

List of examples, figures and tables

Preface

- Tab. 1 Basic typographical conventions for pitch-specific note and chord names 31
 Tab. 2 Scale degree abbreviations with c and e[1] as tonic (1). 33
 Fig. 1 *8va bassa* 38
 Tab. 3 Phonetic symbols for 'BBC English' 39

Chapter 1 (Note, pitch, tone)

- Fig. 2 *Sweet Home Alabama*: partial MIDI piano roll view 46
 Fig. 3 Absolute (fixed) note names in English, French and German 49
 Fig. 4 Absolute and relative note designation 50
 Tab. 4 Solutions to terminological confusion between *tone* and *tonic* 53
 Fig. 5 ASDR — Attack, decay, sustain release: four envelopes 60
 Fig. 6 Periodic and aperiodic sound waves 61
 Fig. 7 Harmonic series based on fundamental pitch c_2 (65.5 hz) 62
 Fig. 8 Sound waves for flute and clarinet at same fundamental pitch 62
 Fig. 9 The piano keyboard's 88 notes: a_0 (27.5 Hz) to c_8 (4186 Hz) 69

Chapter 2 (Tuning, octave, interval)

- Tab. 5 Western intra-octave intervals (ascending from c_n to c_{n+1}) 70
 Fig. 10 One octave 70
Ex. 1 Subtonic or leading note? Handel: Antioch; The Foggy Dew (Ir. trad.) 72
Ex. 2 Bombay Railway (2014): recurrent descending $\Delta\hat{7}$ motif (d \flat in E \flat) 73
 Tab. 6 Intra-octave intervals in just and equal tuning 74
 Fig. 11 g \sharp ab 74
 Tab. 7 Intra-octave interval pitches for five heptatonic modes 76
 Fig. 12 Neanderthal bone flute from Divje Babe (Slovenia) 79
 Tab. 8 Some common string-instrument tunings 80
 Tab. 9 Some alternate guitar tunings 81

Chapter 3 ('Heptatonic modes')

- Fig. 13 Ionian mode in G with scale degree numbers and note names 87
Ex. 3 UK national anthem (God Save The Queen) 87
Ex. 4 Fictitious God Save The Queen (also in ionian G) 88
 Fig. 14 Euroclassical music's four modes in scalar form 91
 Tab. 10 Heptatonic note names in Arab, Chinese and Hindustani music theory 93
 Fig. 15 Modal theory, ancient and modern 95
 Fig. 16 The seven European heptatonic diatonic 'church' modes 97
 Tab. 11 Unique scale-degree profiles of the heptatonic 'church' modes . 98
Ex. 5 Simon & Garfunkel (1966): Scarborough Fair (Eng. trad.) E dorian 100
Ex. 6 Steeleye Span (1971): The Blacksmith (Eng. trad.); D dorian 100
Ex. 7 The Drunken Sailor (Eng. trad., cited from memory; D dorian) 100
Ex. 8 Noël Nouvelet (Fr. Trad.); D dorian 100
Ex. 9 Sokrates Málamas (2005): 'Princess'; E phrygian (dromos Ousák) 101
Ex. 10 Cordiglieria (Italian library music, n.d., CAM 004); D phrygian 101
Ex. 11 Samuel Barber: Adagio for Strings (1936); bars 4-8; F phrygian 102
(a) Danny Elfman (1989): The Simpsons theme, lead motif; C lydian
(b) Brian Fahey (1960): BBC Pick of the Pops motif; C lydian 102

