house two primary oscillators), which does not layer another sound on top of a patch, rather it modulates different aspects of the sound. This could be pitch, panning, portamento, or any other programmable aspect of a synthesizer. Most commonly within modern electronic music the LFO will be chained to the frequency sweep of a low pass filter (LPF). By alternating the output send level of the LFO to the synthesizer patch, different rhythms can be achieved on held notes through rapid filter sweeps. An example of this can be found during the drop²¹ at 0:40 seconds into Skrillex’s “Scary Monsters and Nice Sprites.”²² There are written indications in my scores where this kind of manipulation is required:

²⁰ B. Sievers. A Young Person’s Guide to The Principles of Music Synthesis. Retrieved from: <http://beausievers.com/synth/synthbasics/>

²¹ A “drop” refers to an instrumental breakdown in electronic dance music. (Drop (Music). Retrieved from: [https://en.wikipedia.org/wiki/Drop_\(music\)](https://en.wikipedia.org/wiki/Drop_(music))).

²² S. Moore (2010). “Scary Monsters and Nice Sprites” [Recorded by Skrillex]. On *Scary Monsters and Nice Sprites* [Compact Disc]. Big Beat, mau5trap.

Fig. 1.2.4 Synthesizer manipulation in “Beside You”



This technique requires four hands to perform in real time, or, as before stated, multiple passes of recording. During the first pass, I strictly played the notes and altered the pitch bend, recording the MIDI data into the computer. After this pass, I assigned the computer to trigger the recorded digital information from the synthesizer while I swept the LFO send and resonance knobs. This new MIDI data would then be merged overtop of the existing note/pitch bend information, and then printed as an audio file.

1.3 Sculpting Melodies and Chord Progressions

Though there have been many instances where I have sat down at an instrument with the hope of creating a strong hook, I found that all of the catchphrases included in this project came to me unexpectedly. From this starting point, lyrics were repeated in my mind and then slowly integrated with different melodic ideas. The voice memo function on my phone was used as a safety precaution when the need arose to re-listen to the fragment. The memos proved more useful to register lyrics, verse melodies, and harmonic ideas.

After mulling over the melody and having a basic structure for a chorus and possibly a verse, I then go to a chordal instrument. My preference is to use the guitar over the piano as I have less experience on it, and because of this, I find that it opens up more possibilities. I become less likely to fall back into my regular patterns and voicings, allowing myself to experiment more freely with different positions, extensions, tunings, and open strings. The guitar allows me more freedom, not only that it is more difficult to instantly visualize a chord as I commonly would on a piano, but also physically—I can walk around with it, I can move, I can relocate to a more inspiring environment.

The majority of the work is composed using I, IV, V, and vii chords in any given order dependent on the piece. Outside of these four chords, the next most commonly used is the ii. Very rarely do I step away from these chords, and only in two circumstances is the tonic key stepped outside of (see the choruses of “Live & Learn” and “The Grown-Up Hokey Pokey Song”). Extensions are seldom implemented, not even using the seventh on the majority of chords.

There is much experimentation with different chord voicings and new tunings, (most commonly tuning the guitar in the open DADGAD sequence) so that the sounds from the

instrument can inspire melodies and lines quite different from any of my previous writing. I find working with open tunings proves to be a fresh approach to writing primarily diatonically. Where using standard voicings may feel dull, leading myself to want to expand further away from the tonal centre; having new voicings and seemingly endless possibilities for chordal shapes gives a refreshing way around the simple chord progressions appropriate for current popular music.

During my first sit-down at an instrument I aim to complete a rough form for the piece—lyrics for the chorus and at least one verse, as well as choosing a key that suits my vocal register most comfortably. Following this, the lyrics and chords will be written on any piece of paper or electronic device nearby. While composing, I quickly jot down whatever first comes to mind, knowing that in some cases the particular line, melody, or lyric is only working as a filler. When looking for a certain lyric or rhyme I often create a “laundry-list:” a list of possible words at the end of a phrase, sometimes up to even eight different options. After compiling this list, the goal becomes to create a lyrical line leading up to each word within the context of the piece, and then picking whichever one feels the strongest. Failing this, I will look back at the previous line and re-write it to something new.

I sit with each song over the first few days, continually coming back to it with different lines or lyrics. As long as the initial progression, form, hook, and verse/chorus lyric are there, I feel confident in continuing my compositional process at any later point in time. From here onwards the cell phone memos prove very useful while composing new lyrics and bridging sections/pre-choruses.

One of my main goals is to keep the melody as simple as possible. Why? Because the more basic a melody is, the easier it is for a musically unschooled listener to pick up on, and the

more memorable it then becomes. It is also very important for the lyrics to follow along with the same rules; i.e., taking a catchphrase or cliché statement that any given person can relate to and matching it along with a three or four note hook. The next step is to use repetition, not only by bringing the chorus back several times throughout the piece, but by having that main phrase repeat multiple times within each chorus. One step even further than that, having pieces of that phrase alluded to throughout other sections of the song (quite often the bridge).

After going back and forth for a few days to weeks on my creation process, I will entertain opinions from other trusted writers and producers. Quite often at this point the song may receive a rearrange, or end up with a new section completely. Some of the most common events that happen at these times include shortening a chorus or a pre-chorus, varying the verse lyrics or melody, or in several instances creating a bridge.

As I am not a singer, and this project acts as my first foray into that world, it was very helpful to work with vocalist and to being guided by them. There were many instances when melodies were changed after trained singers sang them to me. For instance, in the chorus of “Pen to Paper” note the variations between examples A and B:

Fig. 1.3.5 Comparisons in “Pen to Paper” vocal line

Pen to Paper – Chorus

♩ = 144 Edward Ruitter

Example A:

Pen to pa - per we can make it bet - ter Pen to pa - per we can change our world__

Pen to pa - per we can write the sto - ry of this boy and girl

Example B:

Pen to pa - per we can make it bet - ter Pen to pa - per we can change our world__

Pen to pa - per we can write the sto - ry of this boy and girl

Example A is the original demo, and Example B is the melody used as the final take the album.

There were only slight changes made, but the melody sounds smoother, and the small variations add interest to the line; the stagnancy of the frequently repeated D is thus avoided.

I have never felt comfortable co-writing a composition as I am more productive when left to devise my own initial ideas. However, collaborating with another individual allows for the likelihood of new and unexpected suggestions and ideas. On top of this, I find temporarily stepping away from a piece in mid-composition aids greatly in the creation process; an idea that I may have thought of very highly may turn out to be the weakest part of the song at a later time (or vice-versa).

From this point onwards, the majority of the composing happens during the recording process. This begins by programming drum parts using samples, and then layering synthesizer and piano parts. As the song starts to take shape, decisions are then made on which parts are necessary. I will then decide whether or not the song calls for real or electronic drums, whether it needs guitars, or if keyboards can cover the majority of the chordal responsibilities. In every

circumstance some real instruments are layered overtop of the samples and digital synthesizers so that the project houses a live element and feel. The most commonly used instruments are guitars and analog synthesizers. Harmonies are created in the recording booth once the lead line is laid down. As the songs progress in the studio, each part recorded inspires new ideas and leads the piece in a new direction.

Once a skeletal structure of the song is recorded into the computer, the form is yet again experimented with, moving different sections around and muting off instrumental or harmony tracks in certain sections to aid in creating differing dynamic levels throughout the piece. Following this, many new synthesizer and guitar ideas are layered on top of the track. Over the course of editing the project, some of these new parts are removed if they do not seem to add much to the arrangement, keeping only the strongest ones.

Composing for this project was consistently ongoing from the first vocal or lyrical idea through to the final mixing stages. Within this style of music the physical recording process played just as much of a role in the compositional outcome as the initial sculpting of the melody. These are not songs that I wrote and then decided to record, these are songs that were written in concert with the recording process.

2. Compositions

2.1 Beside You

Standing on your front porch
 Hurts to take another breath
 Tension's so thick here I'm scared
 There is no air left
 Hold me closer now
 Forgive and I'll forget
 Tell me that you have no regrets

'Cause I can't, so I won't
 But you could though you don't
 So I'm gonna be

Right here beside you
 I'm gonna be
 Right here beside you
 No I won't leave
 Right here beside you
 You know I'm gonna be, gonna be, gonna be
 Right beside you

I walk you to your bed to say goodnight
 My heart begins to race
 I see the storm that's in your eyes
 I'm dying for one more taste
 Let's take it slow, I'll kiss you from your head to toe
 And back again, if you let me in

No I can't so I won't
 But you could, though you don't
 Yes it hurts, won't back down
 Play the fool stick around
 No I can't so I won't
 But you could, though you don't
 Yes it hurts more than hell
 I just wish you could tell

Right here beside you, no I can't walk away
 Right here beside you, I'll pack my bags and then I'll stay
 Right here beside you
 You know I'm gonna be, gonna be, beside you

“Beside You” is written in common time in the key of A major, following an ABABCB form, with A being the verse, B being the chorus, and C being the bridge. The verses are not equal in duration, rather they follow the lyrical stanza length. The piece opens in aeolian tonality with a vi-V-IV-V progression and switches to lydian tonality in the chorus where the progression becomes IV-I-V-vi.

Written at 144 bpm, the song is made to parallel dubstep tempos to give DJs more flexibility while mixing with other songs. The synthesizer pad and bass are sidechained to the kick drum to allow more space for the drum in the mix, while creating an off-beat swelling effect on these instruments. At the final breakdown, another synth layer from a Moog Little Phatty is added. This synth is treated as a lead instrument and uses ongoing manipulation of several parameters, including pitch, resonance, and a low frequency oscillator send level chained to a high pass filter.

The chorus melody plays around the third, fifth, and tonic of the key with use of passing notes in between all within a tessitura between A and E. The harmonies are simple thirds above and below:

Fig. 2.1.1 Harmonies in “Beside You”

The image shows a musical score for three parts: Ld. Vx., BGV I, and BGV II. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Right here beside you I'm gonna be...". The Ld. Vx. staff starts with a forte (f) dynamic marking. The BGV I and BGV II staves start with a piano (p) dynamic marking. The score shows a melodic line with passing notes and simple harmonic accompaniment.

Here the movement between the third, fifth, tonic, and second with the lyrics “Right here beside you” function as both the hook and the catchphrase, with response lines in between “...I’m gonna be...” and “...no, I won’t leave...”. As the chord progression starts on the IV, it creates slightly

more tension between the chords and melody than had the section began on the tonic chord, as the melody outlines these notes.

The verse lyrics tell a story of a relationship at a very weak point, and a back-and-forth struggle between the two parties who are trying to decide whether to let each other go, or to salvage what is left. The chorus takes the side of aiding the other person no matter what the circumstances, with the anthem: “Right Here Beside You.” The bridge houses vocal round of arching melodies building to a fragmented final chorus.

The song closes with a collision of a new vocal part overtop of the song’s hook, and instrumental shots on the first three chords of the chorus progression, therefore ending on the V chord.

2.2 Catch Me if You Can

Just what kind of person are you taking me for?
 Break every window, push on forward when they block all the doors
 I will be the last one standing when they fall to the floor
 Say it louder, come on shout you want more

Catch me if you can, take me by the hand
 Show me you're the one that I need
 Catch me if you can, take me by the hand
 Better off alone so let me be
 Let's start this, I'm scarless
 You want it, I got it
 Let's start this, I'm scarless
 You want it, I got it

Love me, hate me, judge me, tell me what you desire
 You can use me and abuse me, show me that you're a liar
 You can kiss me, tease me, leave me, be the fuel for my fire
 Shout my name out and we'll take this thing higher

When it's hard to see what's right
 Hard to make it through the night
 Should I run or should I fight?
 Would it make things better
 If we run forever?
 Either way I'm alright

Housing a IV-ii-VI-V progression in Db major throughout the chorus and bridge, and a pedal on the ii chord during the verse, “Catch Me if You Can” holds the most basic chord changes of all the pieces involved in this project. Again, following an ABABCB format (with an introduction), this song is written at a standard house music tempo of 127 bpm. There is excessive use of side-chaining and sample-layering throughout the piece, and again the addition of a heavily modulated synthesizer, in this case a D.S.I. Mopho.

Fig. 2.2.1 Sidechain compression in “Catch Me if You Can”

The image shows a musical staff in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). The staff contains four measures. Above the staff, the text "Apply sidechain compression sync: ♩" is written. Below the staff, the text "Low pass frequency sweep" is written. The notes in the staff are: Measure 1: Gb (two notes), Measure 2: Ebm (two notes), Measure 3: Bbm (two notes), Measure 4: Ab (two notes). Brackets connect the notes in each measure, and a long horizontal line spans across all four measures, indicating the sweep.

