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A CATEGORIZATION OF "POPULAR-YOUTH MUSIC"  
EXAMPLES INTO THE HARMONIC PRACTICES OF  
TRADITIONAL LITERATURE FOR USE IN MUSIC  
CURRICULA.

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A CATEGORIZATION OF "POPULAR-YOUTH MUSIC"  
EXAMPLES INTO THE HARMONIC PRACTICES  
OF TRADITIONAL LITERATURE FOR  
USE IN MUSIC CURRICULA

A DISSERTATION  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
degree of  
DOCTOR OF MUSIC EDUCATION

By  
JAMES H. FAULCONER  
Norman, Oklahoma  
1973

A CATEGORIZATION OF "POPULAR-YOUTH MUSIC"  
EXAMPLES INTO THE HARMONIC PRACTICES  
OF TRADITIONAL LITERATURE FOR  
USE IN MUSIC CURRICULA

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## CHAPTER I

### INTRODUCTION

The present study represents an attempt to identify and classify certain harmonic practices from the broad field of popular music for the purpose of establishing parallel utilization in the theoretical study of music from the eighteenth and nineteenth century. The term "popular-youth music" has been designated to represent selected musical examples which are potentially familiar to young people of high school and college ages.

The outcomes of the study include excerpts and a discography of popular-youth music selections which serve to illustrate the harmonic practices classified. It is not the intent of the writer to suggest that popular-youth music replace Western art music in the music theory curriculum; rather, the compilation is viewed as a source of readily available supplementary material for utilization in the study of music theory at the university level.

### Need for the Study

The need for a study of this nature emerged from the growing interest demonstrated by music educators in the general area of popular music. In 1969, an entire issue of Music Educators Journal was devoted to a discussion of this matter.<sup>1</sup> Concerning the incorporation of youth music in the public school music program, Housewright states:

Music educators are now asked to decide if continuity of a proud but restricted tradition is more important than open experimentation with a wide spectrum of music. Shall we continue to relegate Beethoven, Mozart, Bach, and Brahms to the permanent role of being America's greatest composers? Do we support the practice of reserving our concert halls only for the "high" art, thus assuring that the "people's" art be forced into barrooms and pop festivals?

Many youths feel that art music is antiquarian, interesting only to young conformist candidates of the snob establishment; many adults view youth music as too sensual, boisterous, simplistic, and unmusical. Somewhere between the two extremes lies the truth. Art is nonexclusive. Sophisticated styles never obliterate the simpler forms. Both can coexist as necessary and significant communicative expressions. One musical art cannot repress another.

There is much to be gained from the study of any musical creation. Rock, soul, blues, folk, and jazz cannot be ignored.<sup>2</sup>

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<sup>1</sup>Music Educators Journal, LVI (November, 1969).

<sup>2</sup>Wiley L. Housewright, "Youth Music in Education," Music Educators Journal, LVI (November, 1969), 45.

The importance of youth music in contemporary society is discussed in Foundations and Principles of Music Education by Leonhard and House.

The contemporary folk music movement represents a musical and cultural phenomenon that is unique in modern times. Young people all over the country are tuned to and participating in music with an enthusiasm and devotion that are unparalleled in this country. Music seems to be operating as a real social force, going far beyond the purposes of popular music of the past. Furthermore, much of the new popular music has a musical and ideological sophistication far beyond that of the typically trite popular music of the past.<sup>1</sup>

In a position paper published by the National Association of Schools of Music, the need for teacher training in a variety of musical styles was discussed.

All future music teachers, including private teachers, should be capable of developing in their students the ability to comprehend the musical elements and structure required to understand a variety of musical styles.<sup>2</sup>

The concept of music teacher training in a multiplicity of musics is supported with the ensuing statement:

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<sup>1</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education (2nd ed.; New York: McGraw-Hill, Inc., 1972), p. 109.

<sup>2</sup>NASM, "The Undergraduate Education of the Musician-Teacher" (position paper resulting from the conference called by the Commission on Undergraduate Studies of the National Association of Schools of Music, May, 1972, Phoenix, Arizona), p. 3.

Teachers should have the flexibility to deal with Western art music from pre-Medieval through contemporary experimental types and also with repertory embracing other categories, such as American and European folk music, music of other cultures, jazz, and contemporary popular music. It is especially important that attention be given to music within the realm of students' experiences, so that this music may serve as a basis for the continued musical growth of both students and teachers.<sup>1</sup>

This view is further promulgated in a recent publication of the Music Educators National Conference. In the discussion of the future music educator's musical competencies, the importance of understanding many styles of music is presented.

They [music educators] must be able to apply their knowledge of music to diatonic and nondiatonic Western and non-Western art, dance, and folk music, to such popular idioms as rock, soul, jazz, and country-and-western music, and to sounds traditionally regarded as nonmusical.<sup>2</sup>

Two additional considerations further supporting the need for the study are:

1. The lack of familiarity with popular-youth music literature among college music theory teachers.

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<sup>1</sup>NASM, pp. 3-4.

<sup>2</sup>Teacher Education in Music: Final Report, Robert Klotman, chairman (Washington, D.C.: Music Educators National Conference, 1972), pp. 6-7.

2. The lack of existing reference materials dealing with specific harmonic practices in popular-youth music literature.

The lack of familiarity with popular-youth music literature among college music theory teachers is perhaps due to their tendency to concentrate on small areas of the theoretical field. This helps create a need for the sharing of original research as discussed in the Documentary Report of the Tanglewood Symposium:

The college music teacher is immersed so completely in his subject field that he has not taken time to consider more creative ways of bringing to the experience of his students that which has so deeply engrossed him. College and university faculties of the future will find ways of sharing not only their intellectual and aesthetic ideas, but they will also communicate with one another their methods for motivating learning and for evaluating the results.<sup>1</sup>

Through the classification<sup>2</sup> of popular-youth music excerpts according to harmonic practices found in the eighteenth and nineteenth century Western art music, the study makes available familiar selections from popular-youth music for correlative study with those examples

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<sup>1</sup>Documentary Report of the Tanglewood Symposium, Robert A. Choate, editor (Washington, D.C.: Music Educators National Conference, 1968), p. 130.

<sup>2</sup>A more detailed explanation of classification procedures is provided later in the present chapter.

found in music theory textbooks written by Christ,<sup>1,2</sup>  
Ottman,<sup>3,4</sup> and Piston.<sup>5</sup>

A search of related literature disclosed the lack of existing reference material dealing with specific harmonic practices in popular-youth music literature. Prior to the present study, the harmonic practices of popular-youth music literature have not been systematically analyzed in comparison to or in conjunction with the harmonic practices of eighteenth and nineteenth century Western art music.

A further search of the related literature provided no evidence of prior research specifically related to the incorporation of popular-youth music into the college music theory curriculum. The absence of such material

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<sup>1</sup>William Christ and others, Materials and Structure of Music, I (2nd ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972).

<sup>2</sup>William Christ and others, Materials and Structure of Music, II (2nd ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973).

<sup>3</sup>Robert Ottman, Elementary Harmony (2nd ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970).

<sup>4</sup>Robert Ottman, Advanced Harmony (2nd ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972).

<sup>5</sup>Walter Piston, Harmony (3rd ed.; New York: W.W. Norton & Co., Inc., 1962).

is assumed by the writer to be for the following reasons:

1. The relatively short history of interest in popular-youth music by music educators.
2. The lack of familiarity with the style among many music theory teachers.

If future music educators are expected to successfully incorporate popular-youth music into the curriculum, teacher preparation institutions must assume the responsibility for providing an adequate background with this idiom.

Teachers must be trained and retrained to understand the specifics of a multiplicity of musics: avant-garde, art music, various mutations of jazz, and ethnic musics.<sup>1</sup>

As the need for an expanded music curriculum becomes more apparent and the recommendations for inclusion of popular-youth music literature into the public schools becomes more explicit, provisions must be made for training future educators in this area at the university level. The present study contributes to this endeavor by providing a single source compilation of representative selections of popular-youth music literature that may be related to the study of eighteenth and nineteenth century Western art music.

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<sup>1</sup>Choate, p. 135.

### Purpose of the Study

The purpose of the study was to assess the popular-youth music literature surveyed for its value in providing excerpts which exemplify certain harmonic practices characteristic of eighteenth and nineteenth century Western art music. In addition, the study was concerned with locating and classifying popular-youth music excerpts exemplifying modality and its effect on harmonic structure. Relatedly, the study endeavored to provide a single source compilation of readily available supplementary material which may be integrated into the study of music theory at the university level.

Hypotheses. General hypotheses relating to the major purpose of the study are listed as follows:

1. Popular-youth music literature sufficiently exemplifies traditional harmonic usages to provide clear and useful examples for the study of traditional harmony.
2. Popular-youth music literature provides sufficient examples of modal writing and its effect on harmony to be useful for the introduction of modality in twentieth century music.
3. From the study, a compilation of excerpts and

a discography may be developed which contain a significant number of excerpts exemplifying both traditional harmonic usages and modal writing.

Rationale. The rationale for the study derives from the writer's experience as a teacher of music theory at the university level. During this experience, it has been observed that considerable interest among students may be stimulated by the incorporation of popular-youth music literature into music theory classes. These observations coincide with the views of a number of writers<sup>1,2,3,4</sup> who describe the need for music teacher preparation in a wide variety of musics. These observations and supportive views form the basic rationale for the study. Due to the influence of mass communication, a great deal of popular-youth music is familiar to the typical college student. It is therefore, rationalized that the findings of the study will be educationally beneficial to the student of traditional harmony through presenting familiar excerpts upon which to base understandings. In addition, the study provides the college theory instructor with a compilation of popular-youth

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<sup>1</sup>Housewright.

<sup>2</sup>Leonhard and House.

<sup>3</sup>Klotman.

<sup>4</sup>Choate.

music selections which serve to supplement traditional harmonic study by illustrating harmonic practices<sup>1</sup> in a more familiar and contemporary idiom.

### Procedures

The procedures utilized in this study are presented in a chronology of aspects considered in the locating and classifying of examples. These aspects are delineated as follows: the primary source; the criteria for inclusion; the literature to be surveyed; the principles determining classification; the method of presenting excerpts; and the appendices.

