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An Analysis of Country Music Trends Utilizing Mathematical Matrix Theory

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<u>Abstract</u>

During the past four years, many music critics and artists have alleged that country music is becoming more homogeneous, with similar chord progressions and lyrics. The aim of our thesis was to determine whether country songs really have begun to sound the same. To avoid selection bias, we only analyzed songs that won a Grammy every three years, from 1977 to 2016. We plotted the chord progression from each of these songs' chorus into a pair of transition matrices, one of which tracks how often one chord followed another, and the other of which tracks how often one interval on the chromatic scale followed another. We then used MatLab to perform linear algebra operations on the matrices to determine how similar or dissimilar each song's chorus was to its chronological neighbors. Contrary to our expectations, our findings suggested a negative correlation between independent music market share and country music similarity, prompting us to expand our data set to also include annual chart topping songs. Despite this we were unable to find any more significant trends in our results. There were a number of factors to consider when interpreting our research results, most importantly the constraints of the data. The extent of these constraints, such as what part of a song we were looking at or how far apart each pair of songs were written, and the affect they may have had on our results, may necessitate further research into this subject in the future.

Background

The purpose of this thesis was to answer the question "Does all country music really sound similar?" In recent years, music critics have decried the homogenizing of popular music. Music critic Jody Rosen, for example, has derided the band Florida Georgia Line and Luke Bryan for what he perceives as attempts to appeal to the lowest common denominator, which he defines as "the tatted, gym-toned, party-hearty young American white dude". Rosen has been critical of their song lyrics as well, which he has said lack sophistication and instead focus on girls and pickup trucks (Rosen, J., 2013). After comparing two songs by these artists, we found this assessment to be astoundingly accurate. They had almost the exact same chord progression, and their lyrical themes were indeed very similar. Country music duo Maddie & Tae also criticized these tropes in their 2014 hit single "Girl In A Country Song" (Dalfonzo, G., 2014). Critics and artists alike have derogatively referred to this emerging sub-genre as 'bro-country', presumably because the lyrics sound like something written by a college fraternity member. We intended to confirm whether this assessment of country music was accurate or not by mathematically analyzing songs over a forty year span of time. This way, we would be able to see whether country music had recently become more similar or not, and how far back any trends in decreasing diversity had started.

Bro-country, despite its critics, has been tremendously successful, consistently topping the charts. One factor that may help explain this is the number of companies that control the distribution of music. A study conducted in the 1970s found that commercial

music tends to follow a thirty year cycle. First, there is an explosion in musical diversity following some development, such as rock and roll or rap. This coincides with an explosion in the number of record labels. Over time, however, a few record labels come to dominate the industry, and the musical genre begins to stale and sound homogeneous. For example, in the early fifties, record labels would not allow songs to be produced that had anything more than slight allusions to sex. That changed after the advent of rock and roll later in the same decade (Peterson, R.A., & Berger, D.G., 1975). Basically, the fewer companies that control the music industry, the more homogeneous music will tend to sound.

However, this study was conducted almost half a century ago. Back then, record companies had more control over how music was distributed. People could only listen to music whenever they wanted to via physical media such as vinyl records or cassette tapes. In an era where people can instantly download music anywhere, it is much more difficult to control the distribution of music.

Most of the time, though, according to Rossman (2012), people only buy music they have been exposed to via popular media, especially radio (p. 22). Going as far back as the 1950s, record labels have relied on 'payola', in which a station agrees to play a particular song in exchange for cash, intellectual property rights, or even drugs or sex. Congress attempted to put a stop to this in 1960, by making it "a federal offence to give personal bribes to broadcaster employees" (Rossman, p. 27). However, payola has continued to effectively be practiced through consultants known as independent radio promoters, whose involvement helps both record labels and radio stations maintain

plausible deniability (Rossman, p. 24). In the past, there have been several payola scandals involving ties between these promoters and organized crime (Rossman, p. 27). More recently, however, payola has tended to involve gift exchange, where promoters or labels would give stations concert tickets or hotel rooms in exchange for airplay. Unlike direct cash exchange or drugs, this follows the letter, if not the spirit, of the law (Rossman, p. 32). Other less common tactics include organizing phone-in campaigns requesting certain songs (Rossman, p. 34). This form of Payola came close to being institutionalized in the 2000's when Clear Channel, which owns over 10% of all radio stations in the U.S., planned on signing an exclusive deal with the independent promoter Tri-State. Fortunately, these plans were nixed following the introduction of new legislation regulating radio stations (Rossman, p. 30).

In order to determine how many companies currently control the distribution of music, we researched records for annual market share in the music industry. A resource that was very useful in this task was Soundscan. Soundscan is a database that was created in the late 1980s. Whenever a music album or song is purchased, information about it, such as the genre and record label, is automatically recorded into the database. This data can then be used to determine what music sold the most in a particular year, or what the market shares for the distributors of that music are. These results have been published semi-annually since 1991 (Anand & Peterson, p. 276). This means, however, that we could not use the data to garner any information about record company market shares prior to the early 1990s.

Universal, PolyGram, EMI, Warner, Sony, BMG, Indies

Record label market share:
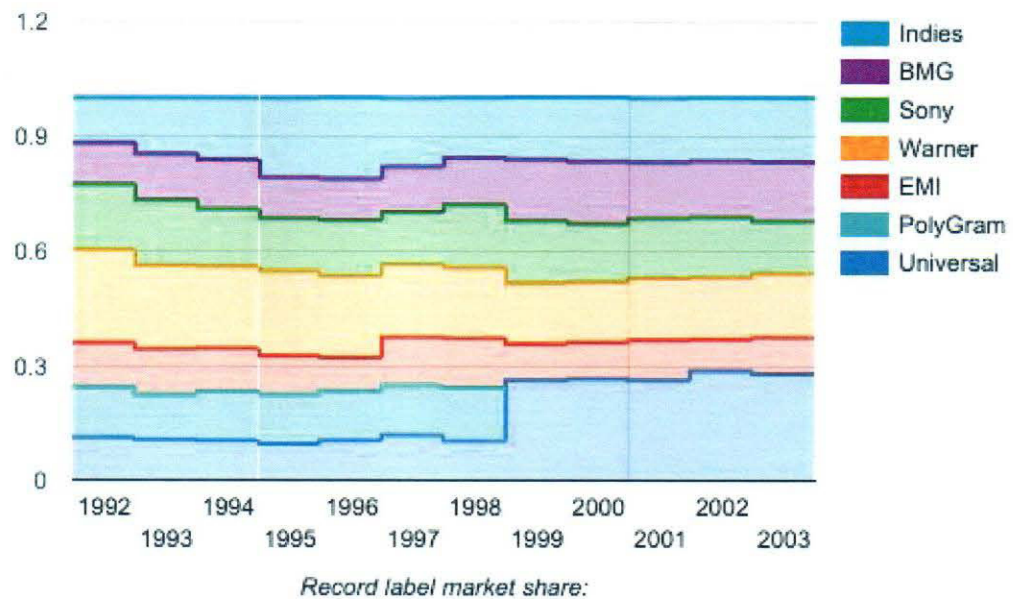
Universal, EMI, Warner, Sony, BMG, Indies