- Ex. 13 Romanian Polka from *Romanian Dances* (arr. Bartók, 1915); *D lydian* 102
- Ex. 14 She Moved Through The Fair (Brit./Ir. Trad. cit. mem.) *D mixolydian* 103
- Fig. 17 Highland bagpipe chanter pitches 103
- Ex. 15 Tàladh Chriosda (Scot. Gael. trad. via A. Cormack, 2011); *mixolydian Eb* 104
- Ex. 16 The Lark In The Morning (Eng. trad. via Steeleye Span, 1971); *mixolydian* 104
- Ex. 17 The Lamentation of Hugh Reynolds (*from Irish Street Ballads*); *mixolydian* 104
- Ex. 18 I've Always Been A Gambler (*US Trad.* *mixolydian* 105)
- Ex. 19 Luiz Gonzaga (*Senior*): Asa branca (1955) *mixolydian* 105
- Ex. 20 Righteous Brothers: You've Lost That Lovin' Feelin' (1964); *mixolydian* 105
- Ex. 21 Beatles: Norwegian Wood, *sitar intro* (1965b). *E mixolydian* 105
- Ex. 22 Mozart: *Symphony no. 40 in G minor* (I) (1788), bars 1-4; *G aeolian* 106
- Ex. 23 Beethoven: *Symphony no. 5 in C minor* (I) (1808), bars 6-13; *C aeolian* 106
- Ex. 24 Chopin: *Marche funèbre* (1839); *Bb aeolian* 106
- Ex. 25 Kyrie 'Orbis Factor': *aeolian in D* 107
- Ex. 26 Billie Holiday: *Gloomy Sunday* (1941): *vocal line, verse 2; aeolian* 108
- Ex. 27 Nino Rota: *Theme from Romeo & Juliet* (1968); *A aeolian b3-2* 108
- Ex. 28 Aerosmith: Janie's Got A Gun (1989: 4:04-4:34); *F aeolian b3-2* 108
- Ex. 29 Nirvana: Smells Like Teen Spirit (1991, *verse*); *F aeolian b3-2* 109
- Ex. 30 Nirvana: Lithium (1991, *chorus*); *D aeolian b3-2 (f-e)* 109
- Ex. 31 God Rest You Merry, Gentlemen (Eng. trad., cit. mem.) *D aeolian* 110
- Ex. 32 Arturov: Amur Partisan Song (*mel. cit. mem.*); *D aeolian* 110
- Ex. 33 Kaoma: Lambada (1989). *D aeolian* 110
- Fig. 18 Maqam Rast 115
- Fig. 19 Λαϊκοι δρόμοι: popular Greek mode generator applet (screen shot) 115
- Fig. 20 A small sample of maqamat with tetrachord designation, scale degrees, scalar steps and alternative names 116
- Ex. 34 Egyptian traditional song; *Nahawand in A* (1973) 118
- Ex. 35 Maurice Jarre: Lawrence of Arabia (1963); *quasi-Hijaz/Kurd in D* 120
- Ex. 36 Ketelbey: In A Persian Market (1920), bars 27-33; *quasi-Hijaz in E* 121
- Ex. 37 Madness: Night Boat To Cairo (1980); *quasi-Hijaz hexatonic in F* 121
- Ex. 38 Dizzy Gillespie: A Night In Tunisia (1957); *quasi-Nawâ Athar and 'Gypsy Hungarian'* in *D. 1 [b2] b3 #4 5 b7 b4 b6 5 4 b2 1* 121
- Ex. 39 Sokrates Málamas (2005): 'Princess'; *E phrygian* (δρόμος Ουσάκ) 122
- Ex. 40 Sezen Aksu: Firuze (1982), 2 extracts; *Kürdi makamı in B* (*phrygian*) 123
- Ex. 41 Idelsohn: Hava Nagila (הava nagila); 'Freygish', i.e. *Hijaz* 123
- Ex. 42 Beregovski's Sher (*Klezmer*); 'Freygish', i.e. *Hijaz* 124
- Ex. 43 Haris Alexiou 'Ap' ton perasméno Márti' *Hijaz* 124
- Ex. 44 Ермалък/Ermálak (1992): Българи (=Bulgarians); *Hijaz* 124
- Ex. 45 Iron Maiden: Powerslave (1984); *phrygian, Hijaz* 125
- Ex. 46 Rainbow: Gates of Babylon (1978) *riff in E Hijaz Kar* 125
- Ex. 47 Metallica: Wherever I May Roam (1991) *Hijaz Kar* 125
- Ex. 48 Scale exercises in *F# Hijaz* ('Phrygian dominant' (sic!)) 126
- Ex. 49 Misirlou a.k.a 'Song of the Crickets' (*Afghan trad.*). *Hijaz Kar* 127
- Fig. 21 The Andalusian mi-modes 129
- Ex. 50 Óscar Herrero (2004): Flamenco Guitar, Estudio N° 19 - Ligados *Hijaz* 130
- Ex. 51 Estribillo de Zorongo; *Hijaz ^A^B^A*; *phrygian 4-b3-b2-1 (descending)* 130
- Ex. 52 Fosforito: Liviana (*simplified*); *Hijaz and phrygian in G#* 130

- Ex. 53 Flamenco cadence chords (Soleá) 131*
Ex. 54 Estrillo de Vito (baile popular cordobés) 131
Ex. 55 Juan Serrano (2002): Sevillana III; 4-b3-b2-1 descent 131
Ex. 56 Sylvia Vrethammar (1973): ¡Y viva España! (v. 1 & 2) 133
Tab. 12 Seven Eastern European modes containing a 1½-tone step and/or #4 135
Ex. 57 Sarasate (1878) Zigeunerweisen (start of solo violin part) 138
Ex. 58 Bartók (1915). 'Topogó' from Six Romanian Dances; hexatonic Nikriz in B 139
Ex. 59 Bartók (1915). 'Bucsumi tánc' Six Romanian Dances; Hijaz in A 139
Ex. 60 Bartók (1916): Piano Sonatina, I ('Dudások'); lydian b7 in D; 1 2 3 #4 5 6 b7 140
Ex. 61 Bartók (1937): Sonata for Two Pianos and Percussion; lydian b7 in C 140
Ex. 62 Bartók (1939): Divertimento for String Orchestra (I), Nikriz 1 2 b3 #4 5 6 b7 140
Ex. 63 Standard blues piano motifs in F (over F and Bb in 12/8) 143
Ex. 64 István Pál (2011): Elhunyt táncos barátaink emlékére; Nikriz 144
Ex. 65 Tivadar Mészáros (1984): Kókai Rezső/Verbunkos Rhapsody; Nikriz in C 144
Ex. 66 José Siqueira (1949): Segunda cantoria de cego; lydian b7; 1 2 4 3 #4 5 6 b7 145
Ex. 67 Brian Fahey (1960): Theme for BBC Pick of the Pops; lydian b7 145
Ex. 68 Danny Elfman (1989): The Simpsons theme, lydian b7 145
Ex. 69 Morning adhan (call to prayer), Al-Aqsa mosque, Jerusalem (2013) 149