Primary Source. A definitive source of popular-youth music is the commercial recording. Herein lies an essential difference between the data collecting procedures used in the study of eighteenth and nineteenth century Western art music literature and the study of popular-youth music. Whereas, the manuscript of popular-youth music literature may contain only the basic melodic (unornamented) and harmonic components of performance practice, the score of eighteenth and nineteenth century Western art music usually contains the

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<sup>1</sup>A further discussion of harmonic practices is provided later in the present chapter.

complete performance information. Many times the only commercially available printed copies of popular-youth music literature are highly simplified editions from which very little can be surmised about the original or definitive performance. Consequently, recordings have been used as the primary musical source. Without this source, many printed excerpts would lose the educational advantage of familiarity and authenticity to the students.

Criteria for inclusion. The primary criteria for inclusion of selections from popular-youth music literature were based upon their potential familiarity to high school and college students. In determining familiarity, the popularity of each selection was governed by the following criteria:

1. The music must be presently available on a commercial recording.
2. The music must be presently available in printed form.
3. The music must have emerged as a commonly requested work during the writer's ten years of performance experience with popular-youth music literature.

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<sup>1</sup>A further discussion of harmonic practices is provided later in the present chapter.

Literature to be surveyed. The above criteria resulted in the representative sample consisting of 110 selections from popular-youth music literature.<sup>1</sup> Eighty-two of the selected songs appear in one volume entitled Great Songs of the Sixties.<sup>2</sup> An additional twenty-eight songs were chosen and included to represent songs written since 1969. No particular effort was made to select only the songs from popular-youth music literature which aligned closely with the harmonic practices of traditional literature. Rather, a representative cross section of popular-youth music literature was surveyed in an effort to demonstrate the general usefulness of the popular-youth music literature surveyed as an educational aid for the study of harmonic practices.

Principles determining classification. The principles determining classification of excerpts were drawn from the following music theory textbooks: Elementary Harmony and Advanced Harmony by Robert Ottman, Harmony by Walter Piston and Materials and Structure of Music (Volumes I and II)

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<sup>1</sup>A complete listing of the songs used is provided in Appendix G.

<sup>2</sup>Milton Okun, ed. Great Songs of the Sixties (Chicago: Quadrangle Books, Inc., 1970).

by William Christ, Richard DeLone, Vernon Kiewer, Lewis Rowell and William Thomson. These textbooks were chosen primarily for their wide acceptance by and availability to college music theory teachers. There is sufficient commonality of vocabulary and scope of traditional harmonic practices among the textbooks to provide compatibility in the classification of examples. In addition, the frequencies of harmonic practices governing the order of excerpt presentations in Chapters II through IV have been adopted from these textbooks. In an attempt to facilitate the locating of excerpts illustrating specific harmonic practices, Chapters II through VII were arranged to include the following harmonic practices: cadences; triads (root progression); dominant seventh chords (root progression); secondary dominant chords (root progression); ninth, eleventh, thirteenth and augmented sixth chords; and extensions of tonality, respectively.

Method of presenting excerpts. Each excerpt provides the melodic line and system of harmonic labeling found in the printed score. In addition, each excerpt provides the functional harmonic analysis and a reduction of the bass line to the note most prominent in each vertical sonority. Inner voices are indicated only where bass or melodic lines

do not contain the specific factor discussed (i.e., seventh of a major-minor seventh or altered tone in a borrowed chord). Excerpts illustrating examples of specific chord progressions or treatments are presented in Chapters II through IV in their order of frequency based on the traditional harmony textbooks considered.

Appendices. Appendix A provides a nomenclature of harmonic labelings found in the surveyed popular-youth music literature. Appendices B through F correspond respectively with Chapters III through VII. Appendix G is a complete discography for the surveyed literature. At least two recordings (generally one 45 RPM and one 33 1/3 RPM) are listed for each entry. Appendix H lists the current addresses of recording companies included in the discography.

#### Definition of Terms

Popular-youth music. The term "popular-youth music" has been designated to represent folk, folk rock, rock and soul musical selections which are potentially familiar to young people of high school through college age. The word "popular" is added to the common term "youth music" to allow the inclusion of notable jazz and Broadway show tunes which are also familiar to young people and which supply examples

of harmonic practices. Consequently, a rather wide variety of music has been surveyed to assure a comprehensive view of examples.

Folk music. In the contemporary and popular vernacular, this term has been used primarily to identify vocal music which is indigenous to American culture(s). Harmonies are prevailingly triadic with progressions occasionally modal in flavor. Rhythm is generally less driving than soul or rock music and less intricate than jazz music. Forms are generally somewhat more complex than rock due to the greater diversity and interest of the text. Instrumentation is almost always purely acoustical. Predominantly, guitar alone is the instrumental accompaniment.

Folk rock music. The term "folk rock music" has been used to designate a mixture of folk and rock music. The text content and harmonic practices are closely aligned with folk music and the rhythmic patterns of accompaniment and melodic lines are more closely associated with rock music. Because electric instruments are used, instrumentation relates more to rock than folk music.

Jazz music. The term "jazz music" has been utilized to indicate instrumental or vocal music involving the use of

improvization which comprises an abundance of complex tertian sonorities, a somewhat freer rhythmic organization than other types of popular music (allowing tempo and meter changes) and, in some cases, relatively extended forms. Instrumentation varies considerably in jazz ensembles, but is generally centered around a rhythm section consisting of drums, keyboard, guitar and either acoustic or electric bass.

Rock music. The term "rock music" has been selected to designate primarily vocal music which is largely associated with guitar performance and composition. It is usually constructed of triadic harmonies, repetitive rhythms and simple formal structure. The instrumentation of a characteristic rock group would be electric guitar(s), electric bass, drums and/or electric keyboard.

Soul music. The term "soul music" has been incorporated to describe essentially vocal music which attempts to express the hardships felt by many Negro Americans. This expression is not entirely encompassed in the text of the songs. It is also portrayed in the "soulful" inflection of the melodies which utilize flatted thirds, fifths and sevenths as well as quarter tones to color characteristic

melodic patterns. The harmonic progressions are relatively simple, but sonorities are usually more dissonant than those typical of rock music. The rhythms are frequently quite complex and driving, yet repetitive in the form of ostinati. Forms are simple, many times with coda-like extensions at the end. Instrumentation is generally comprised of electric guitar, electric bass, electric organ, drums and an array of trumpets, trombones and saxophones.

### Limitations

The classification of excerpts will deal with the musical parameter of pitch and its specific subheading "harmony". Therefore, examples have been limited to categories concerning harmonic practices which are within the scope of the textbooks considered.

The study does not compare a specific excerpt from traditional literature with one from popular-youth music literature. However, the harmonic practices of traditional literature are cited as a basis for comparison with the excerpts selected from the popular-youth music literature surveyed.

The music chosen for the study has been limited to that which is currently available on commercial recordings

and is considered potentially familiar to high school and college students.

## CHAPTER II

### HARMONIC CADENCES

The survey of popular-youth music literature for harmonic cadences produced a significant number of excerpts exemplifying the traditional cadence formulae. The definitions and discussions of perfect authentic, imperfect authentic, half, plagal and deceptive cadences were found to be basically the same in each of the three textbooks considered.

Approximately ninety-five percent of the surveyed popular-youth music literature provided examples of perfect and imperfect authentic cadences. Examples of half, plagal and deceptive cadences were found less often in the popular-youth music literature surveyed than perfect and imperfect authentic cadences.

#### Perfect Authentic Cadence

The following excerpts are a representative sample of perfect authentic cadences found in the popular-youth music literature surveyed.

"Blowin' in the Wind" (Ex. II-1)

Handwritten musical notation for "Blowin' in the Wind" (Ex. II-1). The excerpt shows measures 37, 38, and 39. Measure 37 has a G major chord, measure 38 has an A major chord, and measure 39 has a D major chord. The bass line shows a D: IV V I progression.

"Gentle on My Mind" (Ex. II-2)

Handwritten musical notation for "Gentle on My Mind" (Ex. II-2). The excerpt shows measures 35, 36, and 37. Measure 35 has a Dm chord, measure 36 has a G7 chord, and measure 37 has a C major chord. The bass line shows a C: ii" V7 I progression.

"Georgy Girl" (Ex. II-3)

Handwritten musical notation for "Georgy Girl" (Ex. II-3). The excerpt shows measures 37, 38, and 39. Measure 37 has an Ab major chord, measure 38 has a Bb7 chord, and measure 39 has an Eb major chord. The bass line shows an Eb: IV V? I progression.

It should be noted that each of these excerpts are taken from the final cadences of the songs. Although

the end of the song is the most common place for the occurrence of a perfect authentic cadence, excerpts containing examples of perfect authentic cadences within the piece may be found.

"Hey Jude" (Ex. II-4)



A selection employing the difference in finality between perfect authentic and imperfect authentic cadences is the song "Cabaret" by John Kander. Here the composer has chosen these cadences to vary the final phrase of the A section. In measures eighteen and nineteen of the first ending, an imperfect authentic cadence closes section A, with the more final perfect authentic cadence occurring at the end of the repeated A section to create a more conclusive ending.

"Cabaret" (Ex. II-5)

17  $Fm^7$  18  $Bb^9$  19  $Eb^6$  20  $Fm^7$  21  $Bb^7$  22  $Eb$

$Eb:$   $ii^7$   $V^9$   $I$   $ii^7$   $V^9$   $I$

### Imperfect Authentic Cadence

The imperfect authentic cadence is most commonly used to close sections within the popular-youth music compositions. The following excerpts illustrate the use of imperfect authentic cadences in the surveyed literature.

"Everybody's Talkin'" (Ex. II-6)

17  $C^7$  18  $F$  19  $F$  20

$F:$   $V^7$   $I$

"Gentle on My Mind" (Ex. II-7)

15  $Dm^7$  16  $G^7$  17  $C$

$C:$   $ii^7$   $V^7$   $I$

"Never on Sunday" (Ex. II-8)

Half Cadence

The half cadence functions frequently in the popular-youth music literature surveyed as a less final cadence within the composition. The following are several excerpts exemplifying such harmonic practice.

"Brian's Song" (Ex. II-9)

"Downtown" (Ex. II-10)

"Mrs. Robinson" (Ex. II-11)

5 C 6 7 D<sup>7</sup>

G: IV V<sup>7</sup>

Plagal Cadence

The plagal cadence is also common to both the popular-youth music literature surveyed and traditional literature. Although it is a somewhat less final cadence than the perfect authentic cadence, it is widely employed as a conclusive cadence in the surveyed literature.