Record label market share:
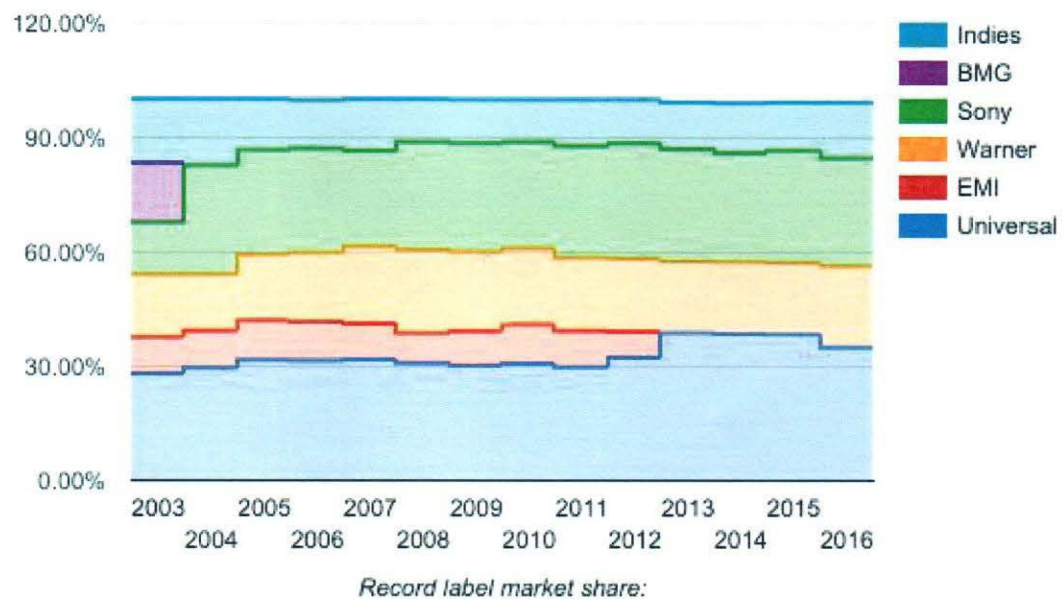
After finding the annual market share reports, we plotted the market share percentages for each music distributor into a spreadsheet, and then used that data to create the above charts, which illustrate the history of the distributor market share in the music industry over the past three decades. In the early 1990s, the market was distributed mostly even between five major distributors. These included the German company Bertelsmann Music Group, abbreviated as BMG, the Dutch company PolyGram, the British multinational EMI, alongside more familiar names such as Sony Music, Warner Music Group, and Universal Music Group, with independent distributors collectively having a roughly equal share. The distributor with the greatest share in this period was Warner Music Group, whose shares in the market have remained mostly the same over the observed twenty year span. A major turning point occurred with the buyout of PolyGram in 1999 by Universal Music Group, effectively doubling their distribution market share. This was followed several years later by the partnering of BMG with Sony Music, who bought them out a few more years later. It was during the 2000s that the majority of music distribution became controlled by Sony, Warner, Universal, and EMI, while independent distributors gradually lost the market share they had gained in the 1990s. By the end of the decade, Universal held the largest distribution market share at roughly 30%, followed closely by Sony. Universal gained even more market share after buying out EMI in late 2012. In the past few years however, independent distributors have been slowly regaining the market share they had in the early 2000s.

Ironically, despite the industry being controlled by a small cabal, sales have been going down for the better part of two decades, as people decide to buy one song instead

of an entire album, or figure out more ways to pirate music. In addition, based on a statistics gathered from Billboard magazine between 2011 and 2016, the majority market share by label ownership has been increasingly held by independent labels. This tells a completely different story than when analyzing market share by distribution. Because we planned on looking at country songs over a forty year time span, we hoped to find a cycle similar to what Peterson & Berger found, which reflects these changes in market share.

Methodology

In our research, we found a senior thesis, *Analysis of Music Note Patterns via Markov Chains*, by Ala'a Wadi (2012). In his thesis, Wadi had discovered a method for measuring how similar songs such as "Under Pressure" and "Ice Ice Baby" are, the latter of which famously copied its bassline from the former. Wadi's method was to transcribe the songs into a sequence of notes, and then analyze how often they followed each other. He then put this information into what is known as a transition matrix (p. 8-9).

Note	A	C#	E♭
A	0.1	0.6	0.3
C#	0.25	0.05	0.7
E♭	0.7	0.3	0

(image retrieved from http://www.algorithmiccomposer.com/2010/04/openmusic-markov-chains-and-omlea.html)

In a transition matrix, every row must add up to 1. In this example, the note A has a 10% chance of repeating, a 60% chance of being followed by a C#, and a 30% chance of being followed by an E. Matrices like this one, but more complex, can be created for any song. By measuring the differences between these matrices through matrix subtraction, Wadi was able to determine how similar certain songs were- the lower the difference, the greater the similarity.

For our thesis, we used the same algorithm as Wadi, except on a larger scale. We transcribed the root chords from the choruses of fourteen different Grammy winning

country songs, and later, fourteen different annual chart topping country songs, going back to 1977.

An issue that arises when comparing country songs, however, is that many of them are written in different keys. For example, the chord progressions D-F-C and E-G-A may seem very different, but the first two chords of each progression are actually the same, but in different keys.

Key	1	1#	2	3b	3	4	4#	5	5#	6	7b	7
C	c	c#	d	eb	e	f	f#	g	g#	a	bb	b
C#	c#	d	d#	e	f	f#	g	g#	a	a#	b	c
D	d	d#	e	f	f#	g	g#	a	bb	b	c	c#
Eb	eb	e	f	gb	g	ab	a	bb	b	c	db	d
E	e	f	f#	g	g#	a	a#	b	c	c#	d	d#
F	f	f#	g	ab	a	bb	b	c	c#	d	eb	e
F#	f#	g	g#	a	a#	b	c	c#	d	d#	e	f
G	g	g#	a	bb	b	c	c#	d	d#	e	f	f#
G#	g#	a	a#	b	c	c#	d	d#	e	f	gb	g
A	a	bb	b	c	c#	d	d#	e	f	f#	g	g#
Bb	bb	b	c	c#	d	eb	e	f	f#	g	ab	a
B	b	c	c#	d	d#	e	f	f#	g	g#	a	a#

(image retrieved from http://www.musicad.com/how_to_transpose_music)

Tables like this can be used to shift sequences of notes or chords into different keys. What key a song is in is indicated at the beginning of the sheet music.