The above depicts a soft-synth pad housing a sidechain to a click track playing at a quarter-note resolution while an equalization filter sweeps a low pass frequency across the range of several bars.

This song contrasts all the others on this album lyrically since, rather than depicting a dark situation and offering relief through it, the lyrics exude self-confidence.

Catch me if you can
Take me by the hand
Show me you're the one that I need
Catch me if you can
Take me by the hand
Better off alone so let me be

The catchphrase of “Catch Me if You Can” gives a message of being able to conquer something on your own and not allowing anyone else to slow you down. By the bridge however, the lyrics and instrumental momentum of the piece take a turn away from the ego-centric atmosphere to emphasize self-doubt and the true emotions hidden behind the chorus of the song.

When it's hard to see what's right
Hard to make it through the night
Should I run or should I fight?
Would it make things better
If we run forever?
Either way it's alright

In layman's terms this song is centred around a “fake-it-'til-you-make-it” theme, exuding self-confidence until the point that you are actually closer to feeling it.

The bridge ends with a solo vocal word being sampled and pitch-shifted up repeatedly leading to a break with the pickup coming back in to lead to the final chorus.

Fig. 2.2.2 Vocal pitch shift in “Catch Me if You Can”



This piece houses many different vocal effects, especially stutters and echoes (typical DJ effects), following the trending EDM scene. The song closes with a piano theme first stated in the opening.

2.3 Pen to Paper

What's he done this time?
 The tears roll down again
 What's he done this time?
 Will it ever end?

'Cause he's lying and you're fighting
 It's like it's for nothing
 But you'll stick around anyway
 He'll play your emotions
 You'll break 'til you're broken
 Too late to pretend it's okay

Pen to paper we can make it better
 Pen to paper we can change our world
 Pen to paper we can write the story
 Of this boy and girl

If there's one thing I've learned
 Life comes first

Watcha done this time?
 You're hanging by a thread
 Watcha done this time?
 Your wrists are painted red

If there's one thing I've learned
 Through the heartache and burn

Life comes with all the hurt, and all the pain
 It's gone way too far to go through this again
 You can fake what you feel
 But the pain is real
 Won't back down, won't back down

Pen to paper and we'll hit the bottle
 Pen to paper and we'll down the wine
 Pen to paper and we'll keep on fighting
 'Til the perfect line

If there's one thing I've learned
 Through the heartache and burn
 Said if there's one thing I've learned
 Life comes first

“Pen to Paper” proved to be the inspiration and foundation for the direction of the whole project. As one of the darkest works in the collection, it is also the most situation dependent.

“Pen to Paper” depicts a situation of domestic abuse and self-harm. The song was inspired by a singer and her producer/boyfriend whose situation included a writing partnership strained by a failing relationship: the more they worked together the more they fought, the more they fought, the more they tried to channel that emotion into creating art. I feel that this situation mirrors the struggle of being an artist, where we pour ourselves and our well-being into our work to the point where it nearly destroys us.

“Life Comes First” was a line that came to mind while giving a two-hour cancellation notice for a scheduled performance the morning after one of the singer’s suicide attempts. As part of society we get so involved with work that we tend forget what our priorities should be. The composition of this piece did not happen until several months after this particular moment, though the circumstances of this situation did not change over that period of time. The song was named “Pen to Paper” as it refers to the human mind seeking refuge in art, through writing and creating.

Pen to paper we can make it better
 Pen to paper we can change our world
 Pen to paper we can write the story of this boy and girl

If there’s one thing I’ve learned
 Through the heartache and burn
 Life comes first

After writing this piece I decided to embark on this project, and tie all songs into this familiar theme, however less situation-specific so that it may be applicable to more people’s circumstances.

“Pen to Paper” is in the key of B major utilizing a vi-IV-I-V progression in the chorus and refrain, a vi-I-V-IV progression in the verse, a IV-V-vi-V progression in the bridge, and a IV-V progression in the tag. This song is in 4/4 time at 144 bpm and has an extra section when compared to all other pieces in the project (it does not follow the typical ABABCB format that the other pieces fall into). The instruments and programming were written to mirror the dysfunctional situation that the lyrics portray. There is extensive use of dark, textural synths, reversed pianos, and chaotic drum patterns. I did not want the piece to sound conventional in regards to sounds or form, as the subject matter was far from what is typical within popular music.

Fig. 2.3.1 Instrumental parts in “Pen to Paper”

The image displays a musical score for three instrumental parts: Rvrs. Pno., Dist. Gtr., and Prg. Dr. The key signature is B major (three sharps) and the time signature is 4/4. The Rvrs. Pno. part consists of four measures of chords in the right and left hands, marked 'mp'. The Dist. Gtr. part is silent. The Prg. Dr. part shows a complex drum pattern with sixteenth and thirty-second notes, marked 'mp' and starting with a box labeled 'A'.

Note the above drum rhythms, incorporating sixteenth and thirty-second note patterns within the hi-hat part, a channel dedicated to the reverse effect on an acoustic piano, later in the piece, a low range synth applying great use of pitch bends is added.

The opening of the song contains a gang chant, typical of punk-rock music of the early 2000s where darker lyrics were more commonly used. The final chorus houses a change in lyrics, less encouraging, but more accurate to the situation:

Pen to paper and we'll hit the bottle
Pen to paper and we'll down the wine
Pen to paper and we'll keep on writing 'til the perfect line

The piece then returns to the tag section, closing off the final lyric "Life comes first," and outros with the chanted refrain overtop of a drumbeat and a stuttered, distorted synthesizer.

2.4 Smoke & Mirrors

I'm not the guy of your dreams
 You're not the girl of mine
 We could just stay here forever
 And we can take each other's time

I'm feeling spaced out, it's too late now
 To start this over again
 'Cause I forget what love was about
 Before this all began

You're not her, she's not here
 And it hurts but you're near
 Caught between hope and fear
 No I don't see so clear
 Blurred between smoke and mirrors
 Blurred between smoke and mirrors

I met the girl of my dreams
 She caught me by surprise
 She poured a cup of hope
 And I spilled out all the lies

Smoke and mirrors, smoke and mirrors
 No you're not her, and she's not here
 No she's not here

“Smoke & Mirrors” underwent the greatest amount of changes from beginning to end, to the point that the catchphrase, hook, title, and entire concept of the piece became completely different in the final outcome compared to how they were when first conceived.

“Smoke & Mirrors” is the one piece that does not offer any consultation through a situation, it merely focuses on the feelings and emotions involved, and stays in that mindset throughout. The purpose of this piece is for a listener to be able to relate their emotions to someone else going through a similar dilemma.

The lyrics tell a story of a loveless relationship where neither party does anything to remove themselves from the situation, rather, they stay in this haze of uncertainty of whether this is something they really want, as there does not seem to be a better situation present.

Fig. 2.4.1 Final edit of “Smoke & Mirrors” chorus

Smoke & Mirrors – Final Edit

Edward Ruiters

♩ = 144

You're not her, she's not here, and it hurts, but you're near. Caught between hope and fear, no I don't see so clear. Blurred between smoke and mirrors, blurred between smoke and mirrors.

Above are the lyrics and melody for the chorus, however the original chorus was very different:

Fig. 2.4.2 First edit of “Smoke & Mirrors” chorus

Smoke & Mirrors – First Edit

Edward Ruiters

You're not her, she's not here, to whisper sweet nothings in my ear, and it hurts but you're near. It's a blur in smoke and these mirrors, and I know what's right and what's wrong but I don't see so clear. You're here, somehow I guess you'll fill this bed for now.

Fig. 2.4.3 Second edit of “Smoke & Mirrors” chorus

Smoke & Mirrors – Second Edit

Edward Ruitter

G D Bm A
 You're not her, she's not here and it hurts but you're near
 G D Bm A
 Blurred between smoke and mirrors I
 G D Bm A
 know what's right and what's wrong but I don't see so clear You're here
 G D Bm A
 somehow I guess you'll fill this bed for now

This piece underwent countless revisions to create a stronger and more memorable hook, also to create more accessible lyrics. The key centre, tempo, and instrumental style were also varied many times (more than shown in the above figures).

In its final outcome, “Smoke & Mirrors” houses a IV-I-vi-V progression for the majority of the piece, and is in the key of C major. It is in the standard ABABCB format, 4/4 time, and plays at 144 bpm. The instrumentation is primarily electronically based, strictly using sampled drums for percussion. There are many synthesizer layers using sidechain compression, in some cases triggered on the half note rather than the typically used quarter. The majority of synthesizer layers come from an Access Virus, and a D.S.I. Mopho.

2.5 Live & Learn

Won't you smile for the camera?
 Pretend it's all ok
 Won't you smile like you mean it?
 Hide the words you know you can't say

Take my hand try to stand
 We'll get to the door
 I can't understand this don't know what's in store
 One more chance to crash and burn
 One more day to live and learn

L-l-l-l-live, live and learn
 L-l-l-l-live, live and learn

Won't you cry like you're laughing?
 Sipping tonic and gin
 Won't you build up these walls all around?
 Then strip them down and wear yourself thin

All words have been spoken
 This world is so broken
 I can't find the right thing to say
 This picture is faded
 The memory's jaded
 Your smile's kept hidden away

“Live & Learn” was composed during the first year of my master’s degree. It was not until nearing the end of the project that it was added in as one of the entries. I felt it necessary to include this song as though some of the other pieces touched on mental illnesses, none were specifically about them. This piece is written about depression and eating disorders such as anorexia and bulimia that relate to one’s perception of themselves. Key words including “camera,” “thin,” and “picture” hint at self-image being the trigger for the state of mind the subject is in.

This piece is the only work on the album based in the dorian mode, it also is the only piece that changes tonality once the chorus hits. By replacing the first chord of the ii-IV-I-V

progression with a II, the piece takes on a mixolydian tonality during the chorus, where the II-IV-I-V progression can now sound like a V-I-IV-bVII when taken out of context.

Fig. 2.5.3 Transition between verse and chorus of “Live & Learn”

The image displays two systems of musical notation for the song "Live & Learn".

The first system, starting at measure 9, shows the vocal line (Ld. Vx.) and piano accompaniment (Pno.). The vocal line has lyrics: "Won't you smile like you mean it? Hide the words you know you can't say". The piano accompaniment has chords: Emi, G, D, A, Emi, G, D, A.

The second system, starting at measure 13, shows the vocal line (Ld. Vx.) and piano accompaniment (Pno.). The vocal line has lyrics: "Take my hand try to stand, we'll get to the door— I can't un - der - stand this don't know what's in". The piano accompaniment has chords: E, G, D, A, E, G, D, A. A section marker 'B' is placed above the vocal line and below the piano line at measure 13. The piano line is marked with a dynamic of *mf*.

The piece is in D major at dotted quarter equals 48 bpm, and is the only work on the album in 6/8 time. However, like most other songs it follows the standard ABABCB structure. Containing only two instruments (voice and piano) the instrumentation of the piece was thinned down to mirror the subject matter. The sombre mood created contributes to the reflective nature of the lyrics.

2.6 The Grown-Up Hokey Pokey Song

Breathe in, breathe out
Breathe in, breathe out

Turn your phone off let's take a walk
He can't hear you so you can talk
A whisper tells of every scream
Every battle, every dream

Let your hair fall down
Let your tears fill in
Let your heart bleed out
When your world caves in
If you can't calm down
Do it all again
When it feels like nothing's right
Don't give up this fight

Turn your phone on you're out too late
Run back crying, no time to waste
A whisper tells of every scream
Every battle, everything

Took his backhand out
And he laid it in
Now you're crying out
Tears roll down your chin
But he's all you've got
So you'll let him win
When it feels like nothing's right
Don't give up this fight

Now your bags are out
All your clothing's in
Left behind your doubts
Sunlight pouring in
Pedal to the floor
Won't be back again
When it feels like nothing's right
When it feels like nothing's right
Don't give up this fight

Perhaps the strangest of all works in the collection, “The Grown-Up Hokey Pokey Song” plays off of the traditional “The Hokey Pokey” but puts the lyrics in a darker, more adult context. Each chorus houses a new set of lyrics all starting with the “Put your ... in, put your ... out, ... do it all again” theme in the original song.

Let your hair fall down, let your tears fill in
 Let your heart bleed out, when your world caves in
 If you can't calm down, do it all again

...

Took his backhand out, and he laid it in
 Now you're crying out, tears roll down your chin
 But he's all you've got, so you'll let him win

...

