11. One-chord changes

— When is a chord not a chord?
— When it's two or three.

Harmonic impoverishment?

'One chord as more than one chord' is an intentionally contradictory expression. It's supposed to draw attention to the flawed argumentation often used by the self-styled guardians of 'good music' when they try to justify their 'superior' tastes by branding 'inferior' music as harmonically impoverished. One argument I've heard is that the twelve-bar blues is uninteresting because it only contains three chords (I|I|I|I|IV|IV|I|I|V|IV|I|I). Jazz adepts will understandably retort that a bebop blues performance includes many different chords of considerable complexity. Indeed, I remember having great difficulty learning the twelve-bar harmonic sequence shown in Table 26. The chord symbols in brackets ('A♭=I' etc.) present the three chords in a simple I-IV-V variant of the twelve-bar blues matrix. They're included in the table to orientate readers in the complexities of bebop chord alteration shown below them (A♭13, D+9♭5, etc.).[1]

Table 26. Engdahl's bebop chords for a blues in A♭

bar 1 (A♭=I) 𝅗𝅥. A♭13 ♩D+9♭5	*bar 2* (D♭=IV) 𝅗𝅥. D♭9 ♩G7a♭	*bar 3* (A♭=I) 𝅗𝅥. A♭13 ♩A13	*bar 4* (A♭=I) 𝅗𝅥. A♭13 ♩D+9♭5
bar 5 (D♭=IV) 𝅗𝅥 D♭9 𝅗𝅥 G♭13	*[6]* ♩ B♮13 ♩ E+9 ♩ B♭-9+5 ♩ E♭+9	*bar 7* (A♭=I) 𝅗𝅥 A♭13 𝅗𝅥 G13+9	bar 8 (A♭=I) 𝅗𝅥 G♭13 𝅗𝅥 F+9
bar 9 (E♭=V) B♭-9+5 *or* E+9	*bar 10* (D♭=IV) 𝅝 E♭+9+5 *or* A13	*bar 11* (A♭=I) 𝅗𝅥 A♭13 𝅗𝅥 B♮13	*bar 12* (A♭=I) 𝅗𝅥 E9 𝅗𝅥 E♭13+5

Whatever respect I may have for the complexity of such harmonies, I cannot logically argue (like some jazzos I've known) that

1. In the mid 1970s, Swedish jazz pianist Göran Engdahl tried to teach me this sequence of chords. The sorts of chord listed in Table 26 are notated in C on pp. 232-233 and explained on pp. 237-239. N.B. Bar 6 contains four chords.

music normally devoid of thirteenth- and altered ninth-chords (chanson, pop songs, rock tracks, traditional ballads, etc.), is intrinsically less interesting than bebop. Nor should it imply, as we shall see, that songs containing 'only three chords', like Chuck Berry's *Nadine* (1964),[2] are tonally less interesting than the first movement of Mozart's *Eine kleine Nachtmusik*, another entertaining piece of music, but from 1787 rather than 1964.[3]

There are at least three problems with the idea of popular music as harmonically impoverished. The first of these relates to the privileged status of harmony in seats of conventional musical learning and to the notion that texture, timbre, rhythmic articulation and other non-notatable parameters of musical expression are somehow of secondary importance. It's as if the moving coil microphone, amplification, multi-channel recording, sound treatment, sequencing, digital sampling and the change of musical commodity from notation through phonogram to audio and video files had never taken place, nor in any way contributed to any change in the way music's expressive potential is realised. While harmony still has an obvious part to play in today's music making, it can, thanks to the changes just listed, no longer be treated as intrinsically more important than other parameters of expression. Multi-channel input that is electrically amplified and carefully mixed allows for the expression of intimate vocal nuance, as well as for the presentation of complex acoustic space through use of panning, reverb, delay, chorus and so on. Moreover, popular musicians devote much time and attention to perfecting particular sounds with their instruments and equipment, while mashers and remixers seem to favour parameters of synchronicity, metricity and timbral interest to cre-

2. B♭×12 bars, E♭×2, B♭×2, F, E♭, B♭×2; see example 251, p. 358.
3. *Eine kleine Nachtmusik* starts in G, modulates to D, repeats that whole process, then jumps to C major, after which it modulates through A minor and, via D, back to G to recap the first themes. The whole process is embellished with standard tertial chord changes between, and with cadential harmonic formulae at, the tonal milestones just mentioned. It's harmonically no more of a 'big deal' in its idiom than the Chuck Berry number is in its.

ate their sample-based compositions. To turn the tables, no-one in their right mind would dismiss Beethoven quartets (for example Op. 131 in C♯ minor) on grounds of monometricity (no cross-rhythms), monotimbrality (just a string quartet) or monospatiality (no variation of acoustic ambiance) because it's obvious that the main dynamic of those quartets comes from thematic and harmonic development over time. By the same token it's silly to dismiss Chuck Berry's *Nadine* (1964; ex.251, p. 358) because it spends 70% of its time on one chord, or Bo Diddley's *Bo Diddley* (1958) because it's *all* on one chord.