"I Want to Hold Your Hand" (Ex. II-12)

65 A<sup>6</sup> 66 D 67 A

A: vi<sup>6</sup>/<sub>5</sub> IV I

"San Francisco" (Ex. II-13)

54 F 55 G<sup>7</sup> 56 F 57 C

C: IV V<sup>7</sup> IV I

"The Danglin' Conversation"<sup>1</sup> (Ex. II-14)

Variations of the plagal cadence were found to occur in the popular-youth music literature surveyed with similar frequency to traditional literature as depicted by the textbooks considered. For example, Walter Piston in Harmony states ". . . the minor form of subdominant harmony is frequently used in the plagal cadence at the end of a movement in the major mode."<sup>2</sup> An excellent example of such usage may be found at the final cadence of "Bridge Over Troubled Water" by Paul Simon.

"Bridge Over Troubled Water" (Ex. II-15)

<sup>1</sup>In Elementary Harmony, Robert Ottman terms this type of cadence (a note other than root in the melody) as an imperfect plagal cadence, p. 97.

<sup>2</sup>Piston, p. 114.

In a further discussion of plagal cadences, Piston states ". . . the supertonic may be added to the subdominant chord without impairing the effect of plagal cadence."<sup>1</sup>

Piston states that in this progression, the supertonic seventh in first inversion may be considered as a substitute for subdominant harmony.<sup>2</sup> The song "My Way" by Jacques Revaux and Claude Francois provides an example of this usage.

"My Way" (Ex. II-16)



The first volume of Materials and Structure of Music states the plagal cadence is often used after the final perfect or imperfect authentic cadence at the conclusion of a movement.<sup>3</sup> The ending measures of "Let's Get Together" by Chet Powers illustrates this cadence formula.

<sup>1</sup>Piston, p. 114.

<sup>2</sup>Piston, p. 114.

<sup>3</sup>Christ, I, p. 324.

"Let's Get Together" (Ex. II-17)

In this excerpt the subdominant harmony functions as a neighboring chord above the tonic note in the bass, thus resulting in a tonic, supertonic in second inversion, tonic progression.

Another use of the plagal cadence is discussed by Robert Ottman in Elementary Harmony.<sup>1</sup> Here, Ottman provides examples of plagal half cadences. Ottman provides no example from eighteenth and nineteenth century Western art music literature of the plagal half cadence and states that the plagal half cadence is not common.<sup>2</sup> However, the popular-youth music literature surveyed provided an excellent example of the plagal half cadence in the selection "Those Were the Days" by Gene Raskin.

"Those Were the Days" (Ex. II-18)

<sup>1</sup>Ottman, Elementary, p. 97.

<sup>2</sup>Ottman, Elementary, p. 97

1 *Am* 2 *Am*<sup>7</sup> 3 *Am*<sup>b3</sup> *A* 4 *Dm*

*a* *i* *i* *vi*<sub>5</sub> *i* *iv*

### Deceptive Cadence

The most common deceptive cadence formula found to be listed by each of the three textbooks considered was the dominant to submediant cadence. The following excerpts are two examples of this cadence which were found in the popular-youth music literature surveyed.

"Georgy Girl" (Ex. II-19)

34 *Ab* 35 *Bb*<sup>7</sup> 36 *Cm*

*Eb*: *IV* *V*<sup>7</sup> *I*

"We Shall Overcome" (Ex. II-20)

13 *C* 14 *F* 15 *C* 16 *F* 17 *G* 18 *G*<sup>7</sup> 19 *Am*

*C*: *I* *IV* *I* *IV* *V*<sup>7</sup> *vi*

A variation of the dominant, submediant deceptive cadence is discussed by Walter Piston in Harmony.<sup>1</sup>

Piston cites an example which interpolates the dominant of the submediant between the dominant seventh and submediant triad. Although no examples of this specific progression dominant, dominant of the submediant, submediant were located in the popular-youth music literature surveyed, one variation appears in the early Beatles' song "I Want to Hold Your Hand." In this example, the dominant triad is deceptively resolved to the dominant of the submediant triad, which is deceptively resolved to the subdominant triad. The dominant seventh chord which follows is also deceptively resolved to the subdominant triad before the final tonic is sounded.

"I Want to Hold Your Hand" (Ex. II-21)

The musical notation shows a sequence of chords in C major over a bass line of whole notes. The chords are labeled above the staff and below the staff. Above the staff, the chords are: 50 F, G<sup>7</sup>, 51 C, A<sup>m</sup>, 52 F, G<sup>7</sup>, 53 E, 54 F, G<sup>7</sup>, 55 F, 56 C. Below the staff, the Roman numerals are: C: IV, V<sup>7</sup>, I, vi, IV, V<sup>7</sup>, I/vi, IV, V<sup>7</sup>, IV, I. The progression illustrates a deceptive cadence where the dominant triad (V) is resolved to the dominant of the submediant (V<sup>7</sup> of vi), which then resolves to the subdominant (IV), before the final tonic (I) is sounded.

<sup>1</sup>Piston, p. 116.

### Summary

The employment of harmonic cadences in popular-youth music literature is analogous to their employment in eighteenth and nineteenth century Western art music literature as presented in the textbooks considered. Excerpts exemplifying perfect authentic, imperfect authentic, half, plagal and deceptive cadences were located in the popular-youth music literature surveyed. The perfect authentic cadence is common to the surveyed literature and although this cadence is primarily used as a concluding cadence, it may also function as punctuation within a composition. The imperfect authentic cadence occurs primarily at the cadence points other than the final cadence of a selection. The half cadence is consistently used to provide a brief relaxation within a composition. The plagal cadence functions as both a final and intermediary cadence in the popular-youth music literature surveyed. The deceptive cadence is utilized to extend phrases and heighten the expectation of the authentic or plagal cadence.

## CHAPTER III

### ROOT PROGRESSION--TRIADS

Generally, the popular-youth music literature surveyed and eighteenth and nineteenth century Western art music literature contain similar types of root motion in the progression of triads. As the following discussion will indicate, most examples of root progressions which are common to traditional literature are readily available in popular-youth music literature. However, there is one triad which is noticeably missing in popular-youth music literature. The diminished triad built on the seventh degree in major is rarely used. In the surveyed popular-youth music literature, very few examples of this triad were found either in root position or in inversion. The subtonic triad, however, is relatively common. Approximately ten percent of the popular-youth music literature surveyed was found to contain this triad.

A composite of the root progression tables found in Harmony,<sup>1</sup> Elementary Harmony,<sup>2</sup> and Volume I of Materials and

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<sup>1</sup>Piston, p. 18.

<sup>2</sup>Ottman, pp. 186-187.

Structure of Music<sup>1</sup> has been used to determine which progressions are to be considered common to eighteenth and nineteenth century Western art music literature. The following composite chart of root progressions shows a combined listing of both common and less common root progressions as listed by these textbooks. It should be noted that if any one of these textbooks designates the root progression as common, it is considered common. The root progression of a triad may be to another triad or to a more complex form of the designated chords.

#### COMPOSITE CHART OF ROOT PROGRESSIONS<sup>2</sup>

<u>Common</u>	<u>Less Common</u>
I--any	I--
II--V, VII, I	II--III, IV, VI, I
III--VI, IV	III--II, V, VII
IV--V, I, II, VII	IV--III, VI
V--I, VI	V--IV, II, III, VII
VI--II, IV, V	VI--III, VII, I
VII--III, I	VII--II, IV, V, VI

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<sup>1</sup>Christ, I, p. 360.

<sup>2</sup>Because this is a composite chart of the progressions in major and minor keys, large case Roman numerals have been selected to indicate scale degree only. Case size of Roman numerals used hereafter will be determined by chord quality as dictated by the mode of the excerpt (i.e., major and augmented chords, upper case; minor and diminished chords, lower case).

Use of the Tonic Triad  
in Progression

The composite chart of root progressions above illustrates the freedom with which the tonic triad is manipulated in traditional literature. Basically, the same degree of freedom is utilized in the popular-youth music literature surveyed as the following excerpts illustrate.

Tonic-Dominant.<sup>1</sup>

"Never on Sunday" (Ex. III-1)

Excerpt from "Never on Sunday" (Ex. III-1). The notation shows a piano accompaniment in E-flat major (one flat). The key signature is E-flat major. The progression is marked with Roman numerals: E-flat: I ——— V. The melody starts on measure 10 with a whole note E-flat, followed by a half note rest. In measure 11, the melody begins a rising eighth-note scale: F, G, A, B-flat, C, D, E-flat. Measure 12 continues the scale with F, G, A, B-flat. Measure 13 ends with a whole note C. The bass line consists of whole notes: E-flat in measure 10, a whole rest in measure 11, and C in measure 12.

"Sunrise, Sunset" (Ex. III-2)

Excerpt from "Sunrise, Sunset" (Ex. III-2). The notation shows a piano accompaniment in G minor (two flats). The key signature is G minor. The progression is marked with Roman numerals: G: i ——— V<sup>7</sup> ——— i. The melody starts on measure 5 with a quarter note G, followed by quarter notes A, B-flat, and C. Measure 6 continues with quarter notes D, E-flat, and F. Measure 7 ends with a quarter note G. The bass line consists of whole notes: G in measure 5, a whole rest in measure 6, and G in measure 7.

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<sup>1</sup>Appendix B of this study contains a listing of songs which exemplify the specific harmonic practices discussed in this chapter.

"You've Got a Friend" (Ex. III-3)

4  $F_m$  5  $C^7(Gbm)$   $C^7$  6  $F_m$   $C^7$   $F_m$

$i$   $V^3$   $V^7$   $i$   $V^7$   $i$

Tonic-Subdominant.

"Leaving on a Jet Plane" (Ex. III-4)

$D^7$  5  $G$  6  $C$  7  $G$

$G$ :  $V^7$   $I$   $IV$   $I$

"Like a Rolling Stone" (Ex. III-5)

1  $C$  2  $F$  3  $C$

$C$ :  $I$   $IV$   $I$

"Turn, Turn, Turn" (Ex. III-6)

Tonic-Submediant.

"First Time Ever I Saw Your Face" (Ex. III-7)

"Moon River" (Ex. III-8)

"Mrs. Robinson" (Ex. III-9)

Chord symbols:  $G$ ,  $G$ ,  $E_m$

Roman numerals:  $G:$ ,  $I$ ,  $vi$

Tonic-Supertonic.

"Leaving on a Jet Plane" (Ex. III-10)

Chord symbols:  $G$ ,  $A_m$ ,  $D^7$

Roman numerals:  $G:$ ,  $I$ ,  $ii$

"Suzanne" (Ex. III-11)

Chord symbols:  $C$ ,  $C$ ,  $D_m$

Roman numerals:  $C:$ ,  $I$ ,  $ii$

"Try to Remember" (Ex. III-12)

9 G 10 A 11 A<sup>m</sup> 12 D<sup>7</sup>

G: I I ii V<sup>7</sup>

Tonic-Mediant.