Now your bags are out, all your clothing's in
 Left behind your doubts, sunlight pouring in
 Pedal to the floor, won't be back again

The song includes a sample from Ray Anthony and Jo Ann Greer's recording of the original “The Hokey Pokey;”²³ opening with the audio file playing as an intro, and then taking two samples to use as hits in the verse groove:

Fig. 2.6.1 Notation of sample in “The Grown-Up Hokey Pokey Song”



The samples “in” and “out” are interspersed with a soft vocal saying “breathe,” therefore together creating a “breathe in, breathe out” phrase. Following this, the verse lyrics and melody come in overtop singing a phrase, and then repeating the phrase back with an effected vocal adding harmony.

The tail of the chorus goes to a bVII chord, here the music mimics the lyrics breaking away from the former monotony and darkness when the lyrics sing “Don't Give Up This Fight.”

²³ The Hokey Pokey [Recorded by Ray Anthony ft. Jo Ann Greer and the Skyliners]. (1953). On *The Hokey Pokey* [Vinyl]. BMI.

The refrain section that follows houses an instrumental hook. This is based off of the stylings of indie group MGMT's works,²⁴ and also many of pop artist Jason Derulo's songs.²⁵

Fig. 2.6.2 Lead synthesizer in "The Grown-Up Hokey Pokey Song"

The musical score consists of five staves. The top staff, labeled 'Syn. Lead', features a melodic line in E major with eighth and quarter notes. The second staff, 'Pad', is mostly silent. The third staff, 'PlySyn.', shows a sequence of chords: C#m, E/G#, E5, C#m, E/G#, and B. The fourth staff, 'Clav', has a rhythmic pattern starting with a mezzo-forte (mf) dynamic. The bottom staff, 'Bass', has a simple bass line.

The song finishes with this instrumental hook breaking into a half-time feel building up to a final shot on beat one.

This piece is in E major, 4/4 meter at 90 bpm. The verse and instrumental hook sections are built on a vi-I/iii-I progression, where the chorus follows a vi-VI-I-V pattern, closing off with a I-V/vii-vi-IV-bVII sequence.

²⁴ See "Kids" (Goldwasser, Vanvyngarden (2008). Kids [Recorded by MGMT]. On *Oracular Spectacular* [Compact Disc]. Columbia.)

²⁵ See "Talk Dirty" (Desrouleaux, Douglas, Epps, Evigan, Frederic, Kaplan, Muskat, & Yosef (2013). Talk Dirty [Recorded by Jason Derulo]. On *Tattoos* [Compact Disc]. Beluga Heights, Atlantic.) Also see "Wiggle" (Broadus, Desrouleaux, Douglas, Frederic, Hindlin, Ryan, Schuller, & Spargur (2014). Wiggle [Recorded by Jason Derulo ft. Snoop Dogg]. On *Talk Dirty* [Compact Disc]. Warner Music Group, Atlantic, Beluga Heights.)

3. Conclusion

This collection of compositions aims to bridge the emotional connection of rock music with trending electronic textures and melodies. The symbols created within this project may be of use for the notation of modern musics within the traditional scoring system. I hope that the pieces may achieve their intended goal of aiding someone through whatever dilemmas they may be facing.

Appendix A: Constituent Elements of Popular Song Composition

In this appendix I aim to give a brief synopsis of techniques and trends within contemporary popular music. I will analyze songs in regard to melody, chord progressions, and form. Examples will include comparisons between pieces by artists Shania Twain and Taylor Swift, and from groups *Sky* and *Marianas Trench*. I will also touch upon the technique of sampling and its impact on the music industry.

1. Hooks

Within contemporary popular music there is a trend to give not one, but several hooks in succession—this mirrors the onset of social media, short advertisements, and over-stimulation in today's society in general. I will use Taylor Swift's "Wildest Dreams"²⁶ to demonstrate this point. I have chosen this as an example as at the time of my writing this it was at the top of the Billboard Top 40 charts.²⁷ There are many other songs following this structure:

²⁶ Martin, Shellback, & Swift. (2014). "Wildest Dreams" [Recorded by Taylor Swift]. On *1989* [Compact Disc]. Big Machine Records.

²⁷ Mainstream Top 40. (2015, November 7). Retrieved from: <http://www.billboard.com/biz/charts/2015-11-07/mainstream-40>

Fig. 4.1 Excerpt from “Wildest Dreams”

Wildest Dreams

Taylor Swift

♩ = 70

1st Hook 1st Hook 1st Hook

He's so tall, and hand-some as hell He's so bad but he does it so well

1st Hook

I can see the end as it be - gins, my one con - di - tion is

2 2nd Hook 2nd Hook

Say you'll re - mem - ber me Stand - ing in a nice dress, star - ing at the sun - set, babe

2nd Hook 2nd Hook

Red lips and ro - sy cheeks Say you'll see me a - gain ev - en if it's just in your

3 3rd Hook 3rd Hook

wild - est dreams oh oh Wild - est dreams oh oh

Notice how Swift takes three sections of her piece and places different hooks within each of them. Listening to the melodic choices alone in these sections shows that all parts were carefully crafted to be hooks on their own. I contrast this to a popular piece from the 1990s; I will use Shania Twain as an example with her piece “You’re Still the One:”²⁸

²⁸ E. Lange & R. Lange. (1997). “You’re Still the One” [Recorded by Shania Twain]. On *Come on Over* [Compact Disc]. Mercury Records.

Fig. 4.2 Excerpt from “You’re Still the One”

You're Still the One

Shania Twain

♩ = 67

1

They said "I bet they'll ne - ver make it" but just

You're still the one

2

look at us hold- ing on We're still to- ge - ther, still go - ing strong

You're still the one

Hook

You're still the one I run. to The one that I be long to You're still the one I want for life

Hook

You're still the one that I love The on-ly one I dream of You're still the one I kiss good - night

Note that there is no refrain following Twain’s chorus, also, her pre-chorus melody does not bring any returns to a specific hook. However, like Swift, Twain does apply excellent use of repetition, not only with the amount of times the main lyric is chanted in the chorus, but in that the lyrics for the pre-chorus are identical ensuing the first and second verses. Both artists skip their pre-choruses when returning to the final chorus after the bridge. For Swift there are still two hooks to be sung at this point, whereas Twain only has the one remaining.

Both of these songs fall between three and four minutes in length, both use major, diatonic tonalities and have similar lyrical content. However, Swift’s song, coming out almost twenty years after Twain’s, houses much more repetition and a greater amount of melodic hooks.

This is essential to keep up with the shorter attention spans and over-stimulation of today's society.

People gravitate towards familiarity, so in creating a new piece within the popular music realm the goal is to compose melodies that are fairly close to ones already in existence. By slightly varying rhythms or several notes in a phrase and adding in different lyrics, a new song may be created. A very extreme example of this is shown in the chorus of Sky's "Love Song,"²⁹ when compared to Marianas Trench's "Perfect."³⁰

Fig. 4.3 Excerpt from "Love Song"

Love Song

Sky

♩ = 101

Then she de - cides that the dogs they be - long in - side

It's a ne - ver end - ing ride you're tak - ing and I

can de - cide for you, hey It's kind - a like a love song

²⁹ Renald & Sicotte. (1999). "Love Song" [Recorded by Sky]. On *Piece of Paradise* [Compact Disc]. EMI.

³⁰ J. Ramsay. (2009). "Perfect" [Recorded by Marianas Trench]. On *Masterpiece Theatre* [Compact Disc]. 604 Records.

Fig. 4.4 Excerpt from “Perfect”

Perfect

Marianas Trench

♩ = 106

What you want, what you need has been kill - ing me

Trying to be ev - er - y - thing that you want me to be

I'll say yes I'll un - dress I've done more for less

I will change ev - er - y - thing 'til it's per - fect a - gain

Both songs begin their choruses with practically the same two bar phrase, the only difference being Sky’s first note on the downbeat, and obviously, the lyrics. After the first two bars of the chorus the melodies break away from each other, and then return to the initial hook by the fifth bar. This short variation in melody, along with the differences in tempo, key, and chord progressions, become pivotal in defining these pieces as separate songs.

2. Sampling

The current music market is oversaturated with many aspiring artists and producers, especially with the onslaught of consumer-priced recording equipment and easy accessibility to publicity via the internet. There is now a great amount of musical material in existence all competing for the same goal: the hope to stand above the rest. A commonly used trick is to ride off of past successes by way of sampling. Sampling is the act of taking any pre-existing audio file (most commonly another song) and creating a new piece of music around it.³¹ This can come

³¹ Sampling—History and Definition (Part 1). Retrieved from: <https://www.imusiciandigital.com/en/blog/sampling-technology-effects-part-1/http://www.billboard.com/biz/charts/2015-11-07/mainstream-40>

in many forms. Firstly, taking a small section of a song to use as an instrument or “hit” (see Keshia Chanté’s “Bad Boy,”³² with samples taken from Al Green’s “Let’s Stay Together”).³³ Secondly, keeping a full section of another recording and using it as a chorus: Eminem does this with Aerosmith’s “Dream On”³⁴ in his piece “Sing for the Moment,”³⁵ this also happens in Jason Derulo’s “Whatcha Say”³⁶ (Taken from Imogen Heap’s “Hide and Seek”).³⁷ Similarly in this vein it is not uncommon for the chorus to be re-recorded by another artist, such as with Kardinal Offishall’s “Numba 1 (The Tide is High)”³⁸ (from The Paragons’ “Tide is High”),³⁹ and Flo Rida’s “Right Round”⁴⁰ (Dead Or Alive’s “You Spin Me Round (Like a Record)”).⁴¹ Thirdly and finally, writing a new song overtop of a sampled instrumental section; this technique was used for the majority of The Weeknd’s albums—taking parts from various past recordings and writing new melodies over them.⁴² By choosing songs that have proved to be successful in the past but have fallen away from the public’s mind, there is a greater guarantee of return than there is in creating something completely from scratch.

³² Fernandes, Gayle, Perry, & Ruhnke. (2004). “Bad Boy” [Recorded by Keshia Chanté]. On *Keshia Chanté* [Compact Disc]. Sony Music Entertainment.

³³ Green, Mitchell, & Jackson (1971). “Let’s Stay Together” [Recorded by Al Green]. On *Let’s Stay Together* [Vinyl]. Hi Records.

³⁴ S. Tyler (1972). “Dream On” [Recorded by Aerosmith]. On *Aerosmith [7” 45 RPM]*. Boston, MA: Columbia Records.

³⁵ Mathers, Bass, Resto, King, & Tyler (2001). “Sing for the Moment” [Recorded by Eminem]. On *The Eminem Show* [Compact Disc]. Aftermath, Shady, Interscope.

³⁶ Anderson, Desrouleaux, Heap, & Rotem (2009). “Whatcha Say” [Recorded by Jason Derulo]. On *Jason Derulo* [Compact Disc]. Beluga Heights, Asylum, Warner Bros.

³⁷ I. Heap (2005). “Hide and Seek” [Recorded by Imogen Heap]. On *Speak for Yourself* [Compact Disc]. Megaphonic.

³⁸ Chin-Queen, Harrow, & Holt (2008). “Numba 1 (Tide is High)” [Recorded by Kardinal Offishall ft. Keri Hilson]. On *Not 4 Sale* [Compact Disc]. Kon Live, Geffen, Black Jays.

³⁹ J. Holt (1966). “The Tide is High” [Recorded by The Paragons]. On *Only a Smile [7” 45 RPM]*. Treasure Isle.

⁴⁰ Burns, Coy, Dillard, Franks, Gottwald, Grigg, Hernandez, Lawrence, Lever, & Percy (2008). “Right Round” [Recorded by Flo Rida ft. Keshia]. On *R.O.O.T.S.* [Compact Disc]. Poe Boy, Atlantic.

⁴¹ Burns, Coy, Lever, & Percy (1984). “You Spin Me Round (Like a Record)” [Recorded by Dead Or Alive]. On *Youthquake* [Vinyl]. Epic Records.

⁴² Babyfacekilla Electronic Music. Songs That the Weeknd Sampled, Remixed, and Covered (2015, September 2). Retrieved from:

<https://www.youtube.com/playlist?list=PLKx2CCWs2LX1JbyXWs0u0Uvhdd1gRtlzP>

Through the techniques of packing a song with short and memorable hooks, implementing repetitive gestures, playing off of prior similarly written melodies, and sampling sections of older songs, contemporary popular music has found a way to keep up with the short attention spans of mass audiences and continue to stay relevant, without much use or need for originality.