The second reason for refuting high-art arguments of harmonic complexity versus impoverishment is that while many types of popular music are frowned on for containing too few chords that are too simple, other music that contains no chords at all, such as rāga music from India, is rarely the target of the same sort of disdain. Similarly, the four-and-a-half-minute-long E♭ major chord at the start of the overture to Wagner's *Rheingold* (1869) is apparently qualifiable as 'miraculous', while pop music's most common chord sequences are more likely to be written off as 'boring', 'dumb' or 'trite'.[4] One set of values apparently applies to classical musics of the world and another to the everyday musical fare of the popular majority in the urban West.

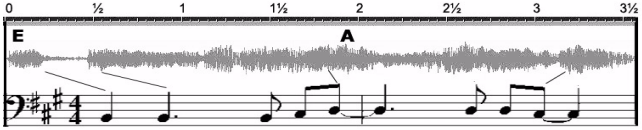
The third reason —and the main topic of the next few chapters— is that harmony in many types of popular music just doesn't function in the same way as jazz or euroclassical harmony and that it's not as crude or simple as uninformed jazzos and classical buffs still sometimes seem to believe.

4. 'There is nothing… like this miraculous beginning: a low E flat softly played by the doubles basses, then, four measures later, a B flat added by the bassoons' etc., etc. (Thomason, 2014). For a detailed discussion of the genesis of this one chord, see Darcy (1989). Fascination with euroclassical single chords is apparently permitted, e.g. the 'Tristan chord', an enharmonically spelt m7♭5 (see Tagg 2011a). Thanks to Diego García raising these points. For the 'inadequacies' of simple pop harmony, see Jaltcoh (2009) and Falconer (2011).

Extensional and intensional

The very notion of chord change has an obvious temporal dimension. I don't mean the short hiatus that sometimes arises when performing a technically difficult chord change. I mean the fact that chord changes entail by definition movement from one tonal configuration to another and that no movement of any type can take place without time passing. For example, the E↔A shuttle with the famous sus4 guitar riff over A in *Satisfaction* (Rolling Stones, 1965; ♩=136) occupies 3.6 seconds before it is repeated.

Ex. 249. Satisfaction *guitar riff shuttle occupying 3.6 seconds*



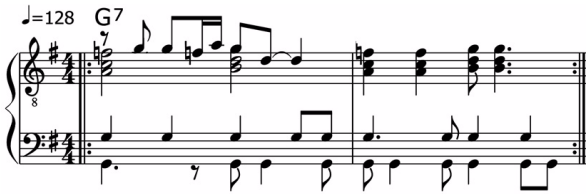
A duration of 3.6 seconds falls squarely within the limits of the EXTENDED PRESENT.[5] Now, although the present has no duration in Newtonian physics, the immediate past has an objective existence inside the human brain which processes short-term and long-term types of memory quite differently. The extended present lasts for about as long as breathing in and out, or as a few heartbeats, or as taking two or three steps, or as enunciating a phrase or short sentence, i.e. a duration equivalent to that of a musical phrase or a short pattern of dance movements. Such immediate, present-time activities usually last, depending on tempo and degree of exertion, for between around one and eight seconds.

The extended present in music relates closely to the notion of *intensional* aesthetics put forward by Chester (1970) as an opposite pole to *extensional* aspects of musical interest. His distinction is between relatively long-term narrative in music (extensional —diataxis) and the relatively short-term or immediate presentation of musical detail (intensional —syncrisis). According to this conceptual polarity, a sonata form movement is more likely to derive its main dy-

5. EXTENDED PRESENT: see Glossary and Tagg (2013: 272-3; 417-484). DIATAXIS and SYNCRISIS: see Glossary and Chapters 11-12 in Tagg (2013: 383-484).

namic from the presentation of ideas over a duration of several minutes, while a pop song or film music cue is more likely to do so in batches of 'now sound', inside the extended present, like the 3.6-second *Satisfaction* riff (example 249). None of this means that sonata form movements never exhibit timbral or metric interest or that pop recordings never express a sense of narrative. It's simply a question of degree and of general tendency. It's also a question of different types of harmonic function, of chords and of chord changes, not just as harmonic 'travelling' —'somewhere worth going'— but also as harmonic *being* —'somewhere worth *staying*'. Clearly, the experience of 'being in one place' does not necessarily mean that nothing happens there or that the experience is dull. That's why it's essential to examine the functions and tonal reality of what jazzos and euroclassical buffs tend to think of as simple, single chords in many types of popular song. Example 250 (which you may remember from Chapter 10)[6] illustrates this point.