"Georgy Girl" (Ex. III-13)

5 E<sup>b</sup> 6 G<sup>m</sup> 7 A<sup>b</sup> 8 B<sup>b</sup>

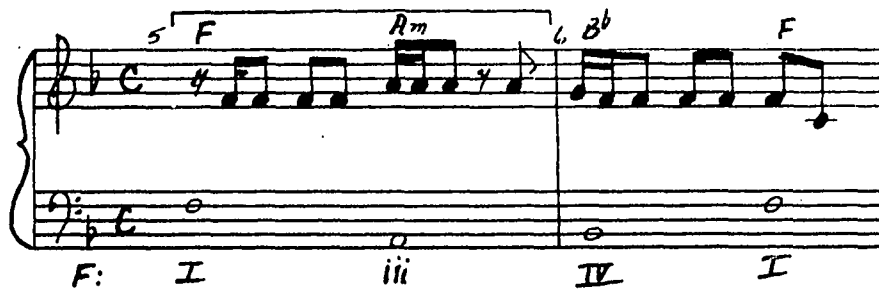
E<sup>b</sup>: I iii IV V

"My Way" (Ex. III-14)

1 C 2 E 3 G<sup>m</sup> 4 B<sup>b</sup>

C: I III<sup>4</sup> VII<sup>4</sup>/IV

"The Weight" (Ex. III-15)



Use of the Supertonic Triad  
in Progression

The use of the supertonic triad in the popular-youth music literature surveyed closely corresponds to harmonic practices of traditional music literature. There are, however, two progressions which do not appear in the surveyed popular-youth music literature that are considered common by Robert Ottman in Elementary Harmony.<sup>1</sup> These progressions are the supertonic triad to tonic triad in second inversion. It should be noted that the progression supertonic triad to tonic triad is listed by Walter Piston as less common and that the progression supertonic triad to leading tone triad is not listed at all.<sup>2</sup> The other root progressions listed in the three textbooks examined are provided in the popular-youth music literature chosen for this study.

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<sup>1</sup>Ottman, Elementary, p. 187.    <sup>2</sup>Piston, p. 18.

Progressions listed as common.

Supertonic-Dominant:

"Impossible Dream" (Ex. III-16)

Handwritten musical notation for "Impossible Dream" (Ex. III-16). The notation is in G major (one sharp) and 4/4 time. It shows a supertonic-dominant progression. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is marked with Roman numerals:  $B^b$ ,  $ii$ , and  $V^7$ . The chords are labeled as  $Cm$  (measure 7) and  $F^7$  (measure 8). The melody starts on a half note  $B^b$  in measure 7, followed by a quarter note  $C$ , a quarter note  $D$ , a quarter note  $E$ , a quarter note  $F$ , and a half note  $G$  in measure 8. The bass line has a half note  $B^b$  in measure 7 and a half note  $F$  in measure 8.

"Moon River" (Ex. III-17)

Handwritten musical notation for "Moon River" (Ex. III-17). The notation is in C major and 4/4 time. It shows a supertonic-dominant progression. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is marked with Roman numerals:  $C$ ,  $vi$ ,  $ii$ ,  $V^7$ , and  $I$ . The chords are labeled as  $Am$  (measure 36),  $Dm$  (measure 37),  $G^7$  (measure 38),  $C$  (measure 39), and  $C$  (measure 40). The melody starts on a half note  $C$  in measure 36, followed by a half note  $D$  in measure 37, a half note  $E$  in measure 38, a half note  $F$  in measure 39, and a half note  $G$  in measure 40. The bass line has a half note  $C$  in measure 36, a half note  $F$  in measure 37, a half note  $C$  in measure 38, a half note  $F$  in measure 39, and a half note  $C$  in measure 40.

"Mr. Tambourine Man" (Ex. III-18)

Handwritten musical notation for "Mr. Tambourine Man" (Ex. III-18). The notation is in D major (two sharps) and 4/4 time. It shows a supertonic-dominant progression. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is marked with Roman numerals:  $D$ ,  $III$ ,  $ii$ , and  $V$ . The chords are labeled as  $D$  (measure 5),  $G$  (measure 6),  $Em$  (measure 7), and  $A$  (measure 8). The melody starts on a half note  $D$  in measure 5, followed by a half note  $E$  in measure 6, a half note  $F\sharp$  in measure 7, and a half note  $G$  in measure 8. The bass line has a half note  $D$  in measure 5, a half note  $G$  in measure 6, a half note  $D$  in measure 7, and a half note  $A$  in measure 8.

Progressions listed as less common.

Supertonic-Mediant:

"Eve" (Ex. III-19)

Handwritten musical notation for "Eve" (Ex. III-19). The piece is in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is as follows:

Measure	Melody	Bass	Chord
13	G4	G2	G: I
14	A4	B1	vi
15	B4	D2	IV
16	A4	G1	ii
17	G4	F1	iii
18	F#4	E2	vi

Supertonic-Subdominant:

"Strangers in the Night" (Ex. III-20)

Handwritten musical notation for "Strangers in the Night" (Ex. III-20). The piece is in F major (one flat) and 4/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is as follows:

Measure	Melody	Bass	Chord
25	G4	F2	F: ii
26	A4	D2	iv

Supertonic-Tonic:

"Suzanne" (Ex. III-21)

Handwritten musical notation for "Suzanne" (Ex. III-21). The piece is in C major (no sharps or flats) and 4/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The progression is as follows:

Measure	Melody	Bass	Chord
9	D4	C2	c: ii
10	E4	D2	ii
11	F4	E2	I
12	G4	F2	I

### Supertonic-Submediant:

Progressions using these two triads are not represented in the surveyed popular-youth music literature. However, for excerpts exemplifying this root progression involving seventh chords, see "Supertonic seventh in first inversion-Subdominant" in Chapter IV of this study.

### Use of the Mediant Triad in Progression

All of the common mediant triad treatments designated in Harmony, Elementary Harmony, and Volume I of Materials and Structure of Music are represented in the popular-youth music literature examined. Also represented are all of the less common progressions with the exception of mediant triad to leading tone triad. Although the progression mediant triad to subtonic triad was not categorized as either common or less common by any of the three textbooks mentioned above, this progression was located in the popular-youth music literature surveyed. The progression mediant triad to subtonic triad was found to be relatively common to songs in the minor mode.

### Progressions listed as common.

#### Mediant-Submediant:

"San Francisco" (Ex. III-22)

16  $B_m$  17  $E_m^7$  18  $G$  19  $D$

$G:$   $iii$   $vi^7$   $I$   $V$

"The Sounds of Silence" (Ex. III-23)

19  $C$  20  $D_m$  21  $F$  22  $B^b$   $F$

$d:$   $VII$   $i$   $III$   $VI$   $III$

"There but for Fortune" (Ex. III-24)

17  $B_m$  18  $E_m$  19  $A_m$

$G:$   $iii$   $vi$   $ii$

## Mediant-Subdominant:

## "Downtown" (Ex. III-25)

Handwritten musical notation for "Downtown" (Ex. III-25). The score is in G major, 4/4 time. The melody starts on measure 16 with an E<sup>m</sup> chord, moves to measure 17 with a B<sup>m</sup> chord, and then to measure 18 with a C chord. The bass line consists of whole notes: G (vi), B (iii), and C (IV). The progression is labeled G: vi, iii, IV.

## "Georgy Girl" (Ex. III-26)

Handwritten musical notation for "Georgy Girl" (Ex. III-26). The score is in A major, 3/4 time. The melody starts on measure 31 with an A<sup>m</sup> chord, moves to measure 32 with a C chord, then to measure 33 with a D<sup>m</sup> chord, and finally to measure 34 with a D<sup>m</sup>6 chord and an E<sup>7</sup> chord. The bass line consists of whole notes: A (i), C (III), D (IV), E (ii<sup>o7</sup>), and F<sup>7</sup> (V<sup>7</sup>). The progression is labeled a: i, III, IV, ii<sup>o7</sup>, V<sup>7</sup>.

## "If You Go Away" (Ex. III-27)

Handwritten musical notation for "If You Go Away" (Ex. III-27). The score is in E<sup>b</sup> major, 4/4 time. The melody starts on measure 5 with an E<sup>b</sup> chord, moves to measure 6 with a G<sup>m</sup>6 chord, then to measure 7 with an A<sup>b</sup> chord, and finally to measure 8 with a B<sup>b</sup> chord. The bass line consists of whole notes: E<sup>b</sup> (I), G<sup>b</sup> (iii), A<sup>b</sup> (IV), and B<sup>b</sup> (V). The progression is labeled E<sup>b</sup>: I, iii, IV, V.

Progressions listed as less common.

Mediant-Supertonic:

"Leaving on a Jet Plane" (Ex. III-28)

Handwritten musical notation for "Leaving on a Jet Plane" (Ex. III-28). The key signature is one sharp (F#), and the time signature is common time (C). The notation shows a four-measure progression. Above the staff, the chords are labeled: 34 Bm, 35 Am7, and 36 D7. Below the staff, the Roman numerals are labeled: G: iii, ii7, and V7. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef consists of whole notes.

"Up, Up and Away" (Ex. III-29)

Handwritten musical notation for "Up, Up and Away" (Ex. III-29). The key signature is C major, and the time signature is common time (C). The notation shows a four-measure progression. Above the staff, the chords are labeled: 33 C, 34 Em, 35 Dm7, and 36 G7. Below the staff, the Roman numerals are labeled: C: I, iii, ii7, and V7. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef consists of whole notes.

Mediant-Dominant:

"Monday, Monday" (Ex. III-30)

Handwritten musical notation for "Monday, Monday" (Ex. III-30). The key signature is G major, and the time signature is common time (C). The notation shows a four-measure progression. Above the staff, the chords are labeled: F, Bb, and D. Below the staff, the Roman numerals are labeled: G: VII, III, and IV. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef consists of whole notes.