After we had transcribed the chord progressions, we worked out how often each root chord followed another for each song, and plotted those percentages into a 12x12 transition matrix. In 2013, as a parody of the apparent homogeneity in popular country music, a musician calling himself "Sir Mashalot" uploaded a video to their youtube channel playing six then popular country songs remixed together.

As a demonstration of our methodology, we created matrices for the choruses of several songs used in this video, to see if the video's creator is correct in his assessment of them.

2011 - "Drunk On You" by Luke Bryan												
%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.2	0	0	0	0	0.8	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.4	0	0	0	0.4	0	0	0.2	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	1	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	1	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2012- "This is How We Roll" by Florida Georgia Line												
%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.66	0	0	0	0.33	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	1	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	1	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

11

The two above matrices are nearly identical. The choruses of "This is How We Roll" and "Drunk On You" both use the same three chords in almost the exact same order - the greatest deviation between the two is what chord follows D.

In addition to 12x12 matrices, we also filled out 11x11 matrices. These transition matrices contained the percentage of time a rise in the root chord was followed by a certain other rise in the root chord on the chromatic scale. For example, in the chord-progression A-E-A-E-A-E-B-E-A-E-A-E-A-E-B-E, the root chord goes up 7 notes and then up 5 notes 75% of the time; the other 25% of the time a rise in 7 notes is followed by another rise in 7 notes. The advantage of these matrices is that they are the same regardless of what key a song is in. The corresponding 11x11 transition matrices for "This is How We Roll" and "Drunk On You" are:

2011 - "Drunk On You" by Luke Bryan											
%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.33	0	0	0.66	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	1	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.25	0	0	0	0	0.5	0	0	0.25	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0.5	0	0	0	0	0.5	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
2012- "This is How We Roll" by Florida Georgia Line											
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	1	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.143	0	0	0	0	0.571	0	0	0.286	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	1	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

Once we finished filling out each transition matrix, we plugged them into the program MatLab, a software designed to assist computer scientists, mathematicians, and engineers in Linear Algebra.

Illustrated to the left are the equations we used in MatLab. In this example, we took the transition matrix for the chorus of the song WhiteHorse, and subtracted it from the transition matrix of the chorus of BlownAway, two songs we actually analyzed in our research. It should be noted that these are merely demonstrative examples, and not representative of the actual

$\gg BlownAway = [7\ 8\ 9;\ 3\ 2\ 1;\ 4\ 5\ 6]$

$$BlownAway = \begin{matrix} 7 & 8 & 9 \\ 3 & 2 & 1 \\ 4 & 5 & 6 \end{matrix}$$

$\gg WhiteHorse = [11\ 10\ 1;\ 6\ 9\ 4;\ 8\ 2\ 5]$

$$WhiteHorse = \begin{matrix} 11 & 10 & 1 \\ 6 & 9 & 4 \\ 8 & 2 & 5 \end{matrix}$$

$\gg Difference = BlownAway - WhiteHorse$

$$Difference = \begin{matrix} 4 & 2 & -8 \\ 3 & 7 & 3 \\ 4 & -3 & -1 \end{matrix}$$

$\gg Transpose = Difference.'$

$$Transpose = \begin{matrix} 4 & 3 & 4 \\ 2 & 7 & -3 \\ -8 & 3 & -1 \end{matrix}$$

$\gg Multiple = Transpose * Difference$

$$Multiple = \begin{matrix} 41 & 17 & -27 \\ 17 & 62 & 8 \\ -27 & 8 & 74 \end{matrix}$$

$\gg Diagonal = trace(Multiple)$

$Diagonal = 177$

$\gg Distance = sqrt(Diagonal)$

$Distance = 13.3041$

chords or transition matrices for either of these songs. We then found the Transpose of this Difference, which essentially means finding the mirror image reflected across the diagonal. Then we set the matrix Multiple equal to the Transpose and Difference matrices multiplied by each other. After this, we found the trace, or the sum of every element on the main diagonal of the Multiple matrix. The square root of the trace is the mathematical distance between the two songs. The written formula is $(trace((B\text{-}A)^T \cdot (B\text{-}A)))^{\frac{1}{2}}$, where B and A represent the initial matrices, and ^{T} denotes transposition.

These are the MatLab results for both the 12x12 and 11x11 transition matrices for the Luke Bryan and Florida Georgia Line songs, as well as another two songs used in the same YouTube video by "Sir Mashalot":

Country Songs being compared:	"Drunk On You" & "This is How We Roll"	"Sure Be Cool if You Did" & "Close Your Eyes"
Distance with 12x12 matrices	0.4387	1.5827
Distance with 11x11 matrices	1.32	2.1485
Average Distance	0.87935	1.8656

Considering how similar the choruses of these two sets of songs are, we can consider these distances as particularly low. Notably, the distance between the 11x11 matrices is considerably higher than the distance for the 12x12 matrices for the same songs.

We planned to transcribe the choruses of fourteen Grammy-award winning country songs into both 12x12 and 11x11 matrices. We chose Grammy-winning songs because we did not want to subconsciously select songs to compare that we knew are similar, like the ones in the example. After plotting each chorus to a matrix we compared it to its

chronological neighbors using the previously described calculations in MatLab. We started with the 1977 Grammy Award winner, and then repeated the process at three-year intervals, ending with the 2016 Grammy Award winner. The songs we analyzed are, by year: 1977 - "Don't It Make My Brown Eyes Blue" by Crystal Gayle, 1980 - "You Decorated My Life" by Kenny Rogers, 1983 - "Nobody" by Sylvia, 1986 - "40 Hour Work Week" by Alabama[1], 1989 - "Hold Me" by KT Oslin, 1992 - "Love Can Build a Bridge" by The Judds, 1995 - "I Swear" by John Montgomery, 1998 - "Butterfly Kisses" by Bob Carlisle, 2001 - "I Hope You Dance" by Lee Ann Womack, 2004 - "It's Five O'Clock Somewhere" by Alan Jackson, 2007 - "Jesus Take the Wheel" by Carrie Underwood, 2010 - "White Horse" by Taylor Swift, 2013 - "Blown Away" by Carrie Underwood, and 2016 - "Girl Crush" by Little Big Town.

