For my comrade and colleague Franco, for his students —and for mine, too.

# **EVERYDAY TONALITY**

-Towards a tonal theory of what most people hear-

# by Philip Tagg

(Faculté de musique, Université de Montréal)

New York & Montréal, 2009 The Mass Media Music Scholars' Press



Tagg, Philip: *Everyday Tonality*The Mass Media Scholars' Press, Inc.
New York & Montréal, 2009
x + 334 pages. 978-0-9701684-4-3.
Typing, layout and editing by the author.

Keywords: music, popular music, musicology, music theory, tonality, modality, melody, harmony, polyphony, chords, harmony

# Table of Contents

### Preface 1

Why this book? 1; Who's it for? 2. Title caveat 3 Structure and contents 4; Rationale and reservations 4; Summary of chapters 6; About appendices 9; Addenda 9; Glossary 10; References 10; Index 11; Cross-referencing and order of topics 11; Musical source references 12; Accessing musical sources 12; Chords and notes 13; Timings Footnotes 15; Acknowledgements 15

### 1. Note, pitch, tone 17

Note 17; Pitch 19; Tonal note names 21; Tone, tonal, tonality 22; Timbre and tone 26

### 2. Tuning, octave, interval 29

General systems 29; Extra-octave tuning 29; Intra-octave tuning 31; Octave 31; Intervals and intra-octave tuning 34; Equal-tone tuning 37; Instrument-specific tuning 40

### 3. Modes and modality 45

Scales and tonal vocabulary 45; Modality 48; Pentatonicism 48; Diatonic 'church' modes 50; 'Hypo' modes 52; Non-diatonic modes 54; Perceived characteristics of modality 54

### 4. Melody 57

Defining parameters and general characteristics of melody 57; Metaphorical nomenclature 59; Typologies of melody 60; Structural typologies 60; Pitch contour 60; Tonal vocabulary 64; Dynamics and mode of articulation 65; Rhythmic profile 65; Culturally specific melodic formulae 67; Patterns of recurrence 70; Connotative typologies 73; Melisma 76

## 5. Polyphony 81

Three meanings 81; Drone 82; Heterophony 84; Homophony 86; Counterpoint 88

## 6. 'Classical' harmony 91

Intro: History and definitions 91; Classical harmony 93; Triads and tertial harmony 94; Syntax, narrative, and linear 'function' 96; Voice leading, the ionian mode, modulation and directionality 96; The circle of fifths 98; Cadential mini-excursion 102; The key clock 104; Circle-of-fifths progressions 105; Dissolution of classical harmony? 108; Classical harmony in popular music 110; Brief summary 114

## 7. 'Non-classical' harmony 115

Tertial modal harmony 115; Ionian mode and barré 116; Modal major triads 117; Quartal harmony 125; History and usage 127; Droned 'folk' harmonisation 130; Quartal: past or future? 134

#### 8. Chords 137

Structure and terminology of tertial chords and triads 137
Tertial chord symbols 139; Roman numerals 139; Inversions 140
Recognition of tertial chords 141; Lead sheet chord shorthand 45
Chord shorthand table: explanations 146; Basic rationale 150;
Symbol components 150; Root note name151; Tertial triad type 151;
Sevenths 152; Ninths, elevenths, thirteenths 153; Altered fifths 154;
Additional symbols 154; Omitted notes 154; Added ninths and sixths 155;
Suspended fourths and ninths 155; Inversions 155;
Anomalies 156; Enharmonic spelling 157; Non-tertial chords 157

### 9. One-chord changes 159

Harmonic impoverishment? 159; Extensional and intensional 161; The wonders of one chord 162; G: Which G? 164

#### 10. Chord shuttles 173

About the material 173; Supertonic shuttles ( $I \leftrightarrow II$ ) 176; Plagal shuttles 177; Quintal shuttles ( $I \leftrightarrow V$ ) 182; Submediant shuttles ( $I \leftrightarrow VI$ ) 185; Subtonic shuttles ( $I \leftrightarrow VII$ ) 189; Shuttle or counterpoise sandwich? 195

### 11. Chord loops 1 199

Circular motion 199; Vamps 202; Loops and turnarounds 202; Vamp, blues and rock 209

### 12. Modal loops and bimodality 217

Ionian or mixolydian? 217; Spot the key 221; Aeolian and phrygian 227; Mediantal loops 235; Rock dorian and I-III 236; Double shuttles 237; Ionian mediantal 'narrative' and 'folk' dorian 238

#### 13. The 'Yes We Can' chords 241

The four chords 242; Late renaissance and Andean bimodality 243 Four chords, four changes 245; First impressions: from zero to I 246 Harmonic departure: from I to III 248; I - iii - vi - IV 257 I - V - vi - IV 258; IOCM in combination 261

### Addenda 265

Accompaniment 265; Antiphony 269; Enharmonics 270; Hocket 272; Interval counting 273; Mixolydian tune examples 274 Present-time experience 275; Roman numeral triad designation 275

Glossary 279

Bibliography 291

Musical references 297

Index 319

Chord sequence index 334