Chapter 4 ('Non-heptatonic modes')

- Ex. 70 Vigneault/Rochon (1973): Je chante pour (octatonic opening phrase) 151*
Ex. 71 Psalm tone 2 (quasi-tetratonic) 152
Ex. 72 Children's tritonic taunting chant (e g a) 152
Ex. 73 Lynyrd Skynyrd: Sweet Home Alabama (1974); d e f#/1 2 #3 152
Ex. 74 The Crystals: Da Doo Ron Ron (1963); eb f g / 1 2 3 152
Fig. 22 Anhemitonic pentatonic mode frequency ratios 153
Fig. 23 Five anhemitonic pentatonic modes (plus one hemitonic) 154
Ex. 75 Sloane (Ir. trad.), b. 1-8 (doh-pentatonic in Eb) 154
Ex. 76 The East Is Red (东方红 - Chinese trad.), b. 1-4 (doh-pentatonic) 155
Ex. 77 Skye Boat Song (Scot. trad., cit. mem.); doh-pentatonic in Gb 155
Ex. 78 Amazing Grace (1835; mel. cit. mem.); doh-pentatonic in F 155
Fig. 24 Doh-pentatonic modes for examples 75 (Eb) and 76 (E) 155
Fig. 25 La-pentatonic modes in G and E 156
Ex. 79 Johnny Cash: Hurt (2009; la-pentatonic A) 156
Ex. 80 The Coo-Coo Bird (US trad., via Ashley, 1929; la-pentatonic G) 156
Ex. 81 Boom Boom (Animals, 1964b, covering Hooker, 1963; la-pentatonic 156
Ex. 82 Shady Grove (US trad. via Clarence Ashley, ré-pentatonic A) 157
Ex. 83 The Braes of Lochiel (Scot. trad., bars 1-5; ré-pentatonic A) 157
Ex. 84 Lowlands Of Holland (UK. trad./Steeleye Span); ré-pentatonic 157
Ex. 85 Female Drummer (Eng. trad./Steeleye Span, 1971; ré-pentatonic C) 157
Fig. 26 Blues pentatonic modes: [1] doh-pentatonic; [2] la-pentatonic; [3] blues/gospel major pentatonic; [4] blues minor pentatonic 159
Ex. 86 Alex Bradford (1955): Somebody Touched Me 160
Ex. 87 Smokey Robinson & The Miracles: You Really Got A Hold On Me 160
Ex. 88 Bessie Smith (1929) I'm Wild About That Thing 160
Ex. 89 Robert Johnson (1936): Kind Hearted Woman Blues 161
Ex. 90 Valentine Brothers (1982): Money's Too Tight To Mention 161

- Ex. 91 *Bobby Timmons* (1958): Moanin'; $\flat 5$ as bebop blues. 162
 Ex. 92 *Henry Mancini* (1963): The Pink Panther (repeated $\flat 5$ extract). 162
 Ex. 93 *Cream*: Sunshine Of Your Smile (1968): blues *la*-pentatonic riff in A 163
 Ex. 94 *Deep Purple*: Smoke On The Water (1972): *la*-pentatonic riff in G 163
 Fig. 27 The three anhemiton pentatonic trichords: Doh, Ré and La. 164
 Fig. 28 3 + 1 octave-symmetrical tetrachords 164
 Fig. 29 'White-note' hexatonic modes containing a perfect fifth 167
 Ex. 95 This Old Man (*Eng. trad., cit. mem.*) doh-hexatonic; $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$ 169
 Ex. 96 The Claudy Banks (*Eng. trad.*); doh-hexatonic $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$ 69
 Ex. 97 MacPherson's Farewell (*Scot. trad.*); doh-hexatonic $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$ 170
 Ex. 98 *Tom Jones*: It's Not Unusual (1965); doh-hexatonic $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6}$ 170
 Ex. 99 Ye Jacobites By Name (1791 via *The Corries*, 1971); *la*-hexatonic 170
 Ex. 100 The Maid Of Coolmore (*Ir. trad./Bothy Band*, 1976); *la*-hexatonic 171
 Ex. 101 When Johnny Comes Marching Home (*US trad.*); *la*-hexatonic 171
 Ex. 102 *Florence Reece*: Which Side Are You On? (1931); *la*-hexatonic 171
 Ex. 103 *Hollies*: Bus Stop (1966); *la*-hexatonic $\hat{1} \hat{2} \flat 3 \hat{4} \hat{5} \flat 7$ 171
 Ex. 104 *Dolly Parton*: Jolene (1973); $\hat{1} \hat{2} \flat 3 \hat{4} \hat{5} \flat 7$ 172
 Ex. 105 The Drunken Piper (*Scot. trad.*) ré-hexatonic $\hat{1} \hat{2} \hat{4} \hat{5} \hat{6} \flat 7$ 172
 Ex. 106 Wondrous Love' (*US trad., Southern Harmony*) ré-hexatonic 172
 Ex. 107 *Tiofaidh an samhradh* (*Ir. trad. via Bhreatnach*, 2007); ré-hexatonic 173
 Fig. 30 The two whole-tone scales 174
 Ex. 108 Debussy (1910): Voiles, bars 1-4 174
 Fig. 31 The two octatonic scales 175