Ex. 250. Dancing In The Street *(Martha & Vandellas, 1964); transp. from F.*



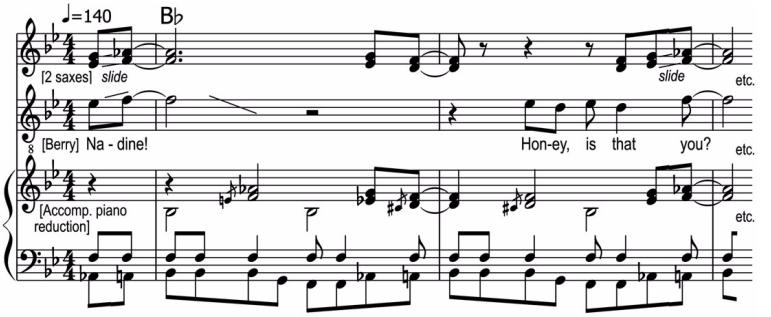
According to the official sheet music of this song, a single chord — G7 — covers the two bars just cited.[6] In reality, no G7 is played or heard at this point in the recording because the musicians start on G11 and shuttle from there to G (without a seventh) and back. Without the eleven chord it just doesn't sound like *Dancing In The Street*. Example 250 is the first of eighteen 'multi-chord' variants of the 'single chord' G (or G7) cited in this chapter (ex. 250, 252-269).

6. The recording is actually in F (F11↔F) and the sheet music in E with the lead sheet instruction 'E7', a guitar-friendly but inaccurate chord designation. See also example 211 (p. 308).

The wonders of one chord

Bo Diddley (Diddley, 1958) is a well-known R&B track for at least two reasons: [1] it features Diddley's trademark guitar-strum patterns ♫♫ ♫♫♫♫ ♫♫ ♩, ♫♫ ♫♫ ♫♫ ♩, etc., all partially swung (♫♫ = ♩³♪); [2] *it contains only one chord*. Lively strum patterns certainly offset the tune's lack of harmonic variation, as do changes of fretboard position and the guitar tremolo effect's regular quavers; but the performance also derives interest from passages where Diddley embellishes the permanent tonic F (I) by alternating it with E♭ (♭VII).[7] In other words, not even this infamous single-chord piece consists of just one chord. It includes variation not only in timbral, rhythmic and registral terms but also *tonally*. Now, shuttling in parallel motion between barré chords on I and ♭VII is neither the only nor the most common way of creating tonal interest on one chord. Other means are used, for example, for the twelve consecutive bars of B♭ in Chuck Berry's *Nadine*.

Ex. 251. Chuck Berry: Nadine *(1964): generic tonal groove for* B♭ *tonic (6.7")*



The B♭ chord in example 251 is clearly no simple tonic common triad for at least four reasons.

[1] The strong downbeats at the start of odd-numbered bars contain a flat seventh (a♭) and no third (d♮). Strictly speaking that's B♭7omit3, not B♭.

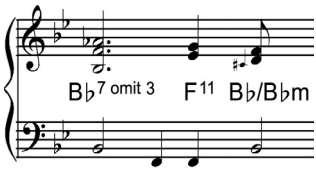
7. The key used live by Diddley varies from E♭ to E to F. ♭VII is also used as alternating poles in *Tequila* (Champs 1958: F↔E♭), *Ode To Billy Joe* (Gentry 1967: D↔Am7) and *Take Five* (Brubeck 1959: E♭m↔B♭m7).

[2] The major third (d♮) is either absent on the weaker downbeats at the start of even-numbered bars (the sax's d at the end of bar 1 does not carry over into bar 2) or else it is smudged (d♭ into d♮).[8]

[3] The same d♮s only appear as unaccented notes in the vocal line.

[4] E♭ triads occur on the fourth beat of each bar over the V-I anacrusis (f-a♭-a♮) in the bass that leads back into the each bar's B♭ like a very brief dominant eleventh chord (F11→B♭). Jobbing musicians wouldn't dream of referring to the harmony of example 251 in terms of the reduction shown as Figure 64. It's all just part of 'B♭' in *Nadine*.

Fig. 64. Nadine's 'B♭'



The function of extended one-chord harmony in a song like *Nadine* is at the same time stylistic and kinetic. Cover band musicians have to learn aurally how to configure, both rhythmically and tonally, the tune's B♭ so it sounds like classic rock and roll rather than like, say, trad jazz, disco, bossa nova or a polka. That stylistic experience involves knowing which notes to include, omit, smudge, slide, embellish or accentuate, which tonal shuttle poles to use in inner parts and bass lines, and how to rhythmically articulate those notes in terms of anticipation, on-beat placement, phrasing and so on.

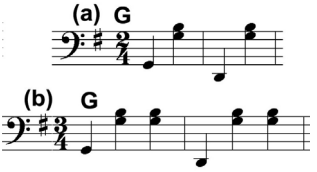
Demonstrating the full complexity of harmonic groove would demand the detailed transcription of drumkit and other accompanimental patterns, including copious articulation marks, as well as descriptions of timbre and sound treatment. I have chosen not to undertake such tasks, not so much because that work would have been excessively time-consuming as because it would have blurred the focus of this book on the *tonal* elements of music. That's also why musical examples in this section are mainly presented as pi-

8. For reasons of space and clarity the blues smudge is transcribed enharmonically as a c♯ grace note running into d♮ in the right hand of the piano reduction. Simultaneous d♭s and d♮s abound in the recording's real piano track, detuned for bluesy honky-tonk purposes and played two octaves higher.

ano reductions allowing readers with moderate keyboard skills to concretise the harmonic and basic rhythmic issues under discussion.[9] It's also why we'll now concentrate on the harmonic variation of literally one single chord: G.