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Glossary of Terms and Symbols

Catchphrase

A lyric, sentence, saying, or slogan that merits memorability on its own, without the inclusion of a rhythm or melody

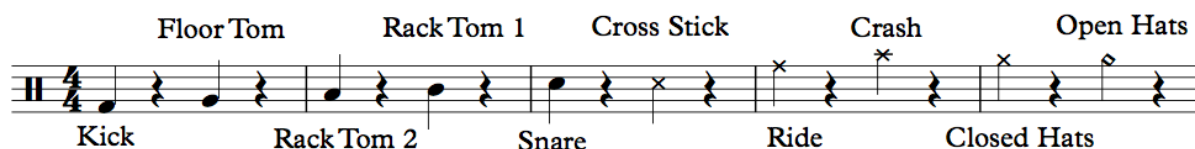
Chord Symbols

Where roman numerals are used to define the function of the chord, the slash (/) indicates which note of the major scale is played in the bass, therefore noting the inversion. For example, I/iii denotes a tonic chord with the third in the bass (or a tonic chord in first inversion).

Distortion Guitar

The gain of an input signal being driven to push a preamplifier to create a light crunch in its tone.

Drum Notation



Echo

The repeat of a note or phrase created by a machine. Most commonly with diminishing amplitude over time.

Form

Verse: A section that typically employs different lyrics on each repetition over identical (or at least similar) chords and melodies. This section relays the majority of the lyrical content of the song.

Pre-Chorus: This section builds the verse into the chorus, often by adding new instrumental or vocal layers while changing the melody. It is not uncommon for the chord progression to change as well.

Chorus: The main section or selling point of a song, this typically repeats both musically and lyrically at least three times throughout a piece.

Refrain: A chorus that consists of one consistent phrase repeated several times within the section.

Bridge: A melodic and harmonic contrast from the prior sections, often placed at the halfway point of a piece (or shortly thereafter).

Tag: An extra repeat, or extended section at the end of a song.

Hook: A specific phrase (melodic or rhythmic) that may be found in the chorus or refrain. This phrase is often simple and memorable and is designed to catch the ear of the listener. It is the main motif of the piece.

Frequency Sweep

The act of gradually filtering the frequency of a set amplitude on an equalizer.

Harmonies

Vocal parts layering the lead line with different notes (often a third apart).

Pad

A soft, polyphonic, textural synthesizer patch.

Palm Mute

The application of the palm, lightly pressed against the strings of a guitar while strumming. This gives the instrument a muted sound.

Pitch Bend

The use of a pitch wheel or computer program to create a gradual drop or raise in pitch.



Play Sample

The act of playing predetermined and assigned audio files as part of a new song.

PolySynth

An abbreviation for “polyphonic synthesizer”: any synthesizer with the ability to be played polyphonically.

Resonance

The feedback of a given frequency in an equalizer.

Reverse Cymbal

The print of a crash cymbal reversed within a computer and then played back as a new audio sample.



Sample Triggers

Using the input level of an acoustic source (in this case kick and snare drums) to trigger an electronic sample layered ovetop of the original sound.

Sidechain Compression/Ducking

The application of a compressor on a sound with a long sustain, creating a duck in volume when a trigger (in the case of the following example a quarter note) hits. This creates a constant swelling effect on the off-beats. This effect will usually be applied for the entire duration of the piece, or at very least a section.

Apply sidechain compression sync: ♩
psp psp psp psp Simile

Sidechain to Kick Drum

See “Sidechain Compression/Ducking.” In this case the trigger is the kick drum in the piece.

Stuttering

The breaking up of any sustained note, creating a pulsing sound for the specified duration. In the case of the following example the audio file would be broken up into sixteenth notes.

Stutter 16th

Beside You

♩=144bpm

Ruiter, Lewis, Dugas

Lead Vocal

Backing Vocal I

Backing Vocal II

Backing Vocal III

Backing Vocal IV

Piano

Pad
Sidechain to kick drum
F#m E D E
pp

Moog

Motion Synth
pp

Synth Bass

Clean Electric Guitar
pp

Reverse Cymbal
♩=144bpm
mp

Shaker

Programmed Drums

Drum Set
(Kick + Snare
Electronic Triggers)

Detailed description: This is a musical score for the track 'Beside You'. It consists of 13 staves. The top five staves are for vocal parts: Lead Vocal, Backing Vocal I, Backing Vocal II, Backing Vocal III, and Backing Vocal IV. The next three staves are for instrumental parts: Piano, Pad, and Moog. The Pad part includes a sidechain effect to the kick drum and notes for F#m, E, D, and E, with a piano (pp) dynamic. The Moog part is currently blank. The Motion Synth part has a piano (pp) dynamic and a long note. The Synth Bass part is currently blank. The Clean Electric Guitar part has a piano (pp) dynamic and a melodic line. The bottom four staves are for percussion: Reverse Cymbal, Shaker, Programmed Drums, and Drum Set (Kick + Snare Electronic Triggers). The Reverse Cymbal part has a mezzo-piano (mp) dynamic and a single note at the end. The tempo is marked as 144bpm.

5 **A**

Ld. Vx. *mp*
Stand - ing on ___ your front porch Hurts to take an oth - er breath

BGV I

BGV II

BGV III

BGV IV

Pno.

Pad *mp*
F#m E D E

Moog

M. Synth

S. Bass *mp*
Sidechain to kick drum

C. Gtr.

Rvrs. Cym. **A**

Shk. *mp*

Prg. Dr. *mp*

Dr.

9

Ld. Vx. Ten - sion's so thick here I'm scared there is no air left

BGV I

BGV II

BGV III

BGV IV

Pno.

Pad F#m E D E

Moog

M. Synth

S. Bass

C. Gtr.

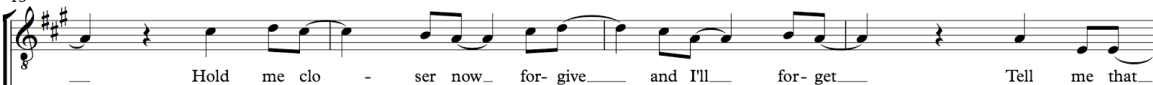
Rvrs. Cym.


Shk.


Prg. Dr.


Dr.


13


Ld. Vx. 

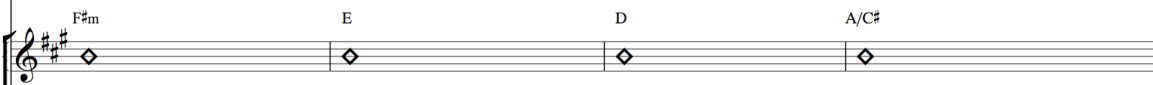
BGV I 


BGV II 


BGV III 


BGV IV 


Pno. 


Pad 

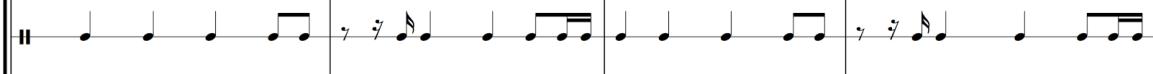
Moog 

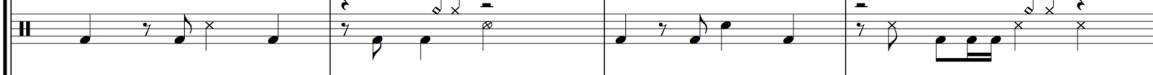
M. Synth 

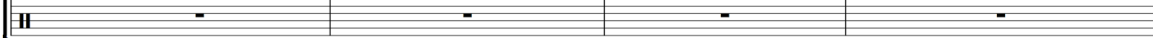
S. Bass 

C. Gtr. 

Rvrs. Cym. 

Shk. 

Prg. Dr. 

Dr. 

17

Ld. Vx. *mf*
you have no re - grets 'Cause I can't

BGV I
no re - grets

BGV II

BGV III

BGV IV

Pno.

Pad Bm E(sus4) E

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

21 **B**

Ld. Vx. *f* so I won't but you could _____ though you don't _____ so I'm gon-na be

BGV I *mf* but you could _____ though you don't _____

BGV II

BGV III

BGV IV

Pno.

Pad Bm A/C# E(sus4) E

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym. **B**

Shk.

Prg. Dr.

Dr.

Detailed description of the musical score: The score is for page 53, starting at measure 21. It features a vocal line (Ld. Vx.) with lyrics: "so I won't but you could _____ though you don't _____ so I'm gon-na be". The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are placed below the notes. The vocal line starts with a measure rest, followed by "so I won't" (quarter notes), "but you" (quarter notes), "could _____" (quarter note with a long horizontal line), "though you" (quarter notes), "don't _____" (quarter note with a long horizontal line), and "so I'm gon-na be" (quarter notes). The vocal line ends with a fermata. The background vocal lines (BGV I, II, III, IV) are in treble clef. BGV I has lyrics: "but you could _____ though you don't _____". BGV I starts with a measure rest, followed by "but you" (quarter notes), "could _____" (quarter note with a long horizontal line), "though you" (quarter notes), "don't _____" (quarter note with a long horizontal line), and ends with a measure rest. BGV II, III, and IV are empty. The piano (Pno.) part is in treble clef and is empty. The pad part is in treble clef and contains four chords: Bm, A/C#, E(sus4), and E. The Moog part is in treble clef and is empty. The M. Synth part is in bass clef and is empty. The S. Bass part is in bass clef and contains a single note (E2) that is held for the duration of the piece. The C. Gtr. part is in treble clef and is empty. The Rvrs. Cym. part is in bass clef and contains a series of eighth notes with accents. The Shk. part is in bass clef and contains a series of eighth notes. The Prg. Dr. part is in bass clef and contains a series of eighth notes. The Dr. part is in bass clef and is empty.

25 **C**

Ld. Vx. Right here be - side you I'm gon - na be

BGV I *mf* Right here be - side you I'm gon - na be

BGV II *mf* Right here be - side you I'm gon - na be

BGV III

BGV IV

Pno.

Pad *mf* D A E F#m

Moog

M. Synth

S. Bass *mf*

C. Gtr.

C

Rvrs. Cym.

Shk.

Prg. Dr. *mf*

Dr.

29

Ld. Vx. right here be - side you No I won't leave

BGV I right here be - side you No I won't leave

BGV II right here be - side you No I won't leave

BGV III

BGV IV

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

33

Ld. Vx. Right here be - side you You know I'm gon - na be

BGV I Right here be - side you I'm gon - na be

BGV II Right here be - side you You know I'm gon - na be

BGV III

BGV IV

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

37 *mp*

Ld. Vx. gon - na be gon - na be right be - side_

BGV I gon - na be gon - na be

BGV II gon - na be gon - na be

BGV III

BGV IV

Pno.

Pad D A E

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

41 **D**

Ld. Vx. *you*

BGV I

BGV II

BGV III

BGV IV

Pno.

Pad *F#m* *E* *D* *E*
mp

Moog

M. Synth

S. Bass *mp*

C. Gtr. *mf*

D

Rvrs. Cym. *mp*

Shk. *mp*

Prg. Dr. *mp*

Dr.

45 **E**

Ld. Vx. *mf*
I walk you to your bed to say good - night my heart be- gins to race

BGV I
my heart be- gins to race

BGV II

BGV III

BGV IV

Pno.

Pad N.C. E D E
mf

Moog

M. Synth

S. Bass
mf

C. Gtr.

Rvrs. Cym. **E**

Shk. *mf*

Prg. Dr. *mf*

Dr.

Detailed description of the musical score: The score is for page 59, starting at measure 45. It features a vocal line (Ld. Vx.) with lyrics: "I walk you to your bed to say good - night my heart be- gins to race". The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 8/8. The dynamics are marked *mf*. There are four background vocal lines (BGV I-IV) and a piano line (Pno.) which is mostly silent. A pad line (Pad) has notes for N.C., E, D, and E, with a *mf* dynamic. A Moog line is also present. The M. Synth line is silent. The S. Bass line has a *mf* dynamic and some rhythmic patterns. The C. Gtr. line is silent. The Rvrs. Cym. line has a *mf* dynamic and some rhythmic patterns. The Shk. line has a *mf* dynamic and some rhythmic patterns. The Prg. Dr. line has a *mf* dynamic and some rhythmic patterns. The Dr. line is silent.

49

Ld. Vx. 

BGV I 

BGV II 

BGV III 

BGV IV 

Pno. 

Pad 

Moog 

M. Synth 

S. Bass 

C. Gtr. 

Rvrs. Cym. 

Shk. 

Prg. Dr. 

Dr. 

53

Ld. Vx. *mp*
Let's take it slow I'll kiss you from your head to toe and back a - gain

BGV I

BGV II

BGV III

BGV IV

Pno.

Pad F#m E D A/C#

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

57

Ld. Vx. *f* If you let me in *Stutter 16th*

BGV I *f* me in *Stutter 16th*

BGV II

BGV III

BGV IV

Pno.

Pad Bm A/C# E(sus4) E

Moog

M. Synth

S. Bass

C. Grt.

Rvrs. Cym.

Shk. **4**

Prg. Dr.

Dr.