"A Whiter Shade of Pale" (Ex. III-31)

C: V iii V<sup>7</sup> I IV

Mediant-Subtonic:

"The Sounds of Silence" (Ex. III-32)

d: i III VII i

"A Time for Us" (Ex. III-33)

Bb: III VII iv i

### Use of the Subdominant Triad in Progression

The use of the subdominant triad in the popular-youth music literature surveyed corresponds closely to its use in eighteenth and nineteenth century Western art music literature. The most frequent root progressions utilizing subdominant triads in traditional literature were found to be correspondingly the most prevalent also in the popular-youth music literature surveyed. Moreover, the progressions listed as less common to traditional literature occurred in the popular-youth music literature surveyed less often than progressions listed as common. One exception to this relationship of usages exists with the leading tone triad. No examples of subdominant triad to leading tone triad progressions were located in the surveyed popular-youth music literature.

#### Progressions listed as common.

Subdominant-Dominant:

"Everybody's Talkin'" (Ex. III-34)



The musical notation shows a piano accompaniment for the song "Everybody's Talkin'". It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Below the staff, the chord progression is indicated: F: I, I<sup>7</sup>/IV, IV, V<sup>7</sup>, I—.

"Light My Fire" (Ex. III-35)

14 G A 15 D

D: IV V I

"Mrs. Robinson" (Ex. III-36)

4 Em 5 C 6 7 D7

G: VI IV V7

Subdominant-Tonic:

"Both Sides Now" (Ex. III-37)

C F C Cmaj7 F C

C: I IV I I7 IV I

"Hey Jude" (Ex. III-38)

"Leaving on a Jet Plane" (Ex. III-39)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line begins with a half note G3, followed by a half note F#3. The system is divided into three measures. The first measure contains the notes G4, A4, B4, and C5 in the treble, and G3 and F#3 in the bass. The second measure contains the notes A4, B4, C5, and D5 in the treble, and A3 and B3 in the bass. The third measure contains the notes B4, C5, D5, and E5 in the treble, and B3 and C4 in the bass. The system is labeled with the chord progression G: I IV I.

### Subdominant-Supertonic:

"Mrs. Robinson" (Ex. III-40)

"There but for Fortune" (Ex. III-41)

13 G 14 Em 15 C 16 Am

G: I vi IV ii

Progressions listed as less common.

Subdominant-Mediant:

"Raindrops Keep Fallin' on My Head" (Ex. III-42)

6 B<sup>b</sup> 7 Am 8 D<sup>7</sup> 8 Am

F: IV iii V<sup>7</sup>/<sub>iii</sub> iii

Subdominant-Submediant:

"Downtown" (Ex. III-43)

18 C 19 20 Em A

G: IV vi V/vi

## Subdominant-Subtonic:

"Up, Up and Away" (Ex. III-44)



Use of the Dominant Triad  
in Progression

The use of the dominant triad in the popular-youth music literature surveyed is quite similar in treatment to its use in traditional literature. As is the case with the subdominant triad, the progressions involving the dominant triad which were common and less common to traditional literature were found to be correspondingly represented in the popular-youth music literature surveyed. The leading tone triad was not represented in progression with the dominant triad. It should be noted that root progressions involving the dominant triad were not as prevalent as those involving the dominant seventh chord in the popular-youth music literature surveyed. For example, approximately ninety-five percent of the selections considered utilize a cadential formula of a dominant seventh

chord to a tonic triad, while less than five percent utilize a cadential formula of a dominant triad to a tonic triad.

Progressions listed as common.

Dominant-Tonic:

"The Last Thing on My Mind" (Ex. III-45)

C: I ——— V ——— I

"Monday, Monday" (Ex. III-46)

G: V ——— I

"The Times They Are A-Changin'" (Ex. III-47)

G: ii<sup>b</sup><sub>5</sub> ——— V ——— I

## Dominant-Submediant:

## "San Francisco" (Ex. III-48)

Handwritten musical notation for "San Francisco" (Ex. III-48). The key signature is one sharp (F#), and the time signature is 4/4. The notation shows a four-measure phrase. Above the staff, the chords are labeled: D (measure 1), Em (measure 2), C (measure 3), and G (measure 4). Below the staff, the Roman numerals are written: G: V, vi, IV, I. The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4 in measure 1; A4, B4, C5, B4 in measure 2; A4, G4, F#4, E4 in measure 3; and D4, C4, B3, A3 in measure 4. The bass line in the bass clef consists of whole notes: G3, E2, C2, G2.

## "We Shall Overcome" (Ex. III-49)

Handwritten musical notation for "We Shall Overcome" (Ex. III-49). The key signature is one sharp (F#), and the time signature is 4/4. The notation shows a four-measure phrase. Above the staff, the chords are labeled: C (measure 1), F (measure 2), G (measure 3), and D7 (measure 4). Below the staff, the Roman numerals are written: C: I, IV, V, vi, I/V, V. The melody in the treble clef consists of quarter notes: C4, D4, E4, F#4 in measure 1; G4, A4, B4, C5 in measure 2; B4, A4, G4, F#4 in measure 3; and E4, D4, C4, B3 in measure 4. The bass line in the bass clef consists of whole notes: C3, G2, E2, C2.

Progressions listed as less common.Dominant-Subdominant:<sup>1</sup>"Dock of the Bay" (Ex. III-50)

<sup>1</sup>This progression constitutes the greatest deviation from the common harmonic practices described in the textbooks considered. The progression dominant triad to subdominant triad was found to be much more common than the progression dominant triad to submediant triad in the popular-youth music literature surveyed.

23 F 24 C 25 B $\flat$

I V IV (?)

"The Last Thing on My Mind" (Ex. III-51)

20 C 21 G 22 23 F 24 C

I V IV I

"Like a Rolling Stone" (Ex. III-52)

(C) 41 C 42 F 43 G 44 F 45 C

V I IV V IV I

Dominant-Mediant:

"A Whiter Shade of Pale" (Ex. III-53)



Dominant-Supertonic:

This specific root progression involving only a dominant triad was not located within the surveyed popular-youth music literature. However, several examples of a dominant seventh chord to supertonic seventh chord progression were located. For such examples, see "Dominant seventh-Supertonic seventh" in Chapter IV of this study.

Use of the Submediant Triad  
in Progression

When compared to the composite chart of root progressions presented earlier in this chapter, the use of the submediant triad in the popular-youth music literature surveyed would appear to be somewhat less closely aligned with its use in traditional literature than other triads previously discussed. However, because there does exist some disagreement among the textbooks examined regarding

the choice of common root progressions, it is questionable that this nonalignment is the result of different submediant triad use in the popular-youth music literature surveyed. As stated earlier, if any textbook lists a root progression as common, it then appears in the composite chart of root progressions as common. The inclusion of the root progression of a submediant triad to dominant triad as a common progression appears in Harmony; whereas, the first volume of Materials and Structure of Music and Elementary Harmony designate this progression as somewhat less common than a submediant triad to a supertonic triad or a submediant triad to a subdominant triad. However, for the most part, the popular-youth music literature surveyed reinforces the prevailing viewpoints presented in the textbooks considered. The progression submediant triad to dominant triad was found to be less common than submediant triad to subdominant triad in the popular-youth music literature examined. Other progressions involving the submediant triad were found to closely correspond with those prescribed by the composite chart of root progressions.

Progressions listed as common.

Submediant-Supertonic:

"Moon River" (Ex. III-54)

35 C 36 Am 37 Dm 38 G<sup>7</sup> 39 C

C: I vi ii V<sup>7</sup> I

"My Way" (Ex. III-55)

26 Am 27 Dm<sup>7</sup> 28 G<sup>7</sup> 29 C 30 C

C: vi ii<sup>7</sup> V<sup>7</sup> — I

"There but for Fortune" (Ex. III-56)

9 G 10 Em 11 Am 12 D<sup>7</sup>

G: I vi ii V<sup>7</sup>

## Submediant-Subdominant:

## "Blowin' in the Wind" (Ex. III-57)

35 D F# 36 Bm 37 G 38 A 39 D

D: I V<sup>7</sup>/<sub>vi</sub> vi IV V I

## "San Francisco" (Ex. III-58)

3 Em 4 C 5 G 6 D

G: vi IV I V

## "A Time for Us" (Ex. III-59)

9 Gm 10 Dm 11 Eb 12 Cm

G: i v VI iv

## Submediant-Dominant:

"Leaving on a Jet Plane" (Ex. III-60)

Ex. III-60 shows a musical progression in G major. The melody is in treble clef, and the bass line is in bass clef. The progression is marked with measure numbers 9, 10, and 11. The chords are G (I), G (I), Em (vi), and D (V). The bass line consists of whole notes: G, G, E, and D.

Progressions listed as less common.

## Submediant-Mediant:

"First Time Ever I Saw Your Face" (Ex. III-61)

Ex. III-61 shows a musical progression in C major. The melody is in treble clef, and the bass line is in bass clef. The progression is marked with measure numbers 9, 10, 11, and 12. The chords are Am (vi), Am (vi), Em (iii), and F (IV). The bass line consists of whole notes: C, C, E, and F.

"Georgy Girl" (Ex. III-62)

Ex. III-62 shows a musical progression in E-flat major. The melody is in treble clef, and the bass line is in bass clef. The progression is marked with measure numbers 21, 22, 23, and 24. The chords are Cm (vi), Gm (iii), A-flat (IV), and E-flat (I). The bass line consists of whole notes: E-flat, Gm, A-flat, and E-flat.

Submediant-Tonic:

"Downtown" (Ex. III-63)

Ex. III-63 shows a musical progression in G major. The melody (treble clef) consists of eighth notes: G4 (14), A4 (15), B4 (16), A4-G4 (17), F#4 (18), E4 (19), D4 (20), C#4 (21), B3 (22), A3 (23), G3 (24). The bass line (bass clef) consists of whole notes: G3 (14), G3 (15), G3 (16), G3 (17), G3 (18), G3 (19), G3 (20), G3 (21), G3 (22), G3 (23), G3 (24). The harmonic progression is labeled below the bass line: G: vi (14), I (15), vi (16). Above the melody, the chords are labeled: Em (14-15), G (15-16), and Em (16-17).

"Eleanor Rigby" (Ex. III-64)

Ex. III-64 shows a musical progression in G major. The melody (treble clef) consists of eighth notes: G4 (1), A4 (2), B4 (3), A4-G4 (4), F#4 (5), E4 (6), D4 (7), C#4 (8), B3 (9), A3 (10), G3 (11). The bass line (bass clef) consists of whole notes: G3 (1), G3 (2), G3 (3), G3 (4), G3 (5), G3 (6), G3 (7), G3 (8), G3 (9), G3 (10), G3 (11). The harmonic progression is labeled below the bass line: G: VI (1-11), i (12). Above the melody, the chords are labeled: C (1-2), Em (12-13).