Chapter 5 ('Melody')

- Ex. 109 *Rolling Stones* (1965): Satisfaction 181
 Ex. 110 *Derek and the Dominoes* (1970): Layla 181
 Ex. 111 A. C. Jobim (1960): Samba de una nota só 181
 Ex. 112 D. Modugno (1958): Volare 181
 Ex. 113 J. Kosma: Les feuilles mortes 181
 Fig. 32 Melodic contour categories 183
 Ex. 114 Cole Porter: I Get A Kick Out Of You (1934): rising 184
 Ex. 115 The Wraggle Taggle Gypsies (*Eng. trad., cit. mem.*): falling 184
 Ex. 116 Muddy Waters (*cited by Miani*, 1992); tumbling 184
 Ex. 117 Nashville Teens: Tobacco Road (*Loudermilk*, 1964); intro, tumbling 184
 Ex. 118 Beatles: Can't Buy Me Love (1964); tumbling 184
 Ex. 119 Ellington: Satin Doll (1953, start of middle 8); V-shaped 184
 Ex. 120 Warszawjanka (*Polish trad.*): terraced (descent), V-shaped 184
 Ex. 121 Billy J Kramer and the Dakotas: From A Window (1964): centric 184
 Ex. 122 Mark Snow: X-Files Theme (1996); centric 184
 Ex. 123 The Grand Old Duke of York (*English trad.*); V-shaped, terraced 185
 Ex. 124 Beatles: If I Needed Someone (1965); oscillatory. 185
 Ex. 125 Ack Värmeland du sköna (*Sw. trad.*); arched (+ terraced descent) 185
 Ex. 126 P. De Rose: Deep Purple; wavy 185
 Ex. 127 Beatles: Yesterday (1965); wavy, falling, centric, rising 185
 Ex. 128 (a) Misirlou; (b) E. Y. Harburg: Brother, Can You Spare A Dime? 185
 Ex. 129 Vigneault/Rochon: Je chante pour (1978) 186

- Ex. 130 God Save the Queen: *commutations of tonal vocabulary* 186
Ex. 131 Faltermeyer: Axel F (1984) – (a) original; (b) as legato tune 187
Ex. 132 Song of the Volga Boatmen (*Russian trad.*) 188
Ex. 133 Capstan Shanty Billy Boy (*English trad., Northumbria*) 189
Ex. 134 Ferlosio: El gallo negro. 189
Ex. 135 Comin' Through The Rye (*Scot. trad.*) 190
Ex. 136 Library music  hispanicism 1: Cordiglieria 190
Ex. 137 Library music hispanicism 2: Duncan: Wine Festival 190
Ex. 138 Library music hispanicism 3: Haider: Spanish Autumn 190
Ex. 139 Poitín (*Ir. trad.*) – semiquaver triplets 190
Ex. 140 Skye Boat Song (*Scot. trad., cit. mem.*) 191
Ex. 141 (a) Rossa's Farewell to Erin (*Ir. trad.*); (b) The Boys of Wexford (*Ir. trad.*); (c) Soldier, Soldier (*English trad.*) 191
Ex. 142 Repeated final note cadence formulae. (a) John Barleycorn (*English trad.*); (b) The Banks of Newfoundland (*English trad.*); (c) The Kerry Recruit (*Ir. trad.*); (d) The Bonny Labouring Boy (*Ir. trad.*) 191
Ex. 143 Carissimi: Aria 'I Triumph!' (*Vittoria!*) 192
Ex. 144 Abba: Fernando (1975) 192
Ex. 145 Egyptian trad. (*cit. mem., see ftnt. 61, p. 118*) 192
Ex. 146 Mameluk, a.k.a. Aya-Zehn (*Egyptian trad.*) 192
Ex. 147 Russian 5-4-1 melodic cadences: (a) V. Soloviov-Sedoy: Podmoskovnye Vechera; (b) Aturov: Partisan Song 192
Ex. 148 Mikaelidagen (*Sw. trad., cit. Ling*, 1964: 114) 192
Ex. 149 Värvindar friska (*Sw. trad., Vi gör musik*, 1970: 114) 193
Ex. 150 Grieg: Piano Concerto in A minor, Op. 16 (1868: start) 193
Ex. 151 Roy Milton: Hucklebuck (1949). 193
Ex. 152 Gershwin: A Foggy Day in London Town (1937) 195
Ex. 153 Melodic anaphora — Silvers: April Showers; Akst: Am I Blue? 195
Ex. 154 Rossini: William Tell Overture (1829) a.k.a. The Lone Ranger theme (1949); propulsive repetition ('ready-steady-go!') 196
Ex. 155 R. Schumann: Träumerei, Op. 15 n° 7 (1838) 197
Ex. 156 Carmichael: Stardust (1929) 197
Ex. 157 Charles Williams: The Dream of Olwen (1947) 197
Ex. 158 Ketèlbey: In A Monastery Garden (1915) 197
Ex. 159 J. Williams: Star Wars (1977); main theme 198
Ex. 160 J. Williams: Superman (1978); main theme 198
Ex. 161 B. Kaper: The FBI theme (1965) 198
Ex. 162 A. Newman: How The West Was Won (1963); film theme 198
Ex. 163 W. Goldenberg: Kojak (1972); TV theme 198
Ex. 164 'Recitation' melody — (a) Latin psalmody, tone 2 (plagal); (b) Brassens: Le gorille (1952); (c) The Who: Pinball Wizard (1969) 199
Ex. 165 'Jesus Christ is Ris'n Today' (Methodist Hymn Book, 1933) 200
Ex. 166 Cuil Duibh-Re (*Ir. trad., via Diarmuid O'Súillebháin* 201
Ex. 167 'Guide Me O Thou Great Jehovah' (Old Regular Baptists) 201
Ex. 168 Beatles: Not A Second Time (1963) 201
Ex. 169 Searchers: Goodbye, My Love (1965) 202