After some consideration, we also decided to transcribe the choruses of another set of fourteen songs. These songs are also three years apart, and were ranked by Billboard as the U.S. hot country singles in their year end charts. It should be noted that prior to 1991, Billboard did not use the Soundscan database for their charts, so it cannot be guaranteed that the reported hot country single prior to that year is accurate. The additional songs we analyzed are, by year: 1977 - "Luckenbach, Texas" by Waylon Jennings, 1980 - "My Heart" by Ronnie Milsap, 1983 - "Jose Cuervo" by Shelly West, 1986 - "Never Be You" by Rosanne Cash, 1989 - "Better Man" by Clint Black, 1992 - "I Saw the Light" by Wynonna Judd, 1995 - "Sold (The Grundy County Auction Incident)" by John Montgomery, 1998 - "Just To See You Smile" by Tim McGraw,

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[1] The actual Grammy winners for 1983 and 1986 were covers of songs written in the 1970's - to make sure we were actually measuring trends in how music was written, we chose nominees that had been written the year of those awards.

2001 - "Ain't Nothing 'Bout You" by Brooks/Dunn, 2004 - "Live Like You Were Dying" by Tim McGraw, 2007 - "Watching You" by Rodney Atkins, 2010 - "Love Like Crazy" by Lee Brice, 2013 - "Cruise" by Florida Georgia Line, and 2016 - "H.O.L.Y." by Florida Georgia Line.

Results
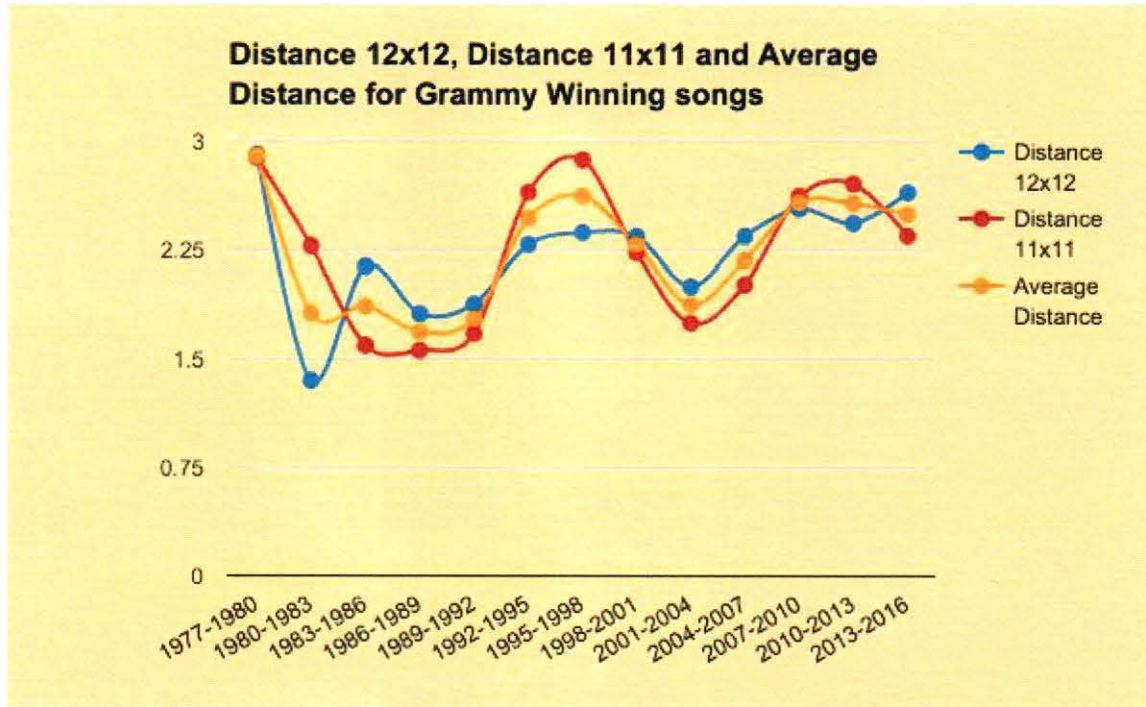
The above table illustrates the data we were able to collect by comparing the choruses of fourteen songs stretching back forty years. Each point represents the mathematical distance between a set of matrices for two songs written three years apart. The red point is the distance calculated using 11x11 transition matrices, the blue point is the distance calculated using 12x12 matrices, and the orange point is the average of the two.

Earlier, we calculated the distances between two sets of songs that are commonly agreed to sound very similar. We used the greater average distance, 1.8656, as an upper limit that a distance between two similar songs will fall under.

Over the three year period between 1977 and 1980, both distances we calculated were almost equal. Their placement on the chart seemed to indicate that in the late 1970's

at least, most country songs were very distinct and did not reuse the same chord progressions. The choruses of these songs notably have more complex chord progressions than songs from later on.

From 1980 to 1992, there seemed to be a sharp dip in the distances between song choruses. Most of these distances fall into the 'similar' range we set before, indicating that for some reason, Grammy winning artists started using more similar chord progressions in their choruses.

After 1992, there was a sudden rise in distance between song choruses. This coincided with what was then known as 'the new country boom'. The reasons for this sudden spike are unclear. Around the same time, the Soundscan database became a popular method of recording music purchases. Mere weeks after having its results published by Billboard, there was a spike in country music sales. It may have been that before Soundscan, sales for country music were underreported. Whatever the case, after this, record labels started funding country artists more, causing an increase in diversity (Anand & Peterson, p. 276-278).

In the early 2000s, there appeared to have been another dip in the distance between country music choruses. This apparent increase in similarity did not last as long as the one in the 1980s, however. By the late 2000s and continuing on to today, the distance between the choruses of Grammy winning country songs returned to a level similar to that in the 1990s.

Mean Indie Market Share vs Grammy Music Similarity
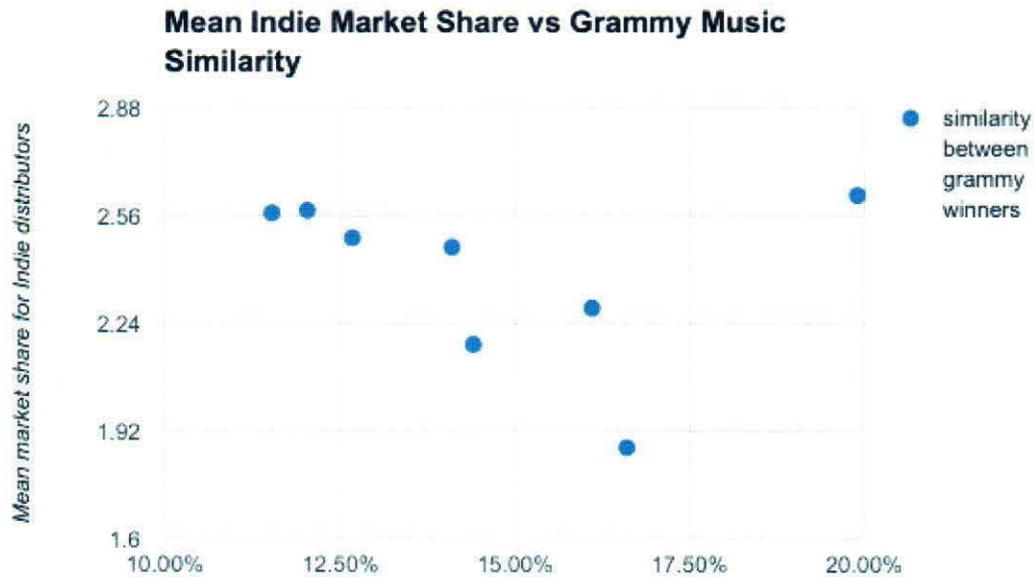
We created a scatterplot using the data we collected on the history of music distributor market share and our initial set of results. Surprisingly, there seemed to be a negative correlation between the market share of independent music distributors and the diversity of country chorus chord progressions. For the data we had, whenever market share for independent distributors rose, country music tended to become more similar. For some reason, the data for the difference between "I Swear" and "Butterfly Kisses" did not follow this trend. This one outlier significantly raised the p-value, the statistical measurement of the correlation between two sets of data, from 0.012 to 0.568. The lower a p-value, the stronger the correlation. The closer it is to 1, the weaker the correlation is. The fact that it was a lone data point that distorted the correlation prompted us to expand our data set.