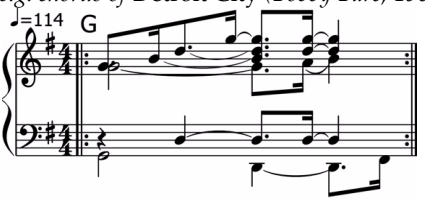
G? Which G?

Fig. 65. Oom-pa[pa]



The *Nadine* groove's 6.67 seconds (2 × 3:33, ex. 251, p. 358) demonstrate how one chord of pop music can be tonally expanded in four different ways, one of which was the use of the chord's fifth degree as alternate bass note on beat 3 of each 4/4 bar. This kind of bass shuttle is common in many types of popular song and, in its simplest form, presents the second inversion of the same chord in 'oom-pa' and 'oom-pa-pa' accompaniment figures for dances like the polka or waltz ($G_{/5}$ in Figure 65). In some styles arpeggiated figures are used in conjunction with the shuttling bass fifth, for example in Country ballads (ex. 252) and *valses chantées* (ex. 253).

Ex. 252. Arpeggiated Country ballad accompaniment figure in G with shuttling fifth (d): e.g. chorus of Detroit City *(Bobby Bare, 1963)*



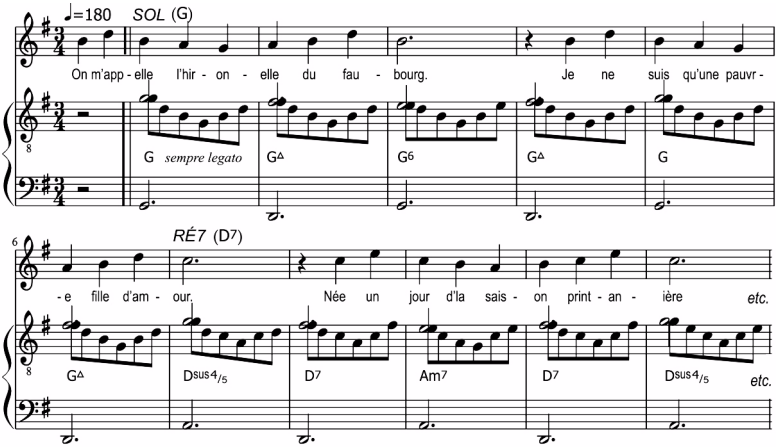
The Country accompaniment figure's G chord in example 252 consists of a simple dotted arpeggiation with a bass fifth shuttle on beat 3 and an anacrustic f♯ leading the bass line back to g. The only note otherwise extraneous to the common triad of G major is the slightly accentuated a♮ which, in the style of Country pianist Floyd Cramer (1960, 1961), imitates a typical Country guitarist's $\hat{2}$-$\hat{3}$ ham-

9. Many of the piano reductions in this chapter derive from my Aural Keyboard Harmony teaching days (Göteborg, 1971-78).

mer-on embellishment of the chord. It would be stylistically out of place in jazz standards, waltzes, folk rock, chansons, reggae and most other types of music, including *valse chantée* (ex. 253).

The sheet music source for the refrain of *L'hirondelle du faubourg* contains just the vocal line and the chordal shorthand 'SOL' (=G) and 'RÉ7' (=D7). The arpeggiated accompaniment in example 253 derives from French accordion patterns featuring the familiar 8̂-7̂-6̂-7̂ 'carrousel' motif (the loop of the right hand's top notes: g-f♯-e-f♯).[10] Although this tonal expansion of bar 1's G common triad produces three chords (G, G△ and G6), the single chord designation G (*SOL*) covers all of them on paper.

Ex. 253. F. L. Bénech: L'hirondelle du faubourg *(1912) with* accordéon musette *arpeggiation in* G *and bass-line shuttling to the fifth* (d)

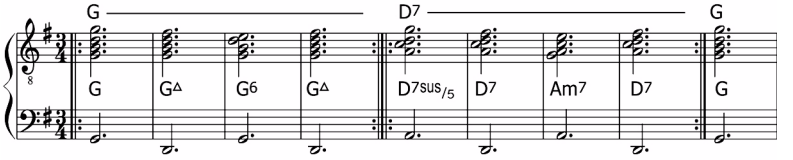


No less than with *Nadine* and the Country example (pp.358, 360), musicians accompanying a *valse chantée* need to know what notes to add, change or omit, what arpeggiation figure to provide, and what type of phrasing, ornamentation and articulation to apply, etc. They also need to know that the bass note of the first dominant chord reached (the D7 or *RÉ7* at bar 7 in example 253) will most li-