Chapter 6 ('Polyphony')

- Ex. 170 Arpeggiated right-hand keyboard figures. *Animals: House Of The Rising Sun* (1964); *Elton John: Your Song* (1971) 207
 Ex. 171 Heterophonic cadential formula in Greek Tsamiko music 210
 Ex. 172 Hebridean Home Worship: 5-voice heterophony of Martyrdom 211
 Ex. 173 Martyrdom (Congregational Praise, no. 390, b. 1-8) 212
 Ex. 174 Old 100th (French Psalter, 1551) 212
 Ex. 175 Cwm Rhondda (*refrain*) (John Hughes) 213
 Ex. 176 Abba: Fernando (1975): *repeat and fade* 214
 Ex. 177 Call and response overlap: Please Mr. Postman (*Marvelettes*, 1961) 216
 Ex. 178 Melodic line, lead and bass in Satisfaction (*Rolling Stones*, 1965) 216

Chapter 7 (Chords)

- Fig. 33 Tertial common triads on each degree of C ionian / A aeolian 220
 Tab. 13 Four types of tertial triads (on c) + 2 diminished tetrads 222
 Tab. 14 Roman-numeral triads for all seven steps in all 'church' modes 223
 Ex. 179 I vi ii⁷ V⁷ sequence ('vamp') in C and D major 224
 Fig. 34 C major triad inverted 225
 Tab. 15 Familiar occurrences of tertial chords 226-229
 Fig. 35 Symbols used in Table 16 231
 Tab. 16 Lead sheet chord shorthand chart for C 232-233
 Tab. 17 Full names of most lead sheet chords in Table 16: 233
 Tab. 18 Normal order of components in lead-sheet chord shorthand 235
 Fig. 36 Six basic quartal dyads and triads with abbreviations 240
 Fig. 37 Eb⁹ and E-9 242

Chapter 8 ('Classical' harmony)

- Fig. 38 Triads and tetrads in tertial and quartal harmony 251
 Fig. 39 Leading notes and voice leading in C 253
 Fig. 40 Ionian mode: leading notes and directionality 253
 Fig. 41 The 'key clock' or circle of fifths 256
 Fig. 42 Circles c-c of (1) falling 5ths/rising 4ths; (2) rising 5ths/falling 4ths 258
 Ex. 180 Half/imperfect cadence halfway: ¡Y viva España (*Vrethammar*, 1973) 259
 Ex. 181 Uninterrupted final cadence on vi/i: Um Um Um Um Um 261
 Fig. 43 Modulatory ('real') and key-specific ('virtual') circle-of-fifths progressions in C (falling/anticlockwise) 263
 Tab. 19 Examples of anticlockwise circle-of-fifth progressions in English-language popular song (Types: real, virtual, both [real and virtual]) 263
 Fig. 44 Seventh chords in key-specific (virtual) sequence anti-clockwise round the circle of fifths: (i) C major; (ii) D^b major; (iii) G[#] minor 264
 Ex. 182 Rolling Stones: *Brown Sugar* (1971). Clockwise circle-of-fifths progression through plagal ornamentation of aeolian cadence bVI-bVII-I. 265
 Tab. 20 Clockwise circle-of-fifth progressions in English-language rock music 266
 Ex. 183 Mendelssohn (1845): *Oh! For the Wings of a Dove* 267
 Ex. 184 James L Molloy: *Love's Old Sweet Song* (1882) 268
 Ex. 185 Subdominant second inversion as second chord (*Ave Maria chord*): J S Bach: *Prelude in C major*, Wohltemperiertes Klavier, I (1722); Elton John: *Your Song* (1970) 269

Ex. 186 Inversions through descending bass in major key: (a) J S Bach: Air from Orchestral Suite in D Major (1731); (b) Procol Harum: A Whiter Shade of Pale (1967); (c) Morricone: 'Gabriel's Oboe' (1986) 269

Ex. 187 Altered supertonic seventh chord in third inversion: Mozart: Ave verum corpus; Procol Harum: Homburg; Abba: Waterloo 269

Fig. 45 Possible renditions in C of VI-II-V-I in jazz harmony 270

Chapter 9 (Non-classical tertial harmony)