61 **F**

f

L.d. Vx. Right here be - side you I'm gon-na be

BGV I Right here be - side you I'm gon-na be

BGV II Right here be - side you I'm gon-na be

BGV III

BGV IV

Pno.

Pad *f* D A E F#m

Moog

M. Synth

S. Bass *f*

C. Gtr.

F

Rvrs. Cym.

Shk.

Prg. Dr. *f*

Dr.

65

Ld. Vx.  right here be - side you No I won't leave

BGV I  right here be - side you No I won't leave

BGV II  right here be - side you No I won't leave

BGV III 

BGV IV 

Pno. 

Pad  D A E F#m

Moog 

M. Synth 

S. Bass 

C. Gtr. 

Rvrs. Cym. 

Shk. 

Prg. Dr. 

Dr. 

69

Ld. Vx. Right here be - side you You know I'm gon-na be

BGV I Right here be - side you I'm gon-na be

BGV II Right here be - side you You know I'm gon-na be

BGV III

BGV IV

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

73

Ld. Vx. *mp*
gon-na be gon-na be I can't_

BGV I
gon-na be gon-na be

BGV II
gon-na be gon-na be

BGV III

BGV IV

Pno.

Pad
D A E

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

77 **G**

Ld. Vx. *so I won't but you could_ though you don't Yes it hurts_*

BGV I *mp* Yes it hurts_

BGV II *mp* No I can't_

BGV III

BGV IV

Pno.

Pad *p* **F#m** **A**

Moog

M. Synth

S. Bass

C. Gtr.

G

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

Detailed description: This is a page of a musical score, page 67. It features a vocal line (Ld. Vx.) and several background vocal lines (BGV I-IV). The vocal lines contain lyrics: "so I won't but you could_ though you don't Yes it hurts_" for the lead vocal, "Yes it hurts_" for BGV I, and "No I can't_" for BGV II. The score includes staves for Piano (Pno.), Pad, Moog, M. Synth, S. Bass, C. Gtr., Rvrs. Cym., Shk., Prg. Dr., and Dr. The Pad part has a melodic line with a dynamic marking of *p* and chord markings **F#m** and **A**. A key signature change to G major is indicated by a box with **G** at the beginning of the page and another at the end of the instrumental section. The score is divided into measures by vertical bar lines.

81

Ld. Vx. *mf*
 — won't back down play the fool — stick a - round No I can't —

BGV I
 — won't back down — fool — stick a - round

BGV II *mf*
 — so I won't but you could — though you don't Yes it hurts —

BGV III *mf*
 — — — — — I'm gon - na

BGV IV *mf*
 — — — — — No I can't —

Pno. — — — — —

Pad D E(sus4) E

Moog — — — — —

M. Synth — — — — —

S. Bass — — — — —

C. Gtr. — — — — —

Rvrs. Cym. — — — — —

Shk. — — — — —

Prg. Dr. — — — — —

Dr. — — — — —

85

Ld. Vx. *mf*
 — so I won't but you could — though you don't Yes it hurts — more than hell

BGV I

BGV II *Stutter 16th*
 — won't back down play the fool — stick a - round No I can't — so I won't

BGV III
 be — I'm gon - na be — I'm gon - na be —

BGV IV *Stutter 16th*
 — so I won't but you could — though you don't Yes it hurts — won't back down *Stutter 16th*

Pno.

Pad *F#m* *mf* *A^{major}/G#* *D*

Moog

M. Synth

S. Bass *mf*

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr. *mf*

Dr.

90

Ld. Vx. *Stutter 16th* *ff*
I just wish you could tell

BGV I *Stutter 16th* *ff*
tell

BGV II *Stutter 16th* *ff*
but you could though you don't Yes it hurts more than hell

BGV III *ff* *mf*
I'm gon - na - be I'm gon-na be

BGV IV *Stutter 16th* *ff*
play the fool stick a - round No I can't so I won't

Pno.

Pad E(sus4) E E(sus4) E *ff*

Moog

M. Synth

S. Bass *ff*

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr. *ff*

Dr.

95 **H**

Ld. Vx. *f*
Right here be - side you

BGV I *f*
Right here be - side you

BGV II *f*
Right here be - side you

BGV III

BGV IV

Pno.

Pad

Moog
Gradually sweep both resonance
and LFO level chained to frequency:
ff

M. Synth
mf

S. Bass

C. Gtr.

H

Rvrs. Cym.

Shk.

Prg. Dr. *f*

Dr.

99

Ld. Vx. Right here be - side you

BGV I Right here be - side you

BGV II Right here be - side you

BGV III *fff* I'm gon - na be

BGV IV *fff* I'm gon - na be

Pno.

Pad

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym. *f*

Shk.

Prg. Dr.

Dr.

103 **I**

Ld. Vx. *f*
Right here be - side you You know I'm gon - na be

BGV I *f*
Right here be - side you I'm gon - na be

BGV II *f*
Right here be - side you You know I'm gon - na be

BGV III

BGV IV

Pno.

Pad *f*
D A E F#m

Moog

M. Synth

S. Bass *f*

C. Gtr.

Rvrs. Cym. **I**

Shk.

Prg. Dr. *f*

Dr.

107

Ld. Vx. *gon - na be gon - na be*

BGV I *gon - na be gon - na be*

BGV II *gon - na be gon - na be*

BGV III *Be - - side you* *ff*

BGV IV

Pno.

Pad *D A E*

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

111 **J**

Ld. Vx. Right here be - side you

BGV I Right here be - side you

BGV II Right here be - side you

BGV III No I can't walk a - way.

BGV IV No I can't walk a - way.

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

J

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

115

Ld. Vx. Right here be - side you

BGV I Right here be - side you

BGV II Right here be - side you

BGV III I'll pack my bags and then I'll stay

BGV IV I'll pack my bags and then I'll stay

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

119

Ld. Vx. Right here be - side you You know I'm gon - na be

BGV I Right here be - side you I'm gon - na be

BGV II Right here be - side you You know I'm gon - na be

BGV III

BGV IV

Pno.

Pad D A E F#m

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

123 **K**

Ld. Vx. gon - na be be - side you

BGV I gon - na be

BGV II

BGV III

BGV IV

Pno.

Pad

Moog

M. Synth

S. Bass

C. Gtr.

Rvrs. Cym.

Shk.

Prg. Dr.

Dr.

Catch Me if You Can

Ruiter, Lewis, Dugas

$\text{♩} = 127$

Lead Vocal

Backing Vocals I

Backing Vocals II

FX Vocals

Gang Vocals

PolySynth I

PolySynth II

Pad I

Apply sidechain compression sync: ♩

Low pass frequency sweep

Pad II

Synth Bass

DSI Mopho

Piano

mp

Low pass frequency sweep

Distortion Guitar

Programmed Drums

5

Ld. Vx.

BGV I

BGV II

FX Vx. *Low pass frequency sweep*

Gang Vox.

PlySyn. I

PlySyn. II

Pad I *G^b Ebm Ebm Ab*

Pad II

S. Bass *Apply sidechain compression sync: **sfz sfz sfz sfz** simile*

Low pass frequency sweep

DSI

Pno. *G^b Ebm Ebm Ab*

Dist. Gr.

Prg. Dr. *Low pass frequency sweep*

9 **A** *mp* (2nd x only)

Ld. Vx. *mp*
 Just what kind of per - son are you tak - ing me for?_Break ev' ry win-dow push on for-ward when they block all the doors I - I will
 Love me, hate me, judge me, tell me what you de- sire_ You can use me and a-buse me show me that you're a liar_ You can

BGV I

BGV II

FX Vx.

Gang Vox.

PlySyn. I *mf* (Tacet 2nd x)

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno.

Dist. Gtr. *mf*
 Palm mute
 Tacet 1st x
 Eb⁵ Gb⁵ Eb⁵ Gb⁵

Prg. Dr. *mf* (Break 2nd x only)

The musical score is arranged in a standard orchestral format. The vocal line is at the top, followed by background vocal parts (BGV I and II), effects vocal (FX Vx.), and gang vocal (Gang Vox.). Below these are the instrumental parts: PlySyn. I (with a *mf* dynamic and a 'Tacet 2nd x' instruction), PlySyn. II, Pad I, Pad II, S. Bass, DSI, and Pno. (Piano). At the bottom are the Dist. Gtr. (Distorted Guitar) and Prg. Dr. (Program Drums). The Dist. Gtr. part includes a 'Tacet 1st x' instruction and specific chord voicings: Eb⁵, Gb⁵, Eb⁵, and Gb⁵. The Prg. Dr. part has a *mf* dynamic and a '(Break 2nd x only)' instruction.

13 (2nd x only) *f*

Ld. Vx. be the last one stand-ing when they fall to the floor— Come on shout it out I know you want more Catch me if you
kiss me tease me leave me be the fuel for my fire— Shout my name out and we'll take this thing higher

BGV I kiss me tease me leave me be the fuel for my fire— Shout my name out and we'll take this thing higher
Tacet 1st x

BGV II

FX Vx.

Gang Vox.

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno.

Dist. Gtr. $G^{\flat 5}$ $E^{\flat 5}$

Prg. Dr.

17 **B**

Ld. Vx. *f* can take me by the hand show me you're the one that I need Catch me if you

BGV I *f* can hand one that I need

BGV II *f* can hand one that I need

FX Vx. - - - -

Gang Vox. - - - -

PlySyn. I - - - -

PlySyn. II Apply sidechain compression sync: *f*

Pad I - - - -

Pad II - - - -

S. Bass *f*

DSI - - - -

Pno. *f* G^b $E^b m$ $B^b m$ A^b

Dist. Gtr. Play $G^b 5$ $E^b 5$ $B^b 5$ $A^b 5$
Palm mute *mf*

Prg. Dr. *mf*

2/

Ld. Vx. can take me by the hand bet-ter off a - lone so let me be

BGV I can hand lone so let me be

BGV II can hand lone so let me be

FX Vx.

Gang Vox. *f* Ohh

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. G^b $E^b m$ $B^b m$ A^b

Dist. Gr. $G^b 5$ $E^b 5$ $B^b 5$ $A^b 5$

Prg. Dr. 4 Fill

25

Ld. Vx. *f* Let's start this I'm scar - less you want it I got it Let's start this

BGV I

BGV II

FX Vx.

Gang Vox. Hey Hey Hey Hey Hey Hey Hey Hey Hey Hey

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. G^b $E^b m$ $B^b m$ A^b G^b

Dist. Gtr. $G^b 5$ $E^b 5$ $B^b 5$ $A^b 5$ $G^b 5$
Open *f*

Prg. Dr. *f* 4

30

Ld. Vx. I'm scar - less you want it I got it

BGV I

BGV II

FX Vx. *p* Lo-pass frequency sweep
got it got it got L-l-l-l-

Gang Vox. Hey Hey Hey Hey Hey Hey

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. $E^b m$ $B^b m$ A^b

Dist. Gtr. $E^b 5$ $B^b 5$ $A^b 5$ $E^b 5$
Palm mute
mf

Prg. Dr. Fill 8
mf

35 C

Ld. Vx. *f* When it's hard to see what's right hard to make it through the night

BGV I

BGV II

FX Vx.

Gang Vox.

PlySyn. I

PlySyn. II

Pad I

Pad II *mp* G^b E^bm B^bm A^b

S. Bass *mp*

DSI

Pno.

Dist. Gtr.

Prg. Dr.

Detailed description of the musical score: The score is for page 87, starting at measure 35. The key signature is three flats (B-flat major/C minor). The lead vocal line (Ld. Vx.) begins with a dynamic marking of *f* and contains the lyrics: "When it's hard to see what's right hard to make it through the night". A box containing the letter 'C' is positioned above the first measure. The instrumental parts include: BGV I and BGV II (Background Vocals), FX Vx. (Effects), Gang Vox. (Group Vocals), PlySyn. I and II (Polyphonic Synthesizers), Pad I (Pads), Pad II (Pads) with a dynamic marking of *mp* and four chords: G^b, E^bm, B^bm, and A^b; S. Bass (Sub Bass) with a dynamic marking of *mp*; DSI (Digital Signal Processor); Pno. (Piano); Dist. Gtr. (Distorted Guitar); and Prg. Dr. (Programmed Drums). The score is written in a standard staff format with various clefs and dynamic markings.

39

Ld. Vx. *should I run or should I fight?*

BGV I *f* *should I fight?*

BGV II

FX Vx.

Gang Vox.

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno.

Dist. Gr.

Prg. Dr.