10. Widor's Toccata (1879: 40, ff.) uses the same idea (f e d e = 8̂ 7̂ 6̂ 7̂ in F).

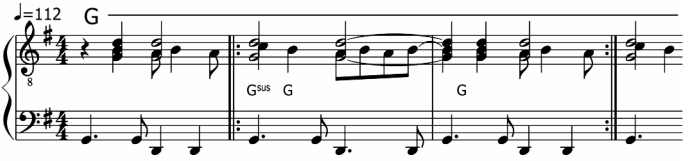
ikely be that chord's fifth (the a♮ in D7) so that the see-saw profile of the bass line can remain in tact and so that the return to I (G) is marked by a V→I change (d→g *and* D→G, ex. 254, b. 8-9) rather than just a-g (D7/5-G).[11] Besides, if the 'carrousel' top-note loop continues into the dominant chord, which it often does in this kind of valse musette accompaniment, suspended fourths will occur over the dominant chord's root. That's another reason why the D7 (V) in bar 5) has to start with the shuttling fifth (a♮) in the bass line (bar 5 in example 254).

Ex. 254. Musette waltz one-chord loops in G without arpeggiation



In most types of popular song and dance music, the commonest shuttle pole in *bass* lines is the fifth (d in G). In many styles a PLAGAL SHUTTLE —single- or multi-voice[12]— can be added at the fourth (c in G). *Single-voice plagal shuttles* are simple embellishments of a common triad's third: they introduce a fourth or second, or both, into the chordal configuration, as shown in example 255.

Ex. 255. Single-voice plagal embellishment of major third: Needles and Pins *(Searchers, 1964); transposed from A.*

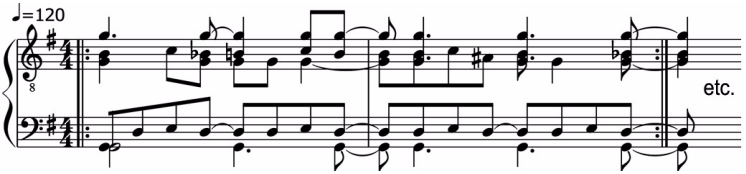


11. |G |G/d|G |G/d |G |G/d ||D/a |D D/a |D| D/a |D |D/a | D | G | is much more convincing than |G |G/d |G |G/d |G |G/d ||D |D/a |D| D/a |D |D/a | D | D/a |G.|
12. By *multi-voice plagal shuttle* I mean that two or more notes in the unconfigured chord shift to at least two other notes in a plagal relationship to the root of the unconfigured chord (see examples 251, 256-267).

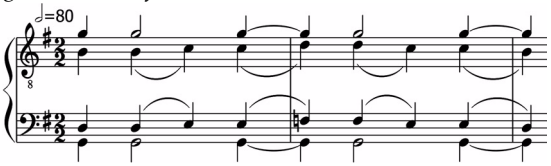
This sort of single-voice plagal ornamentation is popular with guitarists because it involves simple hammer-ons and pull-offs that produce a momentary 'sus4' or 'sus2' effect (e.g. C as $\hat{4}$ and A♮ as $\hat{2}$ circling around B as $^{\flat}\hat{3}$ in G). It's an instantly recognisable sort of sound which I personally associate with English-language protest song from the 1960s, probably thanks to its conspicuous presence in *Eve Of Destruction* (McGuire, 1965).[13]

Multi-voice plagal shuttles are almost mandatory in soul, gospel and blues-based rock. Examples 256-258 illustrate such plagal embellishment of the same tonic G chord without any bass shuttle at the fifth. The generic rock pattern of example 256 includes smudged blues thirds (B♭-B♮) but none of the flat sevenths shown in examples 257 (fast gospel) or 258 (slow blues).

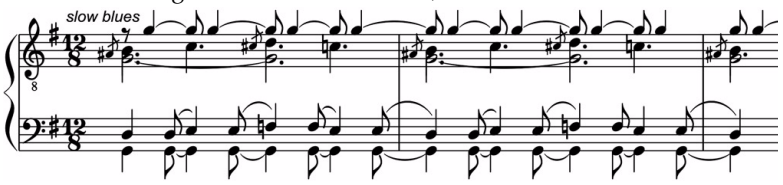
Ex. 256. Plagal rock shuttle (generic pattern: G *as* G-C-G*)*



Ex. 257. Can I Get A Witness *(Marvin Gaye, 1963; transposed): plagal extension of* G *to* C *and* G7 no 5