Fig. 46 I-IV-V-IV-I in D ionian: (a) classical harmony; (b) with barré chords 275

Tab. 21 Major triad positions in unaltered 'church' modes 276

Ex. 188 Farnaby: Loth to Depart (c. 1610): aeolian harmony with major tonic 277

Ex. 189 Darling Corey (Watson 1963): major tonic triad for minor-mode tune 278

Ex. 190 Weekes: Hark, All Ye Lovely Saints (c.1610) 279

Ex. 191 Slide guitar chords for Vigilante Man (Guthrie via Cooder, 1971) 279

Fig. 47 Typical shapes for playing an E⁵ power chord (Lilja, 2009: 104) 280

Fig. 48 Power chord harmonics for A⁵ (a₂ 110 Hz, e₃ 165 Hz) 281

Ex. 192 Rolling Stones (1971): Bitch (approximation for acoustic piano) 281

Ex. 193 Black Sabbath: Black Sabbath (1969, tritone riff) 282

Ex. 194 Nirvana: Lithium (1991: chorus, 00:37-00:54) 283

Ex. 195 Nirvana: Smells Like Teen Spirit (1991: chorus) 283

Fig. 49 Blues-pentatonic power chords, distortion fundamental, partials 284

Tab. 22 Tertial triad types for scale degrees in the six church modes 285

Ex. 196 Poor Murdered Woman (Eng. trad.) dorian tertial triads 286

Tab. 23 Examples of major triads in non-classical tertial harmony 287

Ex. 197 Phrygian harmony: popular malagueña figure 288

Ex. 198 Phrygian harmony: Carlos Puebla: Hasta siempre. 288

Ex. 199 Phrygian harmony: Kouyiountzis: Τρεις η ώρα νύχτα (Alexiou, 1976) 289

Ex. 200 Lydian: Folk och Rackare (1979): Vilborg på kveste (Norway trad.) 289

Ex. 201 Mixolydian: Lamentation of Hugh Reynolds (Ir. trad.): I IV bVII 290

Ex. 202 Mixolydian: Rounding The Horn (Eng. trad.): I IV bVII 291

Ex. 203 Mixolydian shuttle: Tiomkin: Duel in the Sun (1947) 291

Ex. 204 Mixolydian shuttle: Mancini: Cade's County (1971) 291

Ex. 205 Cowboy half cadence: The Shadows: Dakota (1963) 291

Ex. 206 Cowboy half cadences: Brooks/Morris: Blazing Saddles (1974) 291

Chapter 10 (Quartal harmony)