#### Use of the Leading Tone Triad in Progression

Few examples of leading tone triad use appear in the popular-youth music literature surveyed. Of these few examples, none clearly exemplify leading tone triad usage without a close association with dominant harmony. The proximity of the leading tone triad and dominant triad is usually so close that the diminished seventh triad functions more as an inversion of the dominant seventh chord

with an implied root rather than as a clear instance of the leading tone harmony as a separate sonority. One such example of leading tone to dominant harmony is illustrated in the following excerpt:

"Eve" (Ex. III-65)



It would be largely conjecture to provide a reason for scarce, separate leading tone triad usage. However, it would seem logical that the composers of this style, being generally interested in strong rhythmic and harmonic qualities, would elect the stronger sonority since dominant and leading tone harmonic functions are virtually the same. Here again, the close association between harmonic practices in the popular-youth music literature surveyed and eighteenth and nineteenth century Western art music literature is apparent. As Piston states in Harmony, "In its [leading tone triad] action and effect this triad is really an incomplete

dominant seventh chord and is so treated."<sup>1</sup> Earlier in Piston's discussion, he states that the leading tone triad ". . . can safely be omitted from the discussion of root progression."<sup>2</sup>

### Summary

The root motion of triads in the popular-youth music literature surveyed is closely aligned with traditional harmonic practices as described in the textbooks considered. Generally, the progressions listed as most common by the textbooks considered were found to be most common to the surveyed popular-youth music literature. Correspondingly, the progressions listed as less common were found to be less common to the popular-youth music literature examined. The greatest deviation from traditional harmonic practices was found to be in the treatment of the leading tone triad. Progressions involving this triad are virtually nonexistent in the selections surveyed. Also, the progression dominant triad to subdominant triad was found to be more common to the examined popular-youth music literature than to traditional literature as indicated in the textbooks considered.

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<sup>1</sup>Piston, p. 19.

<sup>2</sup>Piston, p. 19.

## CHAPTER IV

### ROOT PROGRESSION--DIATONIC SEVENTH CHORDS

In the popular-youth music literature surveyed, the use of diatonic seventh chords is virtually the same as the use of triads sharing the same root. This usage closely parallels the use in eighteenth and nineteenth century Western art music literature and is substantiated by Robert Ottman's statement: "Each chord is ordinarily used in the same harmonic progressions as would the triad with the same root."<sup>1</sup> In the popular-youth music literature surveyed, the seventh seems to be used largely for its unique color, leaving the functional relationship of the basic triad unchanged. Because of the close association between triad and seventh chord root progressions, the composite chart of root progressions listed in Chapter III of this study will be used as a basis for comparing traditional diatonic seventh chord usage with the popular-youth music literature surveyed.

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<sup>1</sup>Ottman, Advanced, p. 99.

It was noted that the diatonic seventh chords in the major mode are much more widely used than the corresponding chords from minor modes. Subsequently, the diatonic seventh chords in the major mode provide more useful examples for stylistic alignment with traditional literature. As mentioned previously, the diatonic seventh chord in the popular-youth music literature surveyed appears to be used for its specific color. This color seems to be usually reserved for the more tender, slow songs of groups such as Chicago (i.e., "Colour My World") or for the faster songs which have a clearer influence of jazz, written by composers such as Burt Bacharach and Jimmy Webb (i.e., "Close to You," "Up, Up and Away"). The diatonic seventh chords are also very prominent in the Broadway show music of Richard Rodgers, Frederick Loewe and other writers of such songs. Diatonic seventh chords are seemingly less prevalent in folk music oriented styles such as folk or folk rock music. Also, soul and rock music generally do not provide an abundance of diatonic seventh chord examples. In these styles (folk, folk rock, soul, rock), vertical sonorities are usually kept more simple<sup>1</sup>

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<sup>1</sup>One example of a "taller" vertical sonority which is used in soul and rock is the augmented ninth chord or major-minor triad usage which will be further discussed in Chapter VII of this study.

or are used in contexts which do not lend themselves to the rather soft, warm quality of the diatonic seventh chord.

### Use of the Tonic Seventh Chord in Progression

In the popular-youth music literature surveyed, the tonic seventh chord appears much more often in major mode than in the minor modes. Consequently, the tonic major-major seventh chord sonority is used in closer association to traditional harmonic practices than the tonic minor-minor seventh chord. The following progressions closely relate to those in traditional literature.

#### Tonic seventh to supertonic harmony.

"By the Time I Get to Phoenix" (Ex. IV-1)

D: I<sup>7</sup> ————— ii<sup>7</sup>

"Downtown" (Ex. IV-2)

2<sup>d</sup> G G<sup>maj7</sup> A<sup>m7</sup> D<sup>6</sup>

G: I I<sup>7</sup> ii<sup>7</sup> V<sup>added 6</sup> (vi<sup>6/5</sup>)

"Sometimes" (Ex. IV-3)

7 C<sup>maj7</sup> 8 D<sup>m7</sup>

C: I<sup>7</sup> ii<sup>7</sup>

Tonic seventh to mediant harmony.

"Colour My World" (Ex. IV-4)

14 F<sup>maj7</sup> 15 A<sup>m</sup>

F: I<sup>7</sup> iii

Tonic seventh to dominant seventh of submediant harmony.

"People" (Ex. IV-5)

Handwritten musical notation for "People" (Ex. IV-5). The score is in B-flat major, 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The notation includes various chords and accidentals: C<sup>m7</sup>, F<sup>7</sup>, E<sup>b</sup> (with a 3-measure rest), B<sup>b</sup><sub>major</sub><sup>7</sup>, D<sup>7</sup><sub>sus</sub>, and D<sup>7</sup>. The bass line consists of whole notes: B-flat, F, B-flat, F, B-flat, F, B-flat, F. The harmonic analysis below the staff is: B<sup>b</sup>: ii<sup>7</sup> V<sup>7</sup> IV I<sup>7</sup> IV<sup>7</sup>/vi V<sup>7</sup>/vi.

Tonic seventh to subdominant harmony.

"Both Sides Now" (Ex. IV-6)

Handwritten musical notation for "Both Sides Now" (Ex. IV-6). The score is in C major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes chords: C, F, C, C<sup>m7</sup>, F, C. The bass line consists of whole notes: C, F, C, C, F, C. The harmonic analysis below the staff is: C: I IV I — I<sup>7</sup> IV I.

"Downtown" (Ex. IV-7)

Handwritten musical notation for "Downtown" (Ex. IV-7). The score is in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes chords: G, G<sup>m7</sup>, C, D<sup>7</sup>, G. The bass line consists of whole notes: G, C, G, C, G. The harmonic analysis below the staff is: G: I I<sup>7</sup> IV V<sup>7</sup> I.

Tonic seventh to dominant harmony. No root progressions involving tonic seventh chords to dominant harmony were located.

Tonic seventh to submediant harmony.

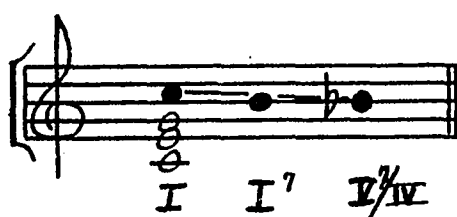
"One Less Bell to Answer" (Ex. IV-8)

Tonic seventh to dominant seventh of supertonic harmony.

"On a Clear Day" (Ex. IV-9)

Tonic seventh to subtonic harmony. No root progressions involving tonic seventh chords to subtonic or leading tone harmony were located.

One further use of the tonic seventh chord which should be discussed is its progression to the secondary dominant chord built on the first scale degree. The chromatic line resulting from this progression creates more motion toward the ultimate resolution of both chords.



Tonic to tonic seventh to dominant seventh of the subdominant to subdominant.

"Cabaret" (Ex. IV-10)

A musical score for piano, measures 9 to 13. The key signature is E-flat major (three flats). The bass line shows a descending chromatic line: G, F#, F, E, D. The chords are labeled below the staff: E<sup>b</sup>: I, I<sup>7</sup>, I<sup>7</sup>/IV, and IV. Above the staff, the notes are labeled: 9 E<sup>b</sup>, 10 E<sup>b</sup>m<sup>7</sup>, 11 E<sup>b</sup>7, 12, and 13 A<sup>b</sup>.

The technique is utilized in the bass as a descending line which may be passed to an inner voice for resolution as illustrated in the following excerpt.

"Bridge Over Troubled Water" (Ex. IV-11)

Handwritten annotations above the staff:  $E^b$ ,  $E^b$  (Dbass),  $E^b?$ ,  $A^b$ ,  $F$ ,  $B^b$ .

Handwritten annotations below the staff:  $E^b$ : I,  $I^4$ ,  $V^4/IV$ , IV,  $V^4/V$ , V.

A similar technique employing the major seventh passing to the added sixth is the basis for the first phrase of the following excerpt.

"Strangers in the Night" (Ex. IV-12)

Handwritten annotations above the staff:  $F$ ,  $Gm$ .

Handwritten annotations below the staff:  $I^9$ ,  $I^7$ ,  $I^{added 6th}$ ,  $ii$ .

Tonic to tonic in third inversion to subdominant sixth. Another variation of the above techniques involves the same stepwise motion but with different harmony. Here

the seventh is used in the bass to precede the sixth degree which is harmonized with subdominant harmony.

"Brian's Song" (Ex. IV-13)

Handwritten musical notation for "Brian's Song" (Ex. IV-13). The score is in A major (two sharps) and common time. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of six measures: 1. A (quarter), 2. A/G# (quarter), 3. D/F# (quarter), 4. E/G# (quarter), 5. A (quarter), 6. A (quarter). The bass line consists of six measures: 1. A (half), 2. I (half), 3. I<sub>2</sub> (half), 4. IV<sup>6</sup> (half), 5. V<sub>5</sub> (half), 6. I (half). The chords are labeled below the bass line: A, I, I<sub>2</sub>, IV<sup>6</sup>, V<sub>5</sub>, I.

#### Use of the Supertonic Seventh Chord in Progression

The use of the supertonic seventh chord in major mode is quite similar to both eighteenth and nineteenth century Western art music literature and the popular-youth music literature surveyed. With the exceptions of the root progressions supertonic seventh chord to subdominant harmony and supertonic seventh chord to leading tone triad, an example of each root progression listed in the composite chart of root progressions was found in the surveyed popular-youth music literature.