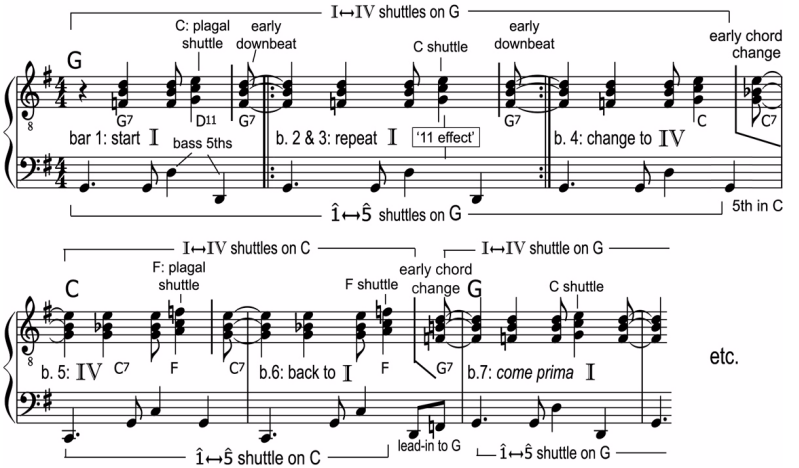


Ex. 258. Plagal extension of G *to* C *and* G7 no 5*; generic slow blues in G: based on* Going Down Slow *(Alan Price, 1966)*



13. The intro to *Eve Of Destruction* consists entirely of a first-position D embellished with a hammer-on g ($\hat{4}$) and a pull-off e ($\hat{2}$) around f♯ ($^{\flat}\hat{3}$).

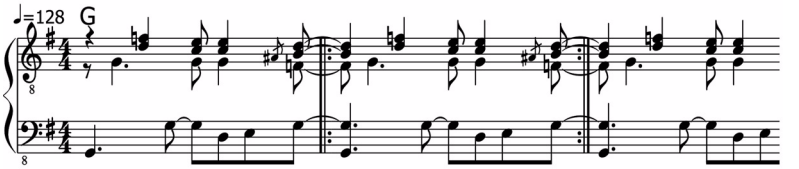
Ex. 259. Plagal alternation of G *and* C *over bass fifth shuttles with anticipated chord changes. Fits slowish pop ballads like* Ode To Billie Joe *(Bobbie Gentry, 1967)*



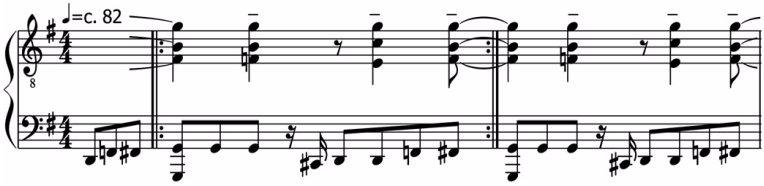
One of the most salient tonal features in example 259 is the 'eleven chord effect' created by combining a plagal shuttle chord in the upper accompanying parts with the bass line's shuttle fifth. The C major triad over a d bass in the middle of bars 1-4 and 7 creates a D11 chord, while the F major triad over a g bass in bars 5-6 produces a G11 effect. Note also how the right hand's rhythmic pattern ♩♩ ♩ ♪♩ ♪♩♩ necessitates anticipation by one quaver of the change from G↔C to C↔F (bars 4-5) and back again (bars 6-7).

The 'eleven effect' is even clearer in examples 260-261 because the right hand's multi-voiced plagal pole, C (g-c-e), is struck simultaneously with the bass line's d to create a momentary D11 chord.

Ex. 260. Harmonic groove from Watermelon Man *(Hancock, 1962; transposed from* F*): '11-chord' effect of plagal alternation with shuttle fifth in bass*

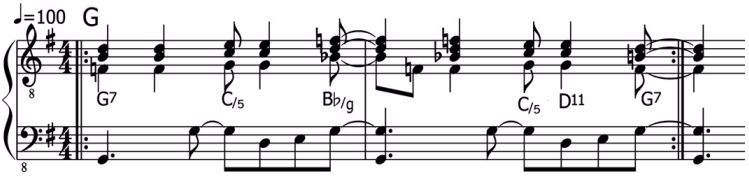


Ex. 261. G *as 7th chord, plagal expansion (*C*) and* D11 *effect; fits* Mercy Mercy *(Don Covay, 1966)*



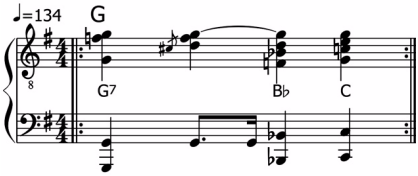
In *Living For The City,* Stevie Wonder (ex. 262) uses the same basic plagal shuttle pole and rhythmic pattern as Herbie Hancock (ex. 260) but expands the tonal configuration of G to also include a B♭ triad, creating a major-minor shuttle consistent with the blues-related hardships recounted in the song's lyrics.

Ex. 262. Expansion of I *to* I ♭III IV (G C B♭ C) *in verses of* Living For The City *(Wonder 1973) with resultant* G7, C/5, B♭/g=Gm7 *and* D11.