Fig. 50 Six common quartal chords containing C and f 293

Fig. 51 Six basic quartal dyads and triads with abbreviations 294

Fig. 52 Quartal/quintal stackings 295

Fig. 53 Three tertial and three quartal triads in inversion 296

Fig. 54 Quartal stack key clock 298

Fig. 55 C quartal pentad stacks, pentatonic modes and core triads 299

Fig. 56 Quartal neighbourhoods 300

Fig. 57 Tertial and quartal triads flatwards round key clock 300

Fig. 58 Quartal triad progressions and tonal neighbourhoods 302

Fig. 59 Quartal triads above twelve different bass notes 304

Fig. 60 Nine basic quartal chords 305

Fig. 61 Eleventh chords 306

- Ex. 207 (a) Notional quartal-style phrygian ending; (b) Andalusian cadence 305
 Ex. 208 Dvořák (1893): *New World Symphony*, II (*largo*); 'gospel' cadence 307
 Ex. 209 Deep River (US. trad., arr. Harry T Burleigh, 1916): gospel cadence 307
 Ex. 210 Joe Zawinul, Cannonball Adderley (1963): Mercy, Mercy, Mercy 308
 Ex. 211 Martha and the Vandellas (1964): Dancing In The Street; *intro.* 308
 Ex. 212 Lead-in to return of main riff in Dancing In The Street 211 308
 Ex. 213 Doc Watson et al. (1963): Amazing Grace; doh-pentatonic V-I in F. 309
 Ex. 214 Copland: Fanfare for the Common Man; Appalachian Spring 310
 Ex. 215 (a) 'Copland chords'; (b) Mike Post (1980): *Hill St. Blues* (*opening*) 311
 Ex. 216 Goldenberg (1973): Kojak (*main theme, bars 18-24*) 312
 Ex. 217 Walter Werzowa (1993): Intel Inside jingle 312
 Ex. 218 The McLaughlin Group (*public affairs TV; c. 1986*) 313
Tab. 24 Quartal tracks on the album *Aspire and Achieve* (2013) 314
 Ex. 219 Schubert (1827): Der Leiermann (*opening piano accomp.*) 316
 Ex. 220 Mussorgsky (1874): 'The Old Castle' (*Pictures at an Exhibition*) 316
 Ex. 221 Vernacular Russian vocal harmony, cited by Calvocoressi (1946: 186) 316
 Ex. 222 Borodin: (a) The Sleeping Princess (1867) (E \flat $\frac{9}{4}$, etc.)
 (b) Song of the Dark Forest (1868) (F \sharp 5, G2, A2, etc.) 317
 Ex. 223 (a) De Falla: *Farruca* from *El sombrero de tres picos* (1919); (b) Ir. trad.,
 arr. Hughes: She Moved Through The Fair (*final chords*) 318
 Ex. 224 Debussy (1910): La cathédrale engloutie (*Préludes*, 1910) 318
 Ex. 225 Debussy: Sarabande (*Pour le piano*, 1901): quartal passage (4 $\frac{4}{4}$) 318
 Ex. 226 Stravinsky (1911): Petrushka (*opening bars*) 319
 Ex. 227 Bartók (1939): *Divertimento for Strings*, II: (*quartal triads doubled*) 320
 Ex. 228 Morricone (1986): 'Penance' from *The Mission*; 4 $\frac{10}{8}$ 320
 Ex. 229 Bartók (1917): *String Quartet 2*, III (*lento*) 321
 Ex. 230 Hindemith (1934): Mathis der Mahler, 'Grablegung' 322
Fig. 62 Google search for 'quartal harmony': mostly jazz tutorials. 323
 Ex. 231 Miles Davis: 'So What?' (*Kind of Blue*, 1959): chorus bars 1-19 323
 Ex. 232 Blues in F: piano left hand and bass; quartal voicing, not harmony. 325
 Ex. 233 Freddie Hubbard: riff/loop from *Red Clay* (1970) 327
 Ex. 234 McCoy Tyner (1967) Blues On The Corner 327
 Ex. 235 Sting: Seven Days (1993) 329
 Ex. 236 King Crimson: 'Frame By Frame' (*Discipline*, 1981) 330
 Ex. 237 Joni Mitchell (1971): This Flight Tonight 332
 Ex. 238 Manfred Mann: I'm Your Kingpin (1964: riff on i) 333
Fig. 63 Five-string banjo tunings 335
 Ex. 239 Shady Grove (*Scot.-US trad. via Clarence Ashley*); ré-pentatonic 335
Tab. 25 Counterpoise kickback points in examples 239-241 339
 Ex. 240 The Drunken Sailor (*Eng. trad.*) with droned accompaniments: 338
 Ex. 241 Farewell To Erin (Ir. trad., Bothy Band); counterpoise placement 339
 Ex. 242 Vänner och fränder (*Sw. trad.*, Folk och Rackare, 1978) 341
 Ex. 243 Richard Thompson: Sam Jones (1996); opening bars (*simplified*) 343
 Ex. 244 Richard Thompson: Yankee Go Home (1988); final verse 343
 Ex. 245 The Tailor and the Mouse (*Eng. trad. after Mrs. O.M. Tagg*) 344
 Ex. 246 Possible guitar pattern for example 247 346
 Ex. 247 The Tailor and the Mouse with tonic drone and alternating tonic-coun-

terpoise fifths, both separate (G5↔F5) and combined (G5↔G7) 347

Ex. 248 *The Tailor and the Mouse with shuttled drone and bass line* 348

Chapter 11 (One-chord changes)

Tab. 26 Engdahl's bebop chords for a blues in A♭ 353

Ex. 249 *Satisfaction* guitar riff shuttle occupying 3.6 seconds 356

Ex. 250 *Dancing In The Street* (Martha & Vandellas, 1964); transp. from F. 357

Ex. 251 *Chuck Berry: Nadine* (1964): generic tonal groove for B♭ tonic (6.7'') 358

Fig. 64 *Nadine's* 'B♭' 359

Fig. 65 Oom-pa[pa] 360

Ex. 252 *Arpeggiated Country ballad accompaniment figure in G with shuttling fifth (d): fits chorus of Detroit City (Bobby Bare, 1963)* 360

Ex. 253 *F. L. Bénech: L'hirondelle du faubourg* (1912) with accordéon musette 'carousel' arpeggiation in G and bass-line shuttling to the fifth (d) 361

Ex. 254 *Musette waltz one-chord loops in G without arpeggiation* 362

Ex. 255 *One-voice plagal embellishment of A♭3: Needles and Pins (Searchers, 1964)* 362

Ex. 256 *Plagal rock shuttle (generic pattern: G as G-C-G)* 363

Ex. 257 *Can I Get A Witness (Marvin Gaye): plagal extension of G to C and G7 no 5* 363

Ex. 258 *Plagal extension of G to C and G7 no 5; generic slow blues* 363

Ex. 259 *Plagal alternation of G and C over bass fifth shuttles with anticipated chord changes; fits slowish pop ballads, e.g. Ode To Billie Joe (Gentry, 1967)* 364

Ex. 260 *Harmonic groove from Watermelon Man (Hancock, 1962; transposed from F): '11-chord' effect of plagal alternation with shuttle fifth in bass* 364

Ex. 261 *G7, plagal expansion (C) and D11 effect; fits Mercy Mercy (Covay, 1966)* 365

Ex. 262 *Expansion of I to I IV bIII IV (G C B♭ C) in verses of Living For The City (Wonder 1973) with resultant G7, C5, B♭/G=Gm7 and D11* 365

Ex. 263 *Expansion of I to I bIII IV (G B♭ C) in Green Onions (Booker T, 1962)* 365

Ex. 264 *I expanded to I+9 with heavy anacrusis in Foxy Lady (Hendrix 1967c)* 366