#### Root progressions listed as common.

Supertonic seventh to dominant harmony:

"Both Sides Now" (Ex. IV-14)

10 F 11 Dm<sup>7</sup> 12 G

C: IV ii<sup>7</sup> V

"Everybody's Talkin'" (Ex. IV-15)

21 Gm<sup>7</sup> 22 C<sup>7</sup> 23 F 24 F<sup>7</sup>

F: ii<sup>7</sup> V<sup>7</sup> I V<sup>7</sup>/IV

"Gentle on My Mind" (Ex. IV-16)

15 Dm<sup>7</sup> 16 G<sup>7</sup> 17

C: ii<sup>7</sup> V<sup>7</sup> I

Root progressions listed as less common.

Supertonic seventh to mediant harmony:

"Alfie" (Ex. IV-17)

Ex. IV-17: "Alfie". The notation shows a piano accompaniment in C major. The right hand has a melodic line with eighth notes. The left hand has a bass line with whole notes. The progression is: C: ii<sup>9</sup> ii<sup>7</sup> iii<sup>7</sup> vi<sup>7</sup>. Above the staff, the chords are labeled: Dm<sup>9</sup>, Dm<sup>7</sup>, Em<sup>7</sup>, and Am<sup>7</sup>.

"Do You Believe in Magic" (Ex. IV-18)

Ex. IV-18: "Do You Believe in Magic". The notation shows a piano accompaniment in C major. The right hand has a melodic line with eighth notes. The left hand has a bass line with whole notes. The progression is: C: IV ii<sup>7</sup> iii<sup>7</sup> IV<sup>(7)</sup>. Above the staff, the chords are labeled: F, Dm<sup>7</sup>, Em<sup>7</sup>, F, and Em<sup>7</sup>.

Supertonic seventh in first inversion to submediant harmony:

"Impossible Dream" (Ex. IV-19)

Ex. IV-19: "Impossible Dream". The notation shows a piano accompaniment in B-flat major. The right hand has a melodic line with eighth notes. The left hand has a bass line with whole notes. The progression is: B<sup>b</sup>: ii<sup>6</sup> vi I. Above the staff, the chords are labeled: E<sup>b</sup><sup>6</sup>, G<sup>m</sup>, and B<sup>b</sup>.

Supertonic seventh to tonic harmony:

"I Will Wait for You" (Ex. IV-20)

13 Gm 14 Em7-5 15 Dm 16 Em7 A7 17 Dm

d: iv — ii°7 i ii7(11) V7 i

"Sometimes" (Ex. IV-21)

5 Cmaj7 6 Dm7 7 Cmaj7 8 Dm7

C: I7 ii7 I7 ii7

### Use of the Mediant Seventh Chord in Progression

In the popular-youth music literature surveyed, the use of the mediant seventh chord is similar to that of the mediant triad in that each is equally rare. In the surveyed popular-youth music literature, no root progression was located which incorporated the root progression, mediant seventh chord to leading tone triad. The

leading tone triad is extremely rare in the popular-youth music literature surveyed. No progression was located which utilized the root progression, mediant seventh chord to dominant seventh chord. The dominant seventh chord and the leading tone triad have almost identical functions and are generally avoided following the mediant seventh chord in the popular-youth music literature surveyed.

Root progressions listed as common.

Mediant seventh to submediant harmony:

"Alfie" (Ex. IV-22)

Ex. IV-22, "Alfie", shows a musical progression in C major. The notation includes a treble and bass staff. Above the treble staff, the chords are labeled: 6 Dm9, Dm7, 7 Em7, Am7, 8 Dm7. Below the bass staff, the root progressions are labeled: C: ii7, ii7, iii7, vi7, ii7. The progression is: Dm9 (F-A-C-E) -> Dm7 (F-A-C) -> Em7 (G-B-D) -> Am7 (A-C-E) -> Dm7 (F-A-C).

"My Way" (Ex. IV-23)

Ex. IV-23, "My Way", shows a musical progression in C major. The notation includes a treble and bass staff. Above the treble staff, the chords are labeled: 23 Dm7, 24 G7, 25 Em7, 26 Am. Below the bass staff, the root progressions are labeled: C: ii7, V7, iii7, vi. The progression is: Dm7 (F-A-C) -> G7 (B-D-F) -> Em7 (G-B-D) -> Am (A-C-E).

"What Now My Love" (Ex. IV-24)

12  $C^9$   $C^7$  13  $A_m^7$   $D_m^7$  14  $G_m^7$

F:  $I^7$   $I^7$   $iii^7$   $vi^7$   $ii^7$

Mediant seventh to subdominant harmony:

"Do You Believe in Magic" (Ex. IV-25)

13  $D_m^7$   $E_m^7$  14  $F$   $E_m^7$

C:  $ii^7$   $iii^7$   $IV$   $iii^7$

"Rainy Days and Mondays" (Ex. IV-26)

17  $F_m^7$   $B^b7$   $E^b_{maj}7$  18  $G_m^7$   $A^b_{maj}7$  19  $B^b7$

$E^b$ :  $ii^7$   $I^7$   $I^7$   $iii^7$   $IV^7$   $I^7$

"Walk on By" (Ex. IV-27)

12.  $A_m7$  13.  $B^b$  14.  $C$

$F: iii^7$   $IV$   $V$

Root progressions listed as less common.

Mediant seventh to tonic harmony:

"Do You Believe in Magic" (Ex. IV-28)

14.  $F$   $E_m7 C$  15.  $G$  16.  $C$

$C: IV$   $iii^7$   $I$   $V^7$   $I$

Use of the Subdominant  
Seventh Chord in Progression

Use of the subdominant seventh chord in the popular-youth music literature surveyed corresponds with the frequency and treatment of its use in traditional literature. The root progressions listed as common in the composite chart of root progressions were found to be the most

common in the popular-youth music literature surveyed.

Except for the root progression subdominant seventh chord to mediant seventh chord, which is more common to the popular-youth music literature surveyed than the progression subdominant seventh chord to supertonic triad, the progressions listed as less common in the composite chart of root progressions were found to be correspondingly less common. As with the other seventh chords, no root progressions were found which included the leading tone triad following the subdominant seventh chord. Also, no progression from subdominant seventh chord to submediant triad was located.

Root progressions listed as common.

Subdominant seventh to dominant harmony:

"By the Time I Get to Phoenix" (Ex. IV-29)

The musical notation for "By the Time I Get to Phoenix" (Ex. IV-29) is shown in a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The notation includes a treble staff with a melody and a bass staff with a bass line. The bass line is labeled with Roman numerals: D: (dominant), IV<sup>7</sup> (subdominant seventh), V<sup>9</sup> (dominant ninth), and iii<sup>7</sup> (mediant seventh). Above the treble staff, the chords are labeled: G<sup>7</sup> (mediant seventh), A<sup>9</sup> (supertonic ninth), and F#m<sup>7</sup> (supertonic mediant seventh). The progression is: D: (dominant) - IV<sup>7</sup> (subdominant seventh) - V<sup>9</sup> (dominant ninth) - iii<sup>7</sup> (mediant seventh).

"Sometimes" (Ex. IV-30)

Handwritten musical notation for a piano exercise. The score is in C major, 4/4 time. It consists of four measures. Measure 1: Treble clef has a half note C, bass clef has a half note C. Measure 2: Treble clef has a half note F# (labeled 12 F#m 7b5), bass clef has a half note Bb (labeled 40 (b)). Measure 3: Treble clef has a half note F (labeled 23 Fmaj7 G7), bass clef has a half note D (labeled 40 (b)). Measure 4: Treble clef has a half note E (labeled 24 Em), bass clef has a half note C. Chord symbols below the staff are: C: vii°/V, IV7, V7, iii.

Subdominant seventh to tonic:

"Both Sides Now" (Ex. IV-31)

Handwritten musical notation for "Both Sides Now". The score is in C major, 4/4 time. It consists of four measures. Measure 1: Treble clef has a half note C (labeled 21 C), bass clef has a half note C. Measure 2: Treble clef has a half note F (labeled 12 Fmaj7), bass clef has a half note D. Measure 3: Treble clef has a half note C (labeled 23 Fmaj7), bass clef has a half note D. Measure 4: Treble clef has a half note C (labeled 23 Fmaj7), bass clef has a half note D. Chord symbols below the staff are: C: I, IV7, I, IV7, I.

"Wichita Lineman" (Ex. IV-32)

Handwritten musical notation for "Wichita Lineman". The score is in F major, 4/4 time. It consists of four measures. Measure 1: Treble clef has a half note F (labeled 4), bass clef has a half note F. Measure 2: Treble clef has a half note Bb (labeled 5 Bbmaj7), bass clef has a half note D. Measure 3: Treble clef has a half note F (labeled 6 Fb), bass clef has a half note D (labeled (b)). Measure 4: Treble clef has a half note G (labeled 7 Gm7), bass clef has a half note F. Chord symbols below the staff are: F: IV7 (b), I added 6, ii7 (b).

Subdominant seventh to supertonic harmony:

No examples were located.

Root progressions listed as less common.

Subdominant seventh to mediant harmony:

"Sometimes" (Ex. IV-33)



Subdominant seventh to subtonic harmony:

"This Guy's in Love With You" (Ex. IV-34)

Example IV-34 shows a musical progression in E-flat major. The first measure (labeled 5) features a treble clef with a half note E-flat4 and a bass clef with a half note E-flat3. Above the treble staff is the chord symbol  $E^{b,maj7}$ , and below the bass staff is  $E^b: I^7$ . The second measure (labeled 6) features a treble clef with a half note A-flat4 and a bass clef with a half note B-flat2. Above the treble staff is the chord symbol  $A^{b,maj7}$ , and below the bass staff is  $IV^7$ . The third measure (labeled 7) features a treble clef with a half note D-flat4 and a bass clef with a half note C2. Above the treble staff is the chord symbol  $D^{b,maj7}$ , and below the bass staff is  $VII^7$ . A bracket connects the second and third measures.

### Use of the Dominant Seventh Chord in Progression

In the popular-youth music literature surveyed, as in traditional literature, the dominant seventh chord is perhaps the most frequently used sonority with the exception of the tonic triad. Approximately ninety

percent of the surveyed popular-youth music literature contain a traditionally treated dominant seventh chord. The dominant triad, without the added diatonic seventh, occurs less frequently in the popular-youth music literature surveyed than does the dominant seventh chord.