Distance 12x12, Distance 11x11 and Average Distance for Annual Chart Topping songs

Mean Indie Market Share vs Billboard Music Similarity
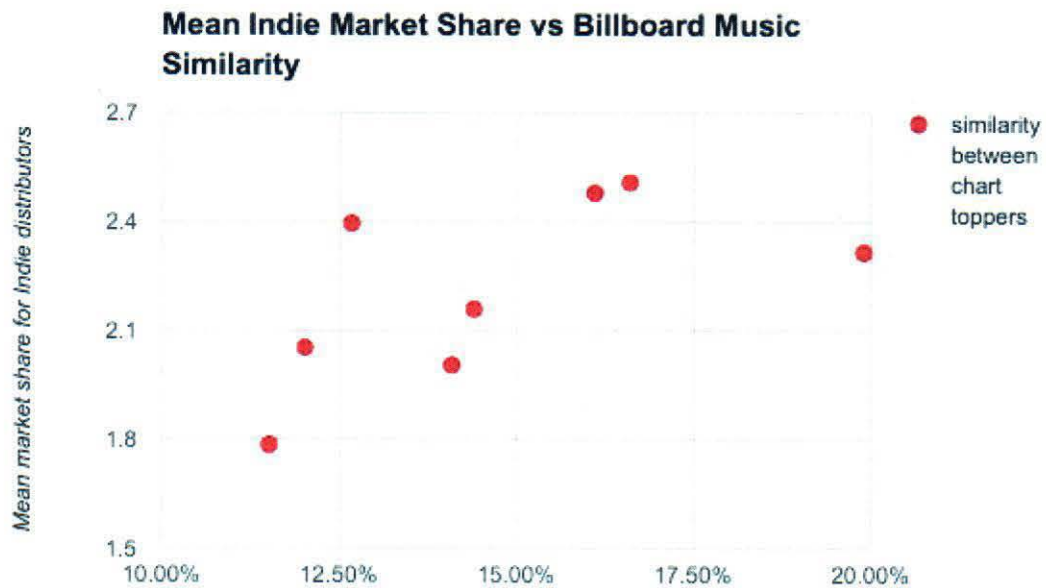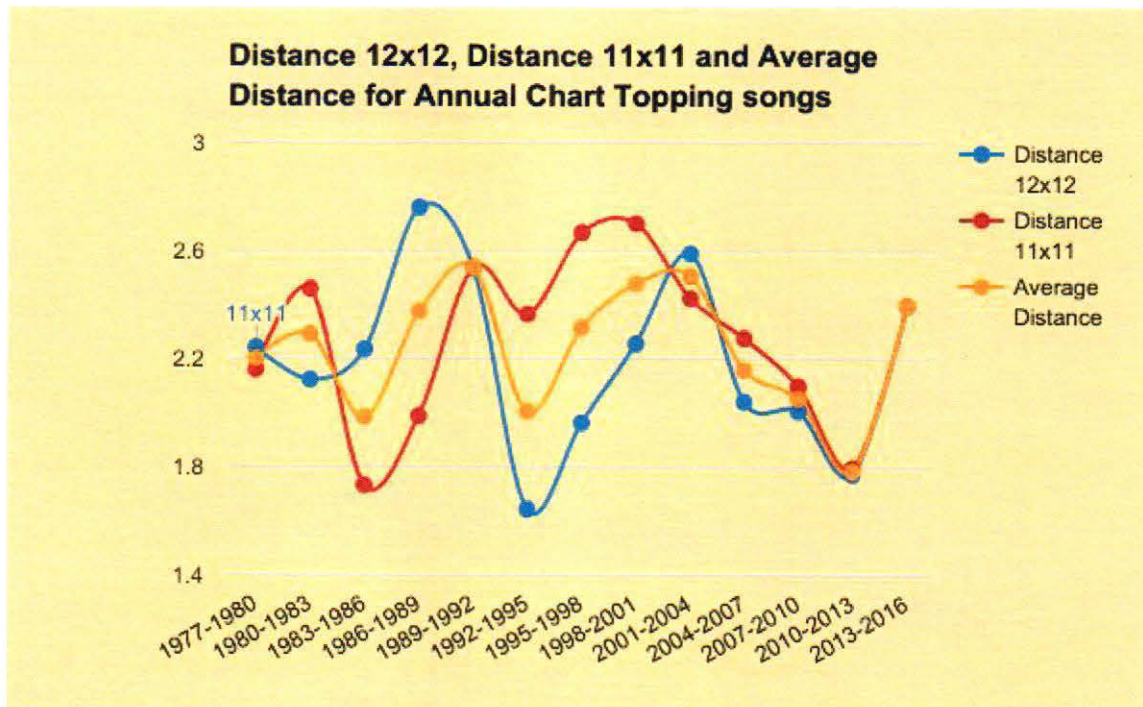
We repeated the process using a second set of fourteen songs. This time they were country songs reported by Billboard magazine to have topped the yearly charts, again separated by three years. Unlike the previous fourteen songs whose choruses we compared, there did not seem to be any discernible pattern in how different or similar these songs' choruses were, except in the 2000s and early 2010s, which demonstrated a steady increase in chorus similarity, bottoming out in 2013. This correlated with the period of time in which the 'bro-country' sub-genre began to emerge, but the lack of any pattern outside this period of time confounds whether this interpretation is accurate. In addition, there was a weak positive correlation, with a p-value of 0.110, between independent distributor market share and country song chorus diversity. This is completely contrary to our first data correlation.