Ex. 265 *Plagal and bluenote (b3, b5, b7) contrapuntal expansion of G, producing momentary dissonances; fits Good Golly Miss Molly (Little Richard 1958)* 366

Ex. 266 *Incomplete G7 chord with delayed bass root: Lively Up Yourself (Marley 1975)* 366

Ex. 267 *G major section in the middle of Shaft (Isaac Hayes 1971)* 367

Ex. 268 *Single tonic chord in bars 11-12 of a 12-bar blues expanded to turnaround sequence* 367

Ex. 269 *Final tonic in 12-bar blues extended to standard closing sequence* 368

Chapter 12 (Chord shuttles)

Ex. 270 *E↔A shuttle in different keys: (1) Satisfaction (Rolling Stones, 1965);*

(2) Symphony N°7 in A, last movement, bars 5-8 (Beethoven, 1812). 373

Tab. 27 Examples of shuttles to and from the second 374

Tab. 28 Shuttles to and from the fourth (I↔IV, plagal) 376

Ex. 271 *Mila moja ('A' section; Serbian trad., cit. mem.)* 381

Ex. 272 *Kylie Minogue (2001): Can't Get You Out Of My Head* 382

Tab. 29 Examples of shuttles to and from the fifth 383-384

Tab. 30 Examples of shuttles to and from the sixth 385

Ex. 273 *Police: Don't Stand So Close To Me (1980): two distinct tonal spheres* 388

Tab. 31 Examples of shuttles to and from the seventh 389

Ex. 274 *Dvořák (1893): minor-mode 'folk tune' from New World Symphony* 391

Ex. 275 *Elvis Presley: Return To Sender (1962; chorus) and Human League:*

- Don't You Want Me, Baby? (1981; *hypothetical ending*) 393
Ex. 276 The Champs: Tequila (1958) – mixolydian shuttle in F 394
Ex. 277 What Shall We Do With The Drunken Sailor? (Eng. trad.) 396
Ex. 278 The Tailor And The Mouse (Eng. trad.) 397
Ex. 279 Van Diemen's Land (Eng. trad.) with pitch pole markings 398
- Chapter 13 (Chord loops 1)**
- Ex. 280** Typical piano turnaround for a slow 12-bar blues in F, bars 11-12. 402
Tab. 32 A Nightingale Sang In Berkeley Square (1940): viable chord changes for 'A' section of chorus in AABA form. 405
Tab. 33 Blue Moon (1934): vamp loops, turnarounds in a 32-bar jazz standard; 405
Fig. 66 (a) I vi ii/IV V in C; (b) interchangeability of II and IV in C. 408
Tab. 34 Sample of I-vi-IV-V 'milksap' recordings (USA 1957-63) 409
Fig. 67 Chord positions/functions inside loop with vamp as example 415
- Chapter 14 (Chord loops & bimodality)**
- Ex. 281** Ketty Lester: Love Letters (1962): start of first verse 411
Ex. 282 Eddie Cochran: C'mon Everybody (1958): 5½" ionian intro pattern 414
Tab. 35 Selection of ionian chord loops consisting of only I, IV and V 422
Ex. 283 Same three chords, two different tonics 426
Ex. 284 Lynyrd Skynyrd: Sweet Home Alabama (1974): two lead guitar licks. 430
Tab. 36 Examples of songs containing simple three-chord mixolydian loops 431
Fig. 68 Basic mixolydian and ionian directionality towards tonic in G 432
Fig. 69 Aeolian directionality 433
Ex. 285 Wayne Fontana and the Mindbenders: Um Um Um Um Um (1964); uninterrupted final plagal aeolian cadence 434
Ex. 286 Beatles: Not A Second Time (1963c); uninterrupted aeolian cadence 435
Ex. 287 Psalm tone 2 (end of final 'Gloria patri et filio'...) 435
Ex. 288 Los Calchakis: Quiquenita (Argentine trad. La flûte indienne, 1968) 437
Ex. 289 Carlos Puebla: ¡Hasta siempre! aeolian and phrygian. 438
Fig. 70 Aeolian (harmonic minor) in F♯ to phrygian (Hijaz) in C♯: bimodal harmony in Puebla's Comandante Che Guevara (ex. 289). 439
Tab. 37 Bimodal reversibility of progressions (examples only) 441
Tab. 38 Mediantal chord loops (selection) 442
- Chapter 15 (The Yes We Can chords)**
- Fig. 71** The four Yes We Can chords captured from YouTube (Adams 2008) 452
Fig. 72 Generic Yes We Can guitar accomp. pattern 452
Tab. 39 Guardame las vacas chord matrix in Em/G 453
Tab. 40 'Overcoming hardship' and I-x-vi-IV progression of Yes We Can 474
Tab. 41 Brief summary of Yes We Can's harmonic IOCM and its PMFCs 475
- Glossary**
- Fig. 73** Enharmonic spellings and misspellings 485
Fig. 74 Enharmonics: 12 × 12-note chromatic scales (equal-tone tuning) 486
Tab. 42 Heptatonic note names in Indian and Arabic music theory 490
Fig. 75 Tetrachords and scale steps for some heptatonic modes 502
Tab. 43 Symbols used in this appendix 505