Generally, the addition of the seventh to the dominant triad is more functionally governed than the addition of the seventh to the other diatonic triads. The seventh of the dominant triad is added to heighten the direction or "pull" of the dominant seventh chord toward the chord of resolution; whereas, with the other triads, the seventh is used more for a color difference. When the seventh of the dominant triad is employed melodically at an imperfect authentic cadence point, it is almost always resolved in a traditional manner as shown in the following excerpts.

"Everybody's Talkin'" (Ex. IV-35)



The musical notation shows a piano accompaniment for the song "Everybody's Talkin'". It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes measure numbers 4, 10, 11, and 12. Above the staff, the chords are labeled: C<sup>7</sup> at measure 4, C at measure 10, F at measure 11, and F at measure 12. Below the staff, the harmonic progression is indicated: F: (measure 4), F<sup>7</sup> (measure 10), and I (measure 11). The notation shows the resolution of the dominant seventh chord (F<sup>7</sup>) to the tonic triad (I) in measure 11.

A common melodic practice is to ornament the resolution of the seventh to the third of the tonic triad.

"My Way" (Ex. IV-36)

7  $G^7$  8  $C$

$C: V^7$   $I^{4-3}$

"Never on Sunday" (Ex. IV-37)

9  $B^b7$  10  $E^b$

$E^b: V^7$   $I$

In general, the composers of popular-youth music consistently adhere to the traditional resolution of the melodically used seventh. Note the ornamental resolution of the seventh an octave above in the following excerpt.

"Try to Remember" (Ex. IV-38)

35  $A^m$  36  $D^7$  37  $G$

$G: ii$   $V^7$   $I$

Correspondingly, the leading tone is almost always resolved traditionally when it is used melodically.

"Blowin' in the Wind" (Ex. IV-39)

"Those Were the Days" (Ex. IV-40)

The resolution of the leading tone is frequently ornamented, but the resolution is still quite complete.

"There but for Fortune" (Ex. IV-41)

When the seventh or third (active tones) of the dominant harmony is used in an inner voice, the traditional resolution becomes somewhat questionable. However, the composers of popular-youth music do undoubtedly hear the need for traditional resolution of these active tones when they are used in a predominantly melodic role. In Chapter V of this study, excerpts illustrate that the corresponding active tones in secondary dominant chords are also resolved where used linearly. Examples of common and less common root progressions utilizing the dominant seventh chord are provided in the popular-youth music literature surveyed with the exception of those involving the leading tone triad.

Root progressions listed as common.

Dominant seventh to tonic harmony:

For examples of this progression, see Examples IV-35 through IV-39.

Dominant seventh to submediant harmony:

"I Want to Hold Your Hand" (Ex. IV-42)

The musical notation shows a sequence of five measures in C major. The first measure is the tonic (C). The second measure is the tonic (I). The third measure is the dominant seventh (V7). The fourth measure is the submediant (vi). The fifth measure is the mediant (iii). The notation includes a treble and bass staff with notes and chord symbols above and below the staff.

Chord symbols: C, I, V<sup>7</sup>, vi, iii

"We Shall Overcome" (Ex. IV-43)

C: IV I IV V<sup>7</sup> vi

Root progressions listed as less common.

Dominant seventh to subdominant harmony:

Sometimes, the subdominant harmony is merely interpolated between the dominant seventh chord and the tonic triad as illustrated in the following excerpt.

"People" (Ex. IV-44)

B<sup>b</sup>: ii<sup>7</sup> V<sup>7</sup> IV I V<sup>4</sup>/<sub>vi</sub> V/<sub>vi</sub>

Dominant seventh to supertonic harmony:

"Never on Sunday" (Ex. IV-45)

A relatively common root progression is the dominant seventh chord to the supertonic seventh chord in first inversion. Most often the supertonic seventh chord is used as a substitute for subdominant harmony. In the following excerpt, the supertonic harmony is used to effect a plagal-type cadence rather than the expected authentic cadence.<sup>1</sup>

"My Way" (Ex. IV-46)

<sup>1</sup>Note the notation of the Dm<sup>7</sup> as a F added 6th indicating the composer's intent.

Dominant seventh to mediant harmony:

"My Way" (Ex. IV-47)

Ex. IV-47 shows a musical progression in C major. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The progression consists of four measures. The first measure has a C major triad (C:). The second measure has a G7 chord (G7) above the staff and a G7 chord symbol below the staff. The third measure has an Em7 chord (Em7) above the staff and an iii7 chord symbol below the staff. The fourth measure has an Am chord (Am) above the staff and a vi chord symbol below the staff. The progression is labeled as a dominant seventh to mediant harmony.

"What Now My Love" (Ex. IV-48)

Ex. IV-48 shows a musical progression in F major. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The progression consists of six measures. The first measure has an F major triad (F:). The second measure has a C7 chord (C7) above the staff and a ii7 chord symbol below the staff. The third measure has a Gm7 chord (Gm7) above the staff and a V7 chord symbol below the staff. The fourth measure has a C7 chord (C7) above the staff and a V7 chord symbol below the staff. The fifth measure has an Am7 chord (Am7) above the staff and a iii7 chord symbol below the staff. The sixth measure has a Dm7 chord (Dm7) above the staff and a vi7 chord symbol below the staff. The progression is labeled as a dominant seventh to mediant harmony.

#### Use of the Submediant Seventh Chord in Progression

The use of the submediant seventh chord in the popular-youth music literature surveyed corresponds to its use in traditional literature. An example of each progression listed as common by the composite chart of root progressions was located in the surveyed popular-youth music literature. Examples of two progressions listed as less common, submediant seventh chord to mediant triad and

submediant seventh chord to tonic triad, were not provided in the body of popular-youth music literature used for this study. However, the less common progression submediant seventh chord to dominant triad was located in the surveyed popular-youth music literature.

Root progressions listed as common.

Submediant seventh to supertonic harmony:

"People" (Ex. IV-49)

27 F Dm7 28 Gm7 C7 29 F

F: I vi<sup>7</sup> ii<sup>7</sup> V<sup>7</sup> I

The musical notation for "People" (Ex. IV-49) shows a piano accompaniment with a treble and bass staff. The key signature has one flat (Bb). The melody starts on measure 27 with a half note F, followed by eighth notes G, A, Bb, C, D, E, F. Measure 28 continues with eighth notes G, A, Bb, C, D, E, F. Measure 29 continues with eighth notes G, A, Bb, C, D, E, F. The bass line consists of half notes: F in measure 27, Bb in measure 28, and C in measure 29. Chord symbols are written above the melody: F (measure 27), Dm7 (measure 28), Gm7 (measure 28), C7 (measure 29), and F (measure 29). Roman numerals are written below the bass line: I (measure 27), vi<sup>7</sup> (measure 28), ii<sup>7</sup> (measure 28), V<sup>7</sup> (measure 29), and I (measure 29).

"Strangers in the Night" (Ex. IV-50)

41 B<sup>b</sup> Gm<sup>7</sup> 42 Cm<sup>7</sup> F<sup>7</sup> 43 B<sup>b</sup>

B<sup>b</sup>: I vi<sup>7</sup> ii<sup>7</sup> V<sup>7</sup> I

The musical notation for "Strangers in the Night" (Ex. IV-50) shows a piano accompaniment with a treble and bass staff. The key signature has two flats (Bb, Eb). The melody starts on measure 41 with a half note Bb, followed by eighth notes C, D, Eb, F, G, A, Bb. Measure 42 continues with eighth notes C, D, Eb, F, G, A, Bb. Measure 43 continues with eighth notes C, D, Eb, F, G, A, Bb. The bass line consists of half notes: Bb in measure 41, Eb in measure 42, and F in measure 43. Chord symbols are written above the melody: B<sup>b</sup> (measure 41), Gm<sup>7</sup> (measure 42), Cm<sup>7</sup> (measure 42), F<sup>7</sup> (measure 43), and B<sup>b</sup> (measure 43). Roman numerals are written below the bass line: I (measure 41), vi<sup>7</sup> (measure 42), ii<sup>7</sup> (measure 42), V<sup>7</sup> (measure 43), and I (measure 43).

"Try to Remember" (Ex. IV-51)

25  $Bm^7$  26  $Em^7$  27  $Am^7$  28  $D^7$  29  $Gmaj^7$

G:  $iii^7$   $vi^7$   $ii^7$   $V^7$   $I^7$

Submediant seventh to subdominant harmony:

"Rainy Days and Mondays" (Ex. IV-52)

20  $Cm^7$  21  $A^bmaj^7$  22  $Fm^7$  23  $B^b7$  24  $Gm^7$

$E^b$ :  $vi^7$   $IV^7$   $ii^7$   $V^7$   $iii^7$

Root progressions listed as less common.

Submediant seventh to dominant harmony:

"San Francisco" (Ex. IV-53)

32  $G$  33  $Bm$  34  $Em^7$  35  $D$  36

G:  $I$   $iii$   $vi^7$   $V$

Use of the Leading Tone  
Seventh Chord in Progression

The leading tone seventh chord, like the leading tone triad, is rarely used in the popular-youth music literature surveyed, and thus constitutes one marked difference in the harmonic practices of popular-youth music literature and traditional literature. However, this difference is not as great as might first be imagined. Walter Piston, speaking of the leading tone seventh, states that it is ". . . usually an incomplete dominant ninth."<sup>1</sup>

Although the incomplete dominant ninth chord (leading tone seventh) is rare, the use of the complete dominant ninth chord is not uncommon to the popular-youth music literature surveyed. Approximately eight percent of the selections surveyed provide examples of such usage. As is the case with the leading tone triad, composers of popular-youth music have consistently chosen the stronger implied dominant root in place of the leading tone harmony.<sup>2</sup> One example does exist, however, exemplifying the use of the leading tone seventh chord in a non-dominant capacity.

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<sup>1</sup>Piston, P. 253.

<sup>2</sup>Further discussions of ninth chord usage may be found in Chapter VI of this study.

"Moon River" (Ex. IV-54)

Handwritten musical notation for "Moon River" (Ex. IV-54). The score is in 4/4 time, key of C major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. The bass line consists of half notes. Chords are indicated above the melody: C (measures 1-2), Bm<sup>7</sup> (measure 3), E<sup>7</sup> (measure 4), Am (measure 5), C<sup>7</sup> (measure 6), and F (measure 7). Roman numerals are written below the bass line: C: I (measure 1), vii<sup>°</sup>7 (measure 3), V<sup>7</sup>/vi (measure 4), vi (measure 5), V<sup>7</sup>/IV (measure 6), and IV (measure 7).

Summary

The use of diatonic seventh chords in the popular-youth music literature surveyed