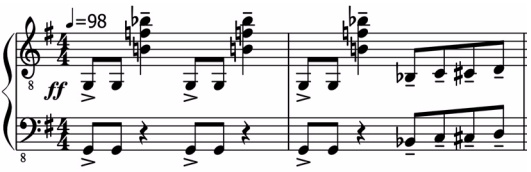
A similar expansion of the simple tonic chord to include both ♭III and IV, though this time without the eleven-chord effect, is at the basis of the well-known *Green Onions* riff (ex. 263). It's applied to all three chords in the twelve-bar blues format the tune: I/G = G B♭ C, IV/C=C E♭ F and V/D=D F♮ G.

Ex. 263. Expansion of I *to* I ♭III IV (G B♭ C) *in* Green Onions *(Booker T and the MGs 1962, transposed from* F*)*



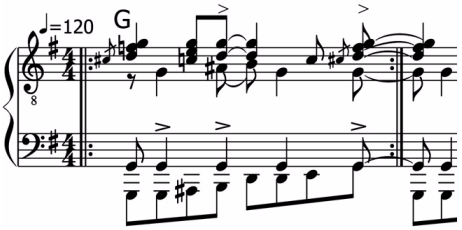
The consecutive juxtaposition of minor and major (ex.262-263) can also be made simultaneous, as with the bebop +9 chords of Table 26 (p.353) or in the characteristic sound of Hendrix numbers like *Purple Haze* (1967b) and *Foxy Lady* (ex.264).[14]

Ex. 264. I *expanded to* I+9 *with heavy anacrusis in* Foxy Lady *(Hendrix 1967c, transposed from* F♯*)*

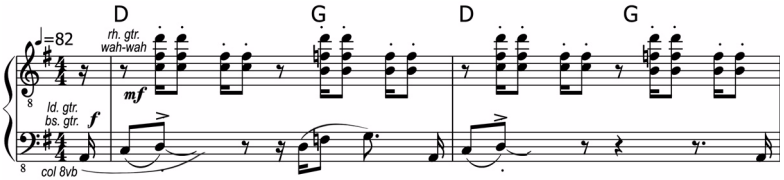


The chordal effects of blue notes in contrapuntal one-chord configurations like example 265 can also be quite striking, as can the sonorities created by delayed bass root notes sounding with incomplete seventh chords (example 266).

Ex. 265. (right) *Plagal and bluenote* (♭$\hat{3}$, ♭$\hat{5}$, ♭$\hat{7}$) *contrapuntal expansion of* G*, producing momentary dissonances; fits* Good Golly Miss Molly *(Little Richard 1958)*



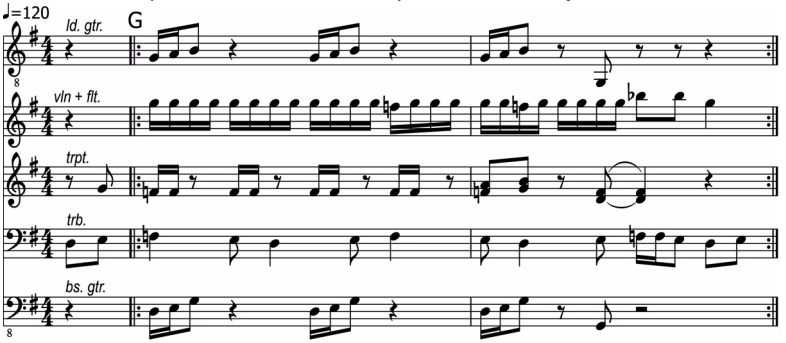
Ex. 266. (below) *Incomplete* G7 *chord with delayed bass root in harmonic groove at start of* Lively Up Yourself *(Marley 1975)*



Finally, while the G major of example 267 is unambiguous, the bass line's pentatonically delayed root notes, the G9 effect of the trumpets' f♮ and a, the guitar's three b♮s contradicted by a b♭ in the strings and flute part, the insistence on f♮ in the trombone part, not to mention the fact that it is easy to hear the downbeat of each bar a quaver later than it actually occurs, make for yet another tonally distinct configuration of the 'same' chord: 'G'.[15]

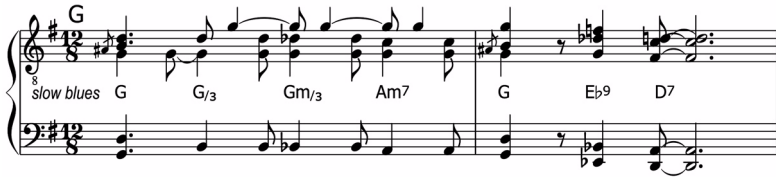
14. The +9 variant is also prominent in *Spinning Wheel* (Blood Sweat & Tears 1969), and in the intro to *Thank You For Lettin' Me Be…* (Sly And The Family Stone 1970).