Conclusion

We were unable draw any solid conclusion over whether country music really has become more homogeneous in its chord progressions. This was because our results for the second set of songs were vastly different from the results for the first set of songs. Besides a lack of correlation between the two sets, we believe we may have gone too far in constraining our data in trying to avoid selection bias.

The constraints we set on our data included what part of the song we were looking at, how far apart each song was chronologically, and how each song needed to have been ranked the best in different categories, such as topping Billboard charts or winning a Grammy. They were intended to prevent us from cherry-picking data that fit our pre-existing conclusions. For example, we could easily have analyzed songs just like the ones used by "Sir Mashalot" in his remix on YouTube. But without setting any constraints, we could not be sure if these demonstrated a trend, since we would only be comparing songs we knew ahead of time sounded alike.

When we compared the last two song choruses in our second data set ,"H.O.L.Y." and "Cruise", we got a much larger difference even though both songs had been written by Florida Georgia Line and there had been a steady trend in increasing chorus similarity up to that point. However, these two songs did use similar and even identical chord progressions- they just were not used in the same part of the song. Perhaps if we had analyzed the songs in a different way, we would have yielded different results. We could

have, for example, compared different parts of the songs, or even larger segments. Or we could have analyzed the frequency of certain chords.

Another point that we wish could be corrected in future research is the limited scope of market share data. When we researched the distributor share in the music industry over the past several decades, we were unable to find any data earlier than the "Soundscan Era" which is a term used to refer to the period of time in which music market share data has been recorded into the Nielsen Soundscan database. As stated before, the data recording methods prior to the Soundscan Era were relatively unreliable, as sales data for certain genres was skewed and underreported. Even so, we would still have had a grasp on which entities had the largest shares in the industry. Comparing this to our results from comparing songs' choruses in the 80's would have given us a better statistical idea of what correlation, if any, existed between independent music market share and diversity in country music.

These are just a few suggestions on how we could improve upon the research we have already done. As of right now, we cannot state objectively whether country music has become more homogeneous, and why or why not. However, we can assert that country music is more diverse than initially assumed, with multiple sub genres, such as bro-country, country-rock, and Christian country, waxing and waning in popularity over the decades. The evolution of these sub genres is a factor we did not account for in our research, and the disparity between these sub genres may have influenced our data. As a final suggestion, in future research, we should further narrow down the type of music we analyze, not just by genre, but by sub genre as well.

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Appendix 1 : Don't It make My Brown Eyes Blue

Appendix 2: You Decorated My Life

Chords: C, Bm7, Em, Em/D

by paint-ing your love _____ all o-ver my heart. __

Chords: Am7, D7, G

You dec-o-rat-ed my __ life.

Chords: B/F#, B, [1] D/C, C, D/C, C

decresc.

Like a

mp

[2] Chords: D/C, C, D/C, C, Gmaj7

Appendix 3

NOBODY

Words and Music by RHONDA J. FLEMING
and DENNIS MORGAN

Moderately

1. Sit - tin' in a res - tau - rant; she walked by. ___ I

2.-4. (See additional lyrics)

seem to re - call ___ that cer - tain look in your eye. ___ I said, "Who's that?" ___ You

said with a smile, ___ "Oh, it's no - bod - y, ah, no - bod - y."

is true,___ but I can love you like no - bod - y can,___

e - ven bet - ter.

Appendix 4

Forty Hour Week
(For a Livin')

Words and Music by Dave Loggins,
Don Schlitz and Lisa Silver

Melody:

There are   peo-ple in ___ this coun-try

E   B   A   C#m   G#m   B7

231   1333   123   13421   134111   213 4

C#m*   E*   F#m   G#m*   A*   B*

213   132   3241   3241   132   132
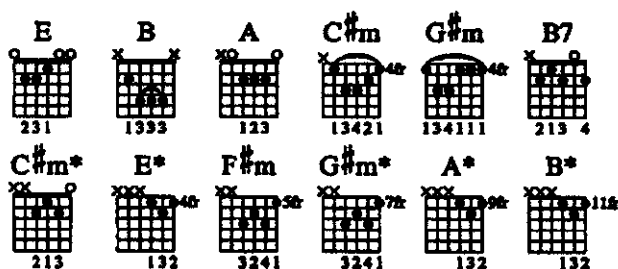
Intro |E | | | |

Chorus 1

      A   E   A   E

Hello De - troit auto worker, let me thank you for your time.

      A   E   B   E

You work a forty hour week for a livin' just to send it on down the line.

      A   E   A   E

Hello Pitts - burgh steel mill worker, let me thank you for your time.

      A   E   B   E

You work a forty hour week for a livin' just to send it on down the line.

Appendix 5: Love Can Build A Bridge

Appendix 6: Hold Me

Appendix 7: I Swear

For bet - ter or worse, __ till death do us part, _____ I'll

love you with ev - er - y beat _____ of my heart, ____ I swear. _

Appendix 8: Butterfly Kisses

I sure   tried." —
cheek this   time." —
dy,   don't   cry." —

Oh,   with   all   that I've — done   wrong, —   I   must have done

some - thing   right _____   to   de - serve   { a
                                                           { her
                                                           { her

hug }
love } ev-'ry morn - ing   and but-ter-fly kiss-es ___ at   night. ___
love }

C/E   F/A   G/B

C   D7sus   D7

rit.

To Coda ⊕
F   G5   Csus(add2)   C

a tempo

Appendix 9: It's Five O'Clock Somewhere

Pour _____ me some-thin' tall and strong, __ make it a hur - ri - cane __ be - fore I __
(D.S.) pour _____ me some-thin' tall and strong, __

__ go in - sane. It's on - ly half __ past twelve, __ but I don't care. __

It's five __ o' - clock some - where.

Well, it's five __ o' - clock some - where.

Appendix 10: I Hope You Dance

Appendix 11: Jesus Take The Wheel

Appendix 12
WHITE HORSE

Words and Music by TAYLOR SWIFT
and LIZ ROSE

Say you're sor - ry, that face_ of an an - gel comes out_ just when you need it to

C5
as I paced back and forth all this time 'cause I

Fsus2
hon-est-ly be-lieved in

Am7

Fsus2
you.

Am7
Hold - ing on, the days drag on. Stu-pid girl,

Fsus2

Gsus
I should-'ve known, I should-'ve known

G
that I'm not a prin -

C
- cess, this ain't a fair - y tale.

Am7
I'm not the one you'll sweep off her feet,

Fsus2
lead

_48_

Appendix 13: Blown Away

Chorus:

Shat-ter ev-ery win-dow 'til it's all blown a - way._____ Ev-ery brick, ev-ery board, ev-ery

Blown Away - 7 - 2
40570

slam-ming door, blown a - way_____ 'til there's noth-ing left stand-ing, noth-ing left of yes - ter-day..