43 **D**

Ld. Vx. — Would it make things bet - ter — If we run for - ev - er? —

BGV I — Would it make things bet - ter — If we run for - ev - er? —

BGV II — — — —

FX Vx. — — — —

Gang Vox. — — — —

PlySyn. I — — — —

PlySyn. II *mf cresc.* G \flat E \flat m B \flat m A \flat

Pad I — — — —

Pad II *cresc.* G \flat E \flat m B \flat m A \flat

S. Bass *cresc.*

DSI — — — —

Pno. *mf cresc.* G \flat E \flat m B \flat m A \flat

Dist. Gtr. — — — —

Prg. Dr. *mm*

4/

Ld. Vx. Ei - ther way I'm al - - - right_ Catch me if you

BGV I Ei - ther way I'm al - - - right_

BGV II

FX Vx. *f* Pitch-shift sample
right_ right_ right_ right_ r - r - r - r - r

Gang Vox.

PlySyn. I

PlySyn. II G^b $E^b m$ $B^b m$

Pad I

Pad II G^b $E^b m$ $B^b m$

S. Bass

DSI

Pno. G^b $E^b m$ $B^b m$

Dist. Gtr.

Prg. Dr. *f*

Detailed description of the musical score: The score is for a 4/4 time signature piece in a key with three flats (B-flat major or D-flat minor). It features multiple vocal parts: Lead Vocal (Ld. Vx.), Background Vocal I (BGV I), Background Vocal II (BGV II), and Gang Vocal (Gang Vox.). The lyrics are 'Ei - ther way I'm al - - - right_ Catch me if you' for the lead and 'Ei - ther way I'm al - - - right_' for the background vocals. An FX Vocal part (FX Vx.) includes a 'Pitch-shift sample' of the word 'right' repeated, followed by a rhythmic 'r - r - r - r - r' sequence. The instrumental parts include two Piano Synthesizer parts (PlySyn. I and II), two Pad parts (Pad I and II), a Sub Bass (S. Bass), a Digital Synthesizer Instrument (DSI), a Piano (Pno.), a Distorted Guitar (Dist. Gtr.), and a Program Drum (Prg. Dr.) part. The piano part and the two pad parts are marked with chords G^b , $E^b m$, and $B^b m$. The program drum part starts with a forte (*f*) dynamic.

52 **E**

Ld. Vx. *f* can take me by the hand show me you're the one that I need Catch me if you

BGV I *f* can hand one that I need

BGV II *f* can hand one that I need

FX Vx.

Gang Vox.

PlySyn. I

PlySyn. II *f*

Pad I *f* Apply sidechain compression sync:

Pad II

S. Bass

DSI Gradually sweep both resonance and LFO level chained to frequency:

Pno. *f* Gb Ebm Bbm Ab

Dist. Gtr. *f* Gb⁵ Eb⁵ Bb⁵ Ab⁵

Prg. Dr.

56

Ld. Vx. can take me by the hand bet-ter off a - lone so let me be

BGV I can hand lone so let me be

BGV II can hand lone so let me be

FX Vx.

Gang Vox. Ohh

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. Gb Ebm Bbm Ab

Dist. Gtr. Gb⁵ Eb⁵ Bb⁵ Ab⁵

Prg. Dr. 4 Fill

60

Ld. Vx. *Let's start this I'm scar - less you want it I got it*

BGV I

BGV II

FX Vx.

Gang Vox. *Hey Hey Hey Hey Hey Hey Hey Hey*

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. *G^b E^bm B^bm A^b*

Dist. Gr. *G^b5 E^b5 B^b5 A^b5*
Palm mute

Prg. Dr. *Fill 4*

64

Ld. Vx. *Let's start this I'm scar - less you want it I got it*

BGV I

BGV II

FX Vx.

Gang Vox. *Hey Hey Hey Hey Hey Hey Hey Hey*

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno. *G^b E^bm B^bm A^b*

Dist. Gr. *G^{b5} E^{b5} B^{b5} A^{b5}*

Prg. Dr. *Fill 4*

68

Ld. Vx.

BGV I

BGV II

FX Vx.

Gang Vox.

PlySyn. I

PlySyn. II

Pad I

Pad II

S. Bass

DSI

Pno.

Dist. Gtr.

Prg. Dr.

Chords: G^b , $E^b m$, $B^b m$, A^b

Dynamics: *mp*, *dim.*

Pen to Paper

Ruiter, Lewis, Dugas, Barrett

$\text{♩} = 144$

Lead Vocal

Backing Vocal I

Backing Vocal II

Backing Vocal III

Gang Vocals
f
 Oh - wa - oh Oh - wa - oh Oh - wa - oh

PolySynth
f
 Apply distorton, tremolo

DSI Mopho
 Motion Synth

DSI Mopho Bass

Reverse Piano

Distortion Guitar

$\text{♩} = 144$

Programmed Drums

Drum Set
 (Kick + Snare
 Electronic Triggers)

Detailed description of the musical score: The score is for a 4/4 track with a tempo of 144 BPM. It features five vocal parts: Lead Vocal, Backing Vocal I, Backing Vocal II, Backing Vocal III, and Gang Vocals. The Gang Vocals part includes the lyrics 'Oh - wa - oh' repeated three times. The instrumental parts include PolySynth (with a distortion and tremolo effect), DSI Mopho Motion Synth, DSI Mopho Bass, Reverse Piano, and Distortion Guitar. The drum part is programmed, featuring a kick and snare pattern with electronic triggers.

5

Ld. Vx.

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

Oh - wa - oh Oh - wa - oh Oh - wa - oh

Detailed description: This is a musical score for page 97, starting at measure 5. The score is written for a band and includes a vocal line. The instruments and parts are: Lead Vocals (Ld. Vx.), Background Vocals I (BGV I), Background Vocals II (BGV II), FX Vocals (FX Vx.), Gang Vocals (Gang Vx.), PolySynth (PlySyn.), DSI M.S. (Digital Signal Processor Mid-Side), DSI Bass (Digital Signal Processor Bass), Reversed Piano (Rvrs. Pno.), Distorted Guitar (Dist. Gtr.), Program Drum (Prg. Dr.), and Drum (Dr.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Gang Vocals part has the lyrics "Oh - wa - oh" repeated three times. The PlySyn part features sustained chords. The Drum part has a simple rhythmic pattern with asterisks marking specific notes.

9 **A** *mp*

Ld. Vx. *mp*
What's he done this time?_ The tears roll down a- gain_

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno. *mp*

Dist. Gtr.

Prg. Dr. *mp*

Dr.

13

Ld. Vx. *What's he done this time?_ Will it ev - er end?_ 'Cuz he's lying*

BGV I *mp* *Apply distortion*
Will it ev - er end?_

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

17 **B**

Ld. Vx. *Apply distortion*
— and you're fight-ing it's like — it's for noth - ing You'll stick a-round a - ny way — He'll play

BGV I *Apply distortion*
You'll stick a-round a - ny way —

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr. **B**

Dr.

21

Ld. Vx. *Apply distortion*
— your e- mo- tions you'll break. 'til you're bro - ken Too late to pre - tend it's o - kay —

BGV I *Apply distortion*
Too late to pre - tend it's o - kay —

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

C
25 *mf*

Ld. Vx. Pen to pa-per we can make it bet - ter Pen to pa-per we can change our world...

BGV I *mf*
Pen to pa-per we can make it bet - ter Pen to pa-per we can change our world...

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno. *mf*

Dist. Gtr.

C
Shaker:
Prg. Dr. *mf*

Dr.

29

Ld. Vx. *f*
Pen to pa-per we can write the sto - ry of this boy and girl If there's

BGV I *f*
Pen to pa-per we can write the sto - ry of this boy and girl If there's

BGV II *f*
If there's

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr. 4

Dr.

33 **D**

Ld. Vx. one thing I've learned life comes first

BGV I one thing I've learned

BGV II one thing I've learned

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass *f*

Rvrs. Pno. *f*

Dist. Gtr. *f* E⁵ F⁵

D

Prg. Dr.

Dr. *f*

37 **E**

Ld. Vx.

BGV I

BGV II

FX Vx.

Gang Vx.
Oh - wa - oh Oh - wa - oh Oh - wa - oh

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

E

Prg. Dr.

Dr.

41 **F** *mf* Apply Distortion

Ld. Vx. *mf* Apply Distortion
What-cha done this time? You're hang - ing by a thread

BGV I *mf* Apply Distortion
What-cha done this time? You're hang - ing by a thread

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass *mf*

Rvrs. Pno. *mf*

Dist. Gtr. *mf* Palm Mute
G^{#5} B⁵ F^{#5} E⁵

F

Prg. Dr.

Dr. *mf*

45

Ld. Vx. What-cha done this_ time?_ Your wrists are paint - ed red_

BGV I What-cha done this_ time?_ wrists are paint - ed red_

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. G^{#5} B⁵ F^{#5}

Prg. Dr.

Dr. 4

G

49 *f*

Ld. Vx. — Pen to pa-per we can make it bet - ter Pen to pa-per we can change our world...

BGV I *f* — Pen to pa-per we can make it bet - ter Pen to pa-per we can change our world...

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass *f*

Rvrs. Pno. *f*

Dist. Gtr. *f* Open $G^{\#5}$ E^5 B^5 $F^{\#5}$

G

Prg. Dr.

Dr. *

53

Ld. Vx. Pen to pa-per we can write the sto - ry of this boy_ and girl If there's

BGV I Pen to pa-per we can write the sto - ry of this boy_ and girl If there's

BGV II *f* If there's

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. G^{#5} E⁵ B⁵ F^{#5}

Prg. Dr.

Dr. 7

57

Ld. Vx. one thing I've learned through the

BGV I one thing I've learned through the

BGV II one thing I've learned through the

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. E⁵ F⁵

Prg. Dr.

Dr.

61

Ld. Vx. *mf*
heart - - ache and burn life comes with

BGV I
heart - - ache and burn

BGV II
heart - - ache and burn

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. E⁵ F⁵

Prg. Dr.

Dr.

65 **H**

Ld. Vx. all the hurt and all the pain It's gone way

BGV I *mf* all the hurt and all the pain It's gone way

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S. *mp*

DSI Bass

Rvrs. Pno.

Dist. Gtr. *mp* Palm Mute E⁵ F⁵

H
Prg. Dr. *mp*

Dr.

69

Ld. Vx. *f*
— too far — to go through — this a - gain You can fake

BGV I *f*
— too far — to go through — this a - gain You can fake

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. $G^{\#5}$ $F^{\#5}$

Prg. Dr. *f*

Dr. *f*


73

Ld. Vx.  what you feel but the pain is real won't back down

BGV I  what you feel but the pain is real won't back down

BGV II 

FX Vx. 

Gang Vx. 

PlySyn. 

DSI M.S.  *f*

DSI Bass  *f*

Rvrs. Pno. 

Dist. Gtr.  *f* Open E⁵ F^{#5}

Prg. Dr. 

Dr. 

77

Ld. Vx. Won't back down.

BGV I Won't back down.

BGV II Won't back down.

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. G#5 F#5

Prg. Dr.

Dr. 4

81 **I**

Ld. Vx. *mf*
Pen to pa-per we can make it bet - ter Pen to pa-per we can change our world

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno. *mf*

Dist. Gtr.

I

Prg. Dr.

Dr. *mf*

85

Ld. Vx. Pen to pa-per we can right the sto - ry of this boy_ and girl_

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

89 **J**

Ld. Vx. *f*
Pen to pa-per and we'll hit the bot - tle Pen to pa-per and we'll down the wine

BGV I *f*
Pen to pa-per and we'll hit the bot - tle Pen to pa-per and we'll down the wine

BGV II *mp*
hit the bot - tle down the wine

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass *f*

Rvrs. Pno. *f*

Dist. Gtr. *f* Open $G^{\sharp 5}$ $E^{\sharp 5}$ $B^{\sharp 5}$ $F^{\sharp 5}$

Prg. Dr. **J**

Dr. *f*

93

Ld. Vx. Pen to pa-per and we'll keep on fight - ing 'til the per - fect_ line If there's

BGV I Pen to pa-per and we'll keep on fight - ing 'til the per - fect_ line If there's

BGV II keep on fight - ing 'til the per - fect_ line If there's *f*

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. G⁵ E⁵ B⁵ F⁵

Prg. Dr.

Dr.

97

Ld. Vx. one thing I've learned Through the

BGV I one thing I've learned Through the

BGV II one thing I've learned Through the

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. E⁵ F⁵

Prg. Dr.

Dr.

101

Ld. Vx. heart - - ache and burn Said if there's

BGV I heart - - ache and burn Said if there's

BGV II heart - - ache and burn Said if there's

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. E⁵ F⁵

Prg. Dr.

Dr.

105

Ld. Vx. one thing I've learned life comes first

BGV I one thing I've learned

BGV II one thing I've learned

FX Vx. *ff* one thing I've learned

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr. E⁵ F⁵

Prg. Dr.