Ex. 267. G major section in the middle of Shaft *(Isaac Hayes 1971)*



The fifteen examples (252-267) just presented of the single chord G vary considerably, not just in terms of voicing, register, instrumentation, tempo, timbre, phrasing and rhythmic configuration but also, as the piano reductions were intended to show, *tonally*. It should be clear from all these variants of 'G' that 'chord' means at least two chords in the sense of the word defined on page 219, whether that 'one chord' be in a *valse chantée* or a soul number. Readers still unconvinced by this exposé are urged to peruse examples 268 and 269 (p.368) which show two standard variants of what would most likely appear on a lead sheet as just 'G'.

Ex. 268. Single tonic chord expanded to standard turnaround sequences in bars 11 and 12 of a slow twelve-bar blues in G[16]

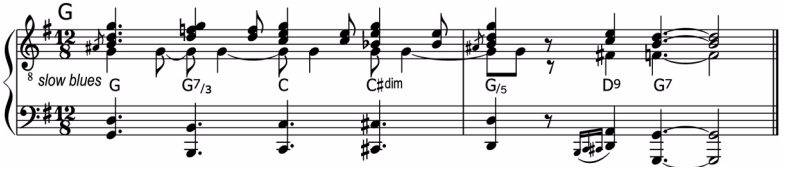


If the chords of a standard simple twelve-bar blues in G are supposed to run I|G|G|G|G|C|C|G|G|D|C|G|G|I, why, you may well ask, are there *six* different chords in the cycle's last two bars of ex-

15. Example 267 is adapted from the transcription by Davis (2005:299).
16. This turnaround contains the minichromatic parallel lines $\hat{5}$-♭$\hat{5}$-$\hat{4}$-$^{\Delta}\hat{3}$ (right hand) and $^{\Delta}\hat{3}$-♭$\hat{3}$-$\hat{2}$=$\hat{1}$ (bass), one of the conjunct harmonic tropes mentioned in the Preface (p. 00).

amples 268 and 269?[17] It's partly because the harmonic notion of a twelve-bar blues is, like the concept of a 'single chord', no more than an abstraction of real musical practices.

Ex. 269. Tonic chord extended to standard ending of blues in G (bars 11-12)



Just as musette accordionists and rock guitarists learn by ear what to omit, include and add, all in accordance with the relevant style, to the stated chord indication, blues pianists know that staying on the tonic for the last two bars of a chorus will halt harmonic movement and give no forward drive into the first chord of the next chorus or create no sense of tonal finality (ex. 269). Blues pianists compensate for such harmonic stasis by increasing harmonic rhythm to lead appropriately into a reprise of the matrix (ex. 268) of to finish the piece (ex. 269).[18] As stated earlier, one of the main reasons for tonally expanding single chords well beyond the notes they theoretically contain is to create tonal movement, usually by shuttles in the bass line and inner chordal parts. That sort of movement livens up the single chord, producing appropriate harmonic activity as an intrinsic part of the relevant groove. It is in that sense of harmonic groove that single chords can, as suggested earlier, turn into 'somewhere worth staying'.

The next chapter deals with the harmonic groove of *two* chords as 'a place to be'…

17. Ex. 268 |G G/3 Gm/♭3 Am7 |G E♭9 D7|; ex. 269 |G G7/3 C C♯dim |G/5 D9 G7|.
18. Example 269 brings movement into the tonic chord by using two minichromatic conjunct lines in contrary motion: $\hat{8}$ ♭$\hat{7}$ ♮$\hat{6}$ $\hat{6}$/♭$\hat{6}$ $\hat{5}$ (right hand) and $\hat{1}$ ♮$\hat{3}$ $\hat{4}$ ♯$\hat{4}$ $\hat{5}$ (bass) to produce **I-I/3-IV-♯iv^{dim}/♭VI/♭7-V$^{6}_{4}$**.

Summary in 5 points

[1] The dynamics of *harmony in popular music* tend to rely less on long-term narrative (diataxis) and much more on tonal variation presented in bouts of the *extended present* (syncrisis).

[2] The indication of a *single chord on paper*, or in theory, is in practice *rarely performed as just one single chord* by competent musicians accompanying a popular tune in such styles as *valse musette*, rock, pop, gospel, soul, R&B,[19] funk, etc. (see examples 250-267).

[3] Accompanying musicians have to learn how to *configure a single chord in a range of style-appropriate ways* (§2). Such configuration involves the *inclusion of other chords* that provide the theoretical 'one single chord' with a *sense of ongoing cyclical tonal movement*. Accompanimental configurations of this type constitute the *tonal aspect of groove*.

[4] *A single chord indication* can in aural reality be interpreted as a sequence of *up to five different chords*, if the sequence were transcribed and set in front of euroclassical harmony students, as in examples 268 and 269.

[5] Equating the indication of a single chord in the sheet music to a popular song with harmonic impoverishment is a sign of musical naïvety or ignorance.

19. By *R&B* is meant the work such artists as Muddy Waters, Howlin' Wolf and John Lee Hooker, *not* that of Whitney Houston, Mariah Carey, Janet Jackson, Michael Jackson, Boyz II Men etc. ('contemporary R&B').