Ev-ery tear - soaked whis-key mem-o - ry blown a - way,____

blown____ a-way, blown a - way.___

Appendix 14: Girl Crush

mid - night laugh___ she's giv- in' you now.___ I wan - na
tried.___ I can't get her off my___ mind.___

taste her lips, yeah, 'cause they taste like you. I wan - na

drown my - self___ in a bot - tle of her per - fume. I want her

Appendix 15

JOSÉ CUERVO

Words and Music by
CINDY JORDAN

Appendix 16: Watching You

I said, "Son, __ now where'd you learn __ to talk like __
I said, "Son, __ now where'd you learn __ to pray like __

__ that?" } He said, "I've been a - watch - in' you, __ Dad. Ain't __
__ that?" }

__ that cool? I'm your buck - a - roo, __ I wan - na be like you __ and eat all __

__ my food __ and grow as tall __ as you __ are.

Appendix 17: Love Like Crazy

Don't out - smart your com - mon sense. _ Nev - er let your pray - in' knees get

la - zy and love like _ cra -

- - zy. _____

56

Appendix 18: Sold

go-in' twice._ I'm sold on the la-dy in the sec-ond row._ she's an eight,she's a nine,she's a

ten. I know._ She's got ru-by red lips. blond hair, blue eyes, and I'm __ a-bout to bid my

heart good-bye'____

Appendix 19: Just To See You Smile

Just to see___ you smile.

Appendix 20: 12 x 12 Transition Matrices

1977 - "Don't It Make My Brown Eyes Blue" by Crystal Gayle

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.25	0	0	0	0	0	0	0.75	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	1	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	1	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	1	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1980 - "You Decorated My Life" by Kenny Rogers

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0.2	0.8	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	1	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	1	0	0
F	0.4	0	0	0.4	0	0	0	0.2	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.75	0	0	0	0	0.25	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	1	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1983 - "Nobody" by Sylvia

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.571	0	0.29	0	0	0.143	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.429	0	0	0	0	0	0	0.571	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	1	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.8	0	0.2	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	1	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1986 - "40 Hour Work Week" by Alabama

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.75	0	0.25	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	1	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1989 - "Hold Me" by KT Oslin

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.429	0	0	0.29	0	0.29	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	1	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.33	0	0.66	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1992 - "Love Can Build a Bridge" by The Judds

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	1	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	1	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.33	0	0	0	0	0	0	0.66	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.66	0	0.33	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1995 - "I Swear" by John Montgomery

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	0	0	1	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	1	0	0	0	0	0	0
F	0	0	0	0	0	0	0	1	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.6	0	0.4	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	1	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1998 - "Butterfly Kisses" by Bob Carlisle

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.25	0	0	0.5	0	0	0	0.25	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	1	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.5	0	0	0	0	0	0	0.5	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.75	0	0	0	0	0.25	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	1	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2001 - "I Hope You Dance" by Lee Ann Womack

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	1	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	1	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2004 - "It's Five O'Clock Somewhere" by Alan Jackson

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	1	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	1	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	1	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2007 - "Jesus Take the Wheel" by Carrie Underwood

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.5	0	0.5	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	1	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	1	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2010 - "White Horse" by Taylor Swift

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	0	0	1	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	1	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.5	0	0	0	0	0.25	0	0	0.25	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0.66	0	0.33	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2013 - "Blown Away" by Carrie Underwood

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	1	0	0	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	1	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	1	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2016 - "Girl Crush" by Little Big Town

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	1	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1977 - "Luchenbach, Texas" by Waylon Jennings

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	1	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	1	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0.5	0	0	0	0	0.5	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.66	0	0.33	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1980 - "My Heart" by Ronnie Milsap

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	0	0	1	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.25	0	0	0	0	0	0	0.75	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.33	0	0	0	0	0.66	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1983 - "Jose Cuervo" by Shelly West

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	1	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1986 - "Never Be You" by Roseanne Cash

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	1	0	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	1	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1989 - "A Better Man" by Clint Black

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	1	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	1	0	0	0	0	0	0	0	0	0
F	0	0	0	0	1	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.25	0	0	0	0	0.75	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1992 - "I Saw the Light" by Wynonna Judd

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.66	0	0	0	0.33	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.33	0	0	0	0	0	0	0.66	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.66	0	0	0	0	0.33	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	1	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1995 - "Sold" by John Montgomery

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.66	0	0	0	0	0.33	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.5	0	0	0	0	0	0	0.25	0	0	0.25	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	1	0	0	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	1	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1998 - "Just to See You Smile" by Tim McGraw

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.6	0	0.4	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	1	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0.33	0	0	0	0	0.33	0	0.33	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.5	0	0	0	0	0	0	0	0	0.5	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0.66	0	0	0	0	0	0	0.33	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2001 - "Ain't Nothin' 'Bout You" by Brooks & Dunn

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	1	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2004 - "Live Like You Were Dyin'" by Tim McGraw

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0.5	0.5	0	0	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	1	0	0
F	0.33	0	0	0	0	0	0	0.33	0	0.33	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.33	0	0	0	0	0.66	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	1	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2007 - "Watchin' You" by Rodney Atkins

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	1	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.33	0	0	0	0	0.66	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2010 - "Love Like Crazy" by Lee Brice

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.2	0	0.8	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	1	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0.4	0	0.2	0	0	0	0	0.4	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0.5	0	0	0	0.5	0	0
G#	1	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2013 - "Cruise" by Florida Georgia Line

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	1	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	1	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	1	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2016 - "H.O.L.Y" by Florida Georgia Line

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0.5	0	0.5	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	1	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	1	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.33	0	0	0	0	0	0	0	0	0.66	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	1	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2012- "This is How We Roll" by Florida Georgia Line

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.66	0	0	0	0.33	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	1	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	1	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2011 - "Drunk On You" by Luke Bryan

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0.2	0	0	0	0	0.8	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.4	0	0	0	0.4	0	0	0.2	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	1	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	1	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2013 - "Sure Be Cool if You Did" by Blake Shelton

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	0.75	0	0	0	0.25	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0	1	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0.2	0	0.8	0	0	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

2013 - "Close Your Eyes" by Parmalee

%	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C	0	0	0	0	0	0	0	1	0	0	0	0
C#	0	0	0	0	0	0	0	0	0	0	0	0
D	1	0	0	0	0	0	0	0	0	0	0	0
D#	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	1	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0.5	0	0.5	0	0	0	0	0	0	0
G#	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
A#	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0

1977 - "Don't It Make My Brown Eyes Blue" by Crystal Gayle

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	1	0	0	0	0
+2	0.5	0.5	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0.429	0.143	0	0	0	0	0	0	0.429	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	1	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1980 - "You Decorated My Life" by Kenny Rogers