Dr.

109 **K**

Ld. Vx.

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvrs. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

Oh - wa - oh Oh - wa - oh Oh - wa - oh

113

Ld. Vx.

BGV I

BGV II

FX Vx.

Gang Vx.

PlySyn.

DSI M.S.

DSI Bass

Rvers. Pno.

Dist. Gtr.

Prg. Dr.

Dr.

Oh - wa - oh Oh - wa - oh Oh - wa - oh

Smoke & Mirrors

Ruiter, Lewis, Dugas

A

$\text{♩} = 144$

Lead Vocal

Smoke and mir-rors

Backing Vocals I

Backing Vocals II

Synth Lead

Access Virus I

Apply sidechain compression sync: ♩

ppp ppp simile

Access Virus II

f

DSI Mopho Triangle

DSI Mopho Bass

Apply sidechain compression sync: ♩

ppp ppp simile

Distortion Guitar

F C Am G

f

Programmed Drums

$\text{♩} = 144$

Low pass frequency sweep

A

f

Detailed description of the musical score: The score is for a 4/4 track at 144 BPM. It features a lead vocal line with the lyrics 'Smoke and mir-rors'. The instrumental arrangement includes Access Virus I and II, DSI Mopho Triangle, DSI Mopho Bass, and Distortion Guitar. The Access Virus I and DSI Mopho Bass parts include sidechain compression sync to the vocal line. The Distortion Guitar part plays a chord progression of F, C, Am, and G. The Programmed Drums part includes a low pass frequency sweep and a drum pattern starting with a kick drum and snare.

7

Ld. Vx.

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

F C Am G

2

Detailed description of the musical score: The score is for measures 7 through 10. The top five staves (Ld. Vx., BGV I, BGV II, Syn. Ld., Virus I) contain rests. The Virus I part has a treble clef with a whole note chord in each measure, connected by a slur. The Virus II part has a treble clef with a whole note chord in each measure, also connected by a slur. The DSI Tri. part contains rests. The DSI Bass part has a bass clef with a whole note chord in each measure. The Dist. Gtr. part has a treble clef with a rhythmic pattern of eighth notes and chords F, C, Am, and G. The Prg. Dr. part has a drum set notation with a double bar line and a '2' above it in measure 8, and a slash with a dot in measure 9, followed by a drum pattern in measure 10.

15

Ld. Vx. We could just stay here for ev - er and we could take each oth - er's time

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

C

19

Ld. Vx. I'm feel-ing spaced out it's too late now to start this ov - er a gain

BGV I I'm feel-ing spaced out it's too late now

BGV II I'm feel-ing spaced out it's too late now

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

C

Prg. Dr. *mf* **2**

23

Ld. Vx. 'Cuz I for - get what love was a -

BGV I 'Cuz I for - get what love was a -

BGV II 'Cuz I for - get what love was a -

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

25

Ld. Vx. - about be - fore this all_ be gan_ You're not her

BGV I - about You're not her

BGV II - about You're not her

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

D

29

Ld. Vx. *f*
 she's not here and it hurts but you're near Caught be tween

BGV I *f*
 she's not here and it hurts but you're near Caught be tween

BGV II *f*
 she's not here and it hurts but you're near Caught be tween

Syn. Ld.

Virus I *f*

Virus II *f*

DSI Tri.

DSI Bass *f*

Dist. Gtr. *f*
 F C Am G

Prg. Dr. *f*
D

33

Ld. Vx. hope and fear no I don't see so clear

BGV I hope and fear no I don't see so clear

BGV II hope and fear no I don't see so clear

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr. F C Am G

Prg. Dr. 2 2

37

Ld. Vx. Blurred be tween_ smoke and mir-rors

BGV I Blurred be tween_ smoke and mir-rors

BGV II Blurred be tween_ smoke and mir-rors

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr. F C Am G

Prg. Dr. 2 2

41

Ld. Vx.  blurred be tween__ smoke and mir rors__

BGV I  blurred be tween__ smoke and mir rors__

BGV II  blurred be tween__ smoke and mir rors__

Syn. Ld. 

Virus I 

Virus II 

DSI Tri. 

DSI Bass 

Dist. Gtr.  F C Am G

Prg. Dr.  2 2

E

45

Ld. Vx.

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

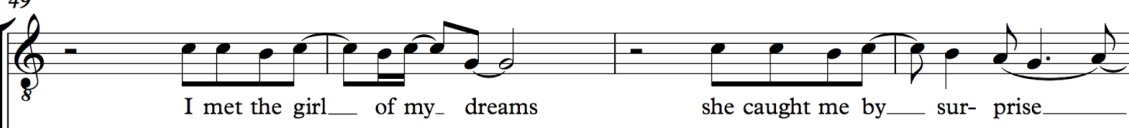
E

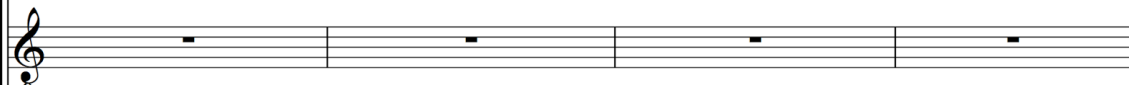
Prg. Dr.

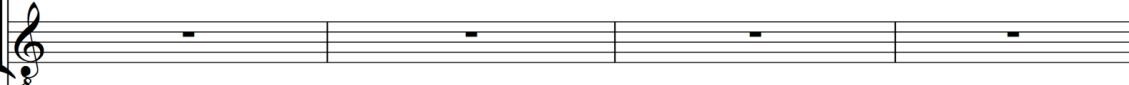
Detailed description of the musical score: The score is for measures 45-48. It features ten staves. The top staff is Ld. Vx. (Lead Voice) in treble clef, containing rests. The next three staves are BGV I, BGV II, and Syn. Ld. (Synthesizer Lead), all in treble clef and containing rests. Virus I is a grand staff (treble and bass clefs) containing rests. Virus II is in treble clef, showing a melodic line with a slur over three measures and a fermata on the third measure. DSI Tri. (Distorted String Trio) is in treble clef and contains rests. DSI Bass (Distorted String Bass) is in bass clef, with a bass line that has a fermata on the first measure. Dist. Gtr. (Distorted Guitar) is in treble clef and contains rests. Prg. Dr. (Program Drum) is in a drum set clef, showing a rhythmic pattern of eighth and quarter notes. A chord symbol 'E' is placed at the top left and bottom left of the page.

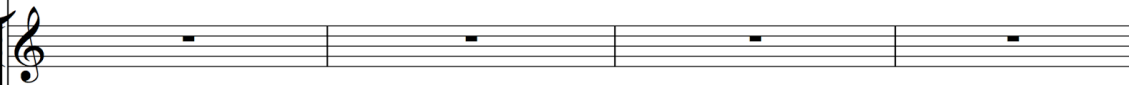
F

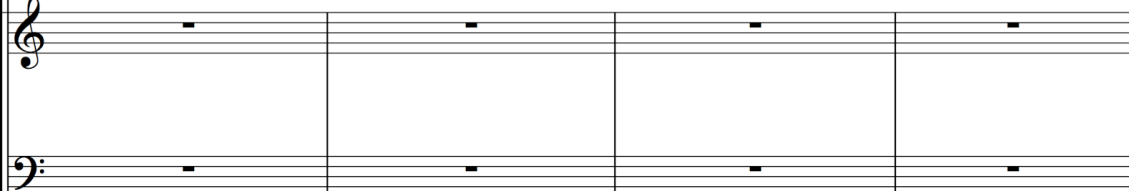
49

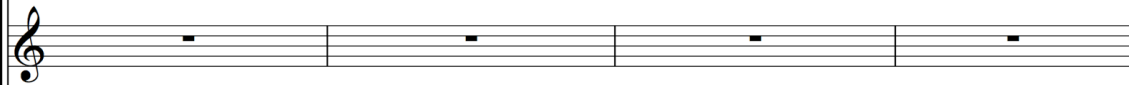
Ld. Vx.  I met the girl of my dreams she caught me by surprise


BGV I 

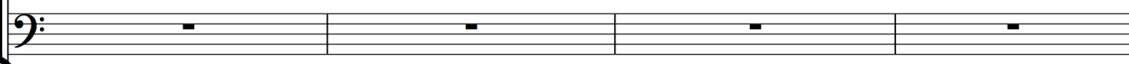
BGV II 

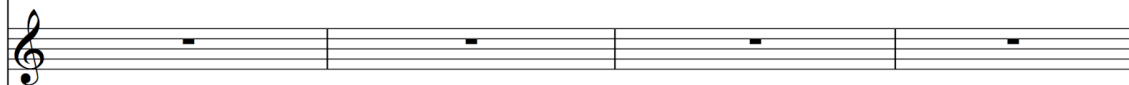
Syn. Ld. 

Virus I 


Virus II 

DSI Tri.  *mp*

DSI Bass 

Dist. Gtr. 

F

Prg. Dr.  *mp* **2**

53

Ld. Vx. She poured a cup of hope and I spilled out all the lies

BGV I

BGV II She poured a cup of hope and I spilled out all the lies

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr. 2

Detailed description: This page of a musical score, numbered 138, contains a system of ten staves. The top staff is for the Lead Voice (Ld. Vx.), with a measure number '53' above it. It features a melodic line with lyrics: 'She poured a cup of hope and I spilled out all the lies'. The second staff is for Background Voice I (BGV I), which is mostly silent. The third staff is for Background Voice II (BGV II), with the same lyrics as the lead voice. The fourth staff is for Synthesizer Lead (Syn. Ld.), which is also silent. The fifth staff is for Virus I, consisting of two staves (treble and bass clef) that are silent. The sixth staff is for Virus II, which is silent. The seventh staff is for DSI Triangle (DSI Tri.), showing three chords in the bass clef. The eighth staff is for DSI Bass, which is silent. The ninth staff is for Distorted Guitar (Dist. Gtr.), which is silent. The tenth staff is for Program Drum (Prg. Dr.), showing a drum pattern with a '2' above a double bar line and a slash, indicating a two-measure rest.

G

57

Ld. Vx. *I'm feel-ing spaced out it's too late now to start this ov - er a gain*

BGV I *I'm feel-ing spaced out it's too late now*

BGV II *I'm feel-ing spaced out it's too late now to start this ov - er a gain*

Syn. Ld.

Virus I

Virus II *mf*

DSI Tri. *mf*

DSI Bass

Dist. Gtr.

G

Prg. Dr. *mf* **2**

61

Ld. Vx.

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

63

Ld. Vx. - bout be - fore this all__ be gan__ You're not her

BGV I - bout be - fore this all__ be - gan You're not her

BGV II - bout be - fore this all__ be - gan You're not her

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr. 2

Detailed description of the musical score: The score is for a song, page 141, starting at measure 63. It features multiple instrumental and vocal parts. The vocal parts (Ld. Vx., BGV I, BGV II) have lyrics: "- bout be - fore this all__ be gan__ You're not her". The instrumental parts include Syn. Ld., Virus I, Virus II, DSI Tri., DSI Bass, Dist. Gtr., and Prg. Dr. The Prg. Dr. part has a '2' above it, indicating a double drum hit. The notation includes various musical symbols such as rests, notes, stems, and dynamic markings.

H

67

Ld. Vx. *f*
 — she's not here — and it hurts — but you're near — Caught be tween

BGV I *f*
 — she's not here — and it hurts — but you're near — Caught be tween

BGV II *f*
 — she's not here — and it hurts — but you're near — Caught be tween

Syn. Ld.

Virus I *f*

Virus II *f*

DSI Tri.

DSI Bass *f*

Dist. Gtr. *f*
 F C Am G

H

Prg. Dr. *f*

71

Ld. Vx. hope and fear no I don't see so clear

BGV I hope and fear no I don't see so clear

BGV II hope and fear no I don't see so clear

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr. F C Am G

Prg. Dr. 2 2

75

Ld. Vx.  Blurred between smoke and mirrors

BGV I  Blurred between smoke and mirrors

BGV II  Blurred between smoke and mirrors

Syn. Ld. 

Virus I 

Virus II 

DSI Tri. 

DSI Bass 

Dist. Gtr.  F C Am G

Prg. Dr.  2 2

79

Ld. Vx. blurred be tween smoke and mir rors

BGV I blurred be tween smoke and mir rors

BGV II blurred be tween smoke and mir rors

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr. F C Am G

Prg. Dr. 2

83 **I**

Apply Distortion

Smoke and mir- rors

Ld. Vx.

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

mf

2

87

Ld. Vx. smoke and mir- rors

BGV I

BGV II smoke and mir- rors

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr. 2 2

J

91

Ld. Vx. *cresc.*
No you're not____ her and she's not__

BGV I *cresc.*
not____ her not__

BGV II *cresc.*
No you're not____ her and she's not__

Syn. Ld.

Virus I *cresc.*

Virus II *cresc.*

DSI Tri. *cresc.*

DSI Bass *cresc.*

Dist. Gtr. *cresc.*
Dm F
Palm Mute

J

Prg. Dr. *cresc.*
4

95

Ld. Vx. here No she's not here You're not her

BGV I here No she's not here You're not her

BGV II here No she's not here You're not her

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr. Am G
Gradually open

Prg. Dr.

K

99

Ld. Vx. *f*
— she's not here— and it hurts— but you're near— Caught be tween

BGV I *f*
— she's not here— and it hurts— but you're near— Caught be tween

BGV II *f*
— she's not here— and it hurts— but you're near— Caught be tween

Syn. Ld. *f*

Virus I *f*

Virus II *f*

DSI Tri.

DSI Bass *f*

Dist. Gtr. *f*
F C Am G

K

Prg. Dr. *f*

Detailed description: This is a page of a musical score, page 150. It features a key signature of one flat (B-flat) and a common time signature. The score includes several parts: Lead Vocals (Ld. Vx.), Background Vocals I (BGV I), Background Vocals II (BGV II), Synthesizer Lead (Syn. Ld.), Virus I, Virus II, DSI Triangle, DSI Bass, Distorted Guitar (Dist. Gtr.), and Programmed Drums (Prg. Dr.). The vocal parts have lyrics: "she's not here— and it hurts— but you're near— Caught be tween". The guitar part has chord symbols: F, C, Am, G. The drum part has a 'K' in a box above it. Dynamics include 'f' (forte) for many parts. The score is written in a standard musical notation style with a grand staff for each instrument.

103

Ld. Vx.

BGV I

BGV II

Syn. Ld.

Virus I

Virus II

DSI Tri.

DSI Bass

Dist. Gtr.

Prg. Dr.

107

Ld. Vx.  Blurred between smoke and mirrors

BGV I  Blurred between smoke and mirrors

BGV II  Blurred between smoke and mirrors

Syn. Ld. 

Virus I 

Virus II 

DSI Tri. 

DSI Bass 

Dist. Gtr.  F C Am G

Prg. Dr.  2 2

111

Ld. Vx.
 blurred be tween smoke and mir rors

BGV I
 blurred be tween smoke and mir rors

BGV II
 blurred be tween smoke and mir rors

Syn. Ld.

Virus I

Virus II
p

DSI Tri.

DSI Bass

Dist. Gtr.
 F C Am G

Prg. Dr.
 2
p

Live & Learn

Ruiter

$\text{♩} = 48$

Piano *p*

Emi G D A Emi G D A

Ld. Vx. *mp*

5 **A**

Won't you smile for the cam - era? Pre - tend it's all o - kay

Emi G D A Emi G D A

Pno. *mp*

9

Ld. Vx.

Won't you smile like you mean it? Hide the words you know you can't say

Emi G D A Emi G D A

Pno.

13 **B** *mf*

Ld. Vx.

Take my hand try to stand, we'll get to the door I can't un - der - stand this don't know what's in

E G D A E G D A

Pno. *mf*

17

Ld. Vx.

store One more chance to crash and burn, one more day to live and

E G D A E G D A

Pno.

21 **C**

Ld. Vx.

learn

BGV *p*

L - l - l - l - l - i - ve li - ve and learn L - l - l - l - l - i - ve li - ve and learn

C

Emi G D A Emi G D A

Pno. *p*

25 **D** *mp*

Ld. Vx. Won't you cry like you're laugh - ing? Sip - ping ton - ic and gin

Pno. *mp*

Emi G D A Emi G D A

29 *cresc.* *p cresc.* D.S. al Coda

Ld. Vx. Won't you build up these walls all a - round? Then strip them down and wear your - self thin?

Pno. *cresc.* *p cresc.* D.S. al Coda

Emi G D A Emi G D A

33 *cresc.* *f*

Ld. Vx. burn, one more day to live and learn All

Pno. *f*

E G D A Dsus A G

39 **E**

Ld. Vx. words have been spo - ken this world is so bro - ken I can't find the right thing to say This

Pno. **E**

D A G A

43

Ld. Vx. pic - ture is fa - ded the me - mo - ry's ja - ded Your smi - le's kept hid - den a - way

Pno. D A G

47 *p*

BGV L - l - l - l - l - i - ve li - ve and learn L - l - l - l - l - i - ve li - ve and learn

Pno. *p* *cresc.*

Emi G D A Emi G D A


51 **F** *f*

Ld. Vx. Take my hand try to stand, we'll get to the door I can't un - der - stand this don't know what's in

Pno. **F**

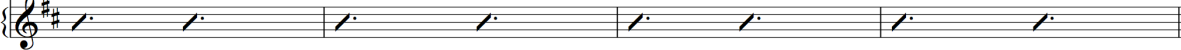
E G D A E G D A

55

Ld. Vx. 

store One more chance to crash and burn, one more day to live and

E G more D A and E G D A

Pno. 

59

Ld. Vx. 

learn

Pno. 

Emi G D A Emi G D A

rit.

The Grown-Up Hokey Pokey Song

Ruiter

♩ = 90

Lead Vocal

Backing Vocal I

Backing Vocal II

FX Vocal I

FX Vocal II

Breath Track

Synth Lead

Pad

PolySynth

Synth Bass

Electric Guitar I

Electric Guitar II

Reverse Cymbal

Programmed Drums

Sample

The musical score is arranged in 15 staves. The first 12 staves (Lead Vocal to Synth Bass) are mostly empty, with a few notes in the first measure of each staff. The 13th staff (Reverse Cymbal) has a few notes in the third measure. The 14th staff (Programmed Drums) has a few notes in the third measure. The 15th staff (Sample) shows a waveform.

4 **A**

L.d. Vx.

BGV I

BGV II

FX Vx.

FX Vx. II

Breath *mp*
Breathe breathe breathe breathe breathe breathe breathe breathe

Syn. Lead

Pad *mp* C#m E/G# E5

PlySyn.

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym. **A** *mp* 4

Dr. *mp* 4

Sample

B

8

mp

Ld. Vx. Turn your phone off let's take a walk he can't hear you so you can talk
 Turn your phone on you're out too late run back cry - ing no time to waste

BGV I

BGV II

FX Vx.

FX Vx. II

Breath Breathe breathe breathe breathe

Syn. Lead

Pad C#m E/G# E5

PlySyn.

Bass

E. Gtr. I Tacet 1st x *mp*

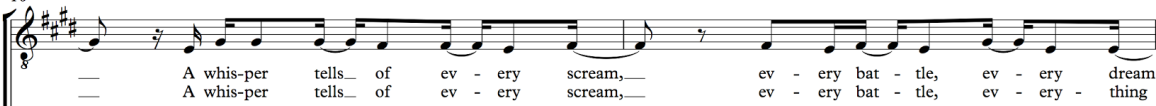
E. Gtr. II Tacet 1st x *mp*

Rvrs. Cym. **B**


Dr.

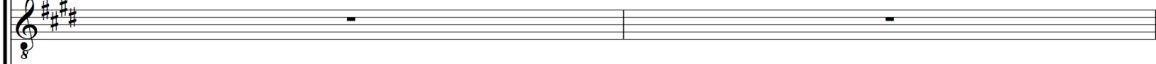
Sample

10

Ld. Vx. 

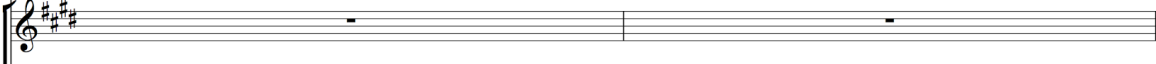
BGV I 

BGV II 


FX Vx. 

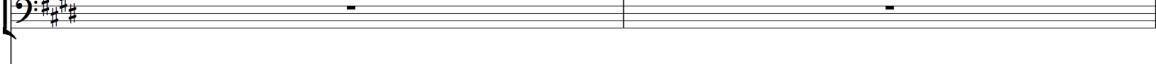
FX Vx. II 


Breath 


Syn. Lead 

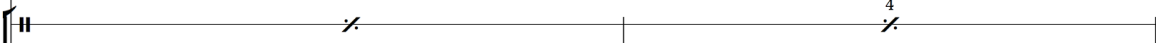
Pad 

PlySyn. 

Bass 

E. Gtr. I 

E. Gtr. II 

Rvrs. Cym. 

Dr. 

Sample 

12

Ld. Vx.

BGV I

BGV II

FX Vx. *mp* Turn your phone off let's take a walk_ he can't hear_ you so you can talk
Turn your phone on you're out too late_ run back cry - ing no time to waste

FX Vx. II *mp* Turn your phone off let's take a walk_ he can't hear_ you so you can talk
Turn your phone on you're out too late_ run back cry - ing no time to waste

Breath breathe breathe breathe breathe

Syn. Lead

Pad *C#m* *E/G#* *E5*

PlySyn.

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

14

Ld. Vx. *f*
Let your
Took his

BGV I *f*
Let your
Took his

BGV II

FX Vx.
— A whis - per tells of ev - ery scream, ev - ery bat - tle, ev - ery dream
— A whis - per tells of ev - ery scream, ev - ery bat - tle, ev - ery - thing

FX Vx. II
— A whis - per tells of ev - ery scream, ev - ery bat - tle, ev - ery dream
— A whis - per tells of ev - ery scream, ev - ery bat - tle, ev - ery - thing

Breath
breathe breathe breathe breathe

Syn. Lead

Pad C#m E/G# E5

PlySyn. *mf* 8th

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym. 8

Dr. 8

Sample 8

17 **C**

Ld. Vx. hair fall down let your tears fill in Let your heart bleed out when your
back-hand out and he laid it in Now you're cry - ing out tears roll

BGV I hair fall down let your tears fill in Let your heart bleed out when your
back-hand out and he laid it in Now you're cry - ing out tears roll

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. Apply sidechain compression sync: $C^{\#m}$ A E

Bass Apply sidechain compression sync: f

E. Gr. I

E. Gr. II

Rvrs. Cym. **C**

Dr. f

Sample

20

L.d. Vx. 

BGV I 

BGV II 

FX Vx. 

FX Vx. II 

Breath 

Syn. Lead 

Pad 

PlySyn. 

Bass 

E. Gtr. I 

E. Gtr. II 

Rvrs. Cym. 

Dr. 

Sample 

23

Apply sidechain compression sync: ♩

L.d. Vx. feels like no - thing's right don't give up this fight

BGV I feels like no - thing's right fight

BGV II feels like no - thing's right fight

FX Vx.

FX Vx. II

Breath

Syn. Lead *ff*

Pad

PlySyn. E B/D# C#m A D

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

26 **D**

Ld. Vx.

BGV I

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m E/G# E5 C#m E/G# B

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym. **D**

Dr.

Sample

30 | 2.

Ld. Vx.

BGV I

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn.

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

33

L.d. Vx. *p*
Now your

BGV I

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m E/G# B

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

36 **E**

Ld. Vx. *f* Ped-al
bags are out all your cloth-ings in Left be-hind your doubts sun-light pour-ing in

BGV I *f* Ped-al

BGV II *f* Ped-al

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn.

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym. **E** *p*

Dr. *p*

Sample

40 **F**

Ld. Vx. to the floor_ won't be back a - gain_ When it feels like no - things right.

BGV I to the floor_ won't be back a - gain_ When it feels like no - things right.

BGV II to the floor_ won't be back a - gain_ When it feels like no - things right.

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m A E B/D#
f

Bass f

E. Gtr. I

E. Gtr. II

Rvrs. Cym. **F**

Dr. f

Sample

43

L.d. Vx. When it feels like no - thing's right

BGV I When it feels like no - thing's right

BGV II When it feels like no - thing's right

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m A E B/D#

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

45

L.d. Vx. *Apply sidechain compression sync:*
don't give up this fight

BGV I *Apply sidechain compression sync:*
fight

BGV II *Apply sidechain compression sync:*
don't give up this fight

FX Vx.

FX Vx. II

Breath

Syn. Lead *ff*

Pad

PlySyn. C#m A D

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample

47 **G**

Ld. Vx.

BGV I

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m E/G# E5 C#m E/G# E5

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym. **G**

Dr.

Sample

51

Ld. Vx.

BGV I

BGV II

FX Vx.

FX Vx. II

Breath

Syn. Lead

Pad

PlySyn. C#m E/G# E5 C#m E/G# B

Bass

E. Gtr. I

E. Gtr. II

Rvrs. Cym.

Dr.

Sample