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	1	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	1	0	0	0	0	0	0
+5	0	0	0	0.154	0.615	0	0.154	0	0	0	0.077
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	1	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	1	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	1	0	0	0	0	0	0

1983 - "Nobody" by Sylvia

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0.25	0	0	0	0	0	0.75	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.165	0	0.165	0.66	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	1	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	1	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1986 - "40 Hour Work Week" by Alabama

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0.25	0	0.75	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0.75	0	0.25	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1989 - "Hold Me" by KT Oslin

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0.33	0	0	0.66	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.33	0	0	0	0	0.66	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0.25	0	0.25	0	0	0.5	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0.33	0	0	0.66	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1992 - "Love Can Build a Bridge" by The Judds

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.5	0	0.5	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.6	0	0	0.4	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	1	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1995 - "I Swear" by John Montgomery

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	1	0	0	0	0	0	0	0	0	0
+2	0	0.33	0	0	0.33	0	0	0	0	0.33	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	1	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	1	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	1	0	0	0	0	0
+10	0	1	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1998 - "Butterfly Kisses" by Bob Carlisle

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0.33	0	0.66	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.5	0	0	0	0	0.25	0	0.25	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	1	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	1	0	0
+10	0	0	0	0	0	0	0.5	0	0	0.5	0
+11	0	0	0	0	0	0	0	0	0	0	0

2001 - "I Hope You Dance" by Lee Ann Womack

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0.33	0	0	0	0	0	0.66	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	1	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2004 - "It's Five O'Clock Somewhere" by Alan Jackson

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	1	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.5	0	0	0.5	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2007 - "Jesus Take the Wheel" by Carrie Underwood

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	1	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0.66	0	0	0	0.33
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	1	0	0	0	0	0	0	0

2010 - "White Horse" by Taylor Swift

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0.33	0	0	0.33	0	0	0	0	0.33	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	1	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	1	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	1	0	0	0
+10	0	0	0	0	0	0	0	0	0	1	0
+11	0	0	0	0	0	0	0	0	0	0	0

2013 - "Blown Away" by Carrie Underwood

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	1	0	0	0	0	0	0	0	0
+3	0	0	0	0	1	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	1	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2016 - "Girl Crush" by Little Big Town

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	1	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.5	0	0	0	0	0.5	0	0	0	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1977 - "Luchenbach, Texas" by Waylon Jennings

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	1	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.2	0	0	0.4	0	0.2	0	0.2	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1980 - "My Heart" by Ronnie Milsap

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.33	0	0	0	0	0.66	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	1	0	0	0
+8	0	1	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	1	0	0	0	0
+10	0	0.5	0	0	0	0	0.5	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1983 - "Jose Cuervo" by Shelly West

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	1	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	1	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1986 - "Never Be You" by Roseanne Cash

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	1	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1989 - "A Better Man" by Clint Black

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	1	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	1	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0.33	0	0	0.33	0.33
+11	0	0	0.25	0	0	0	0	0	0	0.75	0

1992 - "I Saw the Light" by Wynonna Judd

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	1	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.5	0	0	0	0	0.5	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0.5	0	0	0	0.5	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	1	0
+10	0	0.5	0	0	0	0	0	0	0	0.5	0
+11	0	0	0	0	0	0	0	0	0	0	0

1995 - "Sold" by John Montgomery

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.66	0	0	0	0	0.33	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0.66	0	0	0.33	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	1	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

1998 - "Just to See You Smile" by Tim McGraw

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0.66	0	0.33	0	0	0	0	0	0
+3	0	0	0	1	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	1	0
+5	0	0.25	0	0.25	0	0	0.25	0	0.25	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	1	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	1	0
+10	0	0	0	0	1	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2001 - "Ain't Nothin' 'Bout You" by Brooks & Dunn

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	1	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.5	0	0	0	0	0.5	0	0	0	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2004 - "Live Like You Were Dyin'" by Tim McGraw

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	1	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0.5	0	0	0	0	0.5	0
+5	0	0	0	0.5	0	0	0	0	0	0.5	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	1	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0.25	0	0	0	0	0.25	0	0	0.5	0
+11	0	0	0	0	0	0	0	0	0	0	0

2007 - "Watchin' You" by Rodney Atkins

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.25	0	0	0	0	0.75	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0.8	0	0	0	0	0.2	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2010 - "Love Like Crazy" by Lee Brice

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.33	0	0	0.66	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	1	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.33	0	0	0	0	0.33	0	0	0.33	0
+8	0	0	0	0	0	0	0.5	0	0.5	0	0
+9	0	0	0	0	0.33	0.33	0	0	0.33	0	0
+10	0	1	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2013 - "Cruise" by Florida Georgia Line

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	1	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.57	0	0	0	0	0.43	0	0	0	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2016 - "H.O.L.Y" by Florida Georgia Line

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	1	0	0	0	0	0	0	0	0
+3	0	0	0	0	1	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0.25	0	0.25	0	0.5	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	1	0	0	0	0	0	0	0	0	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	1	0	0	0	0	0	0
+10	0	0	0	0	0	0	0	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2012- "This is How We Roll" by Florida Georgia Line

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	1	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.143	0	0	0	0	0.571	0	0	0.286	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	1	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2011 - "Drunk On You" by Luke Bryan

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0.33	0	0	0.66	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	1	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.25	0	0	0	0	0.5	0	0	0.25	0
+8	0	0	0	0	0	0	1	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0.5	0	0	0	0	0.5	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2013 - "Sure Be Cool if You Did" by Blake Shelton

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	1	0	0	0	0	0	0	0	0
+3	0	0	0	0	1	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	1	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0.125	0	0	0	0	0.5	0	0	0.375	0
+8	0	0	0	0	0	0	0	0	0	0	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	1	0	0	0	0
+11	0	0	0	0	0	0	0	0	0	0	0

2013 - "Close Your Eyes" by Parmalee

%	+1	+2	+3	+4	+5	+6	+7	+8	+9	+10	+11
+1	0	0	0	0	0	0	0	0	0	0	0
+2	0	0	0	0	0	0	0	0	0	0	0
+3	0	0	0	0	0	0	0	0	0	0	0
+4	0	0	0	0	0	0	0	0	0	0	0
+5	0	0	0	0	0	0	0	0	0	0	0
+6	0	0	0	0	0	0	0	0	0	0	0
+7	0	0	0	0	0	0	0.4	0	0.4	0.2	0
+8	0	0	0	0	0	0	0	0	0	1	0
+9	0	0	0	0	0	0	0	0	0	0	0
+10	0	0	0	0	0	0	0.6	0	0	0.4	0
+11	0	0	0	0	0	0	0	0	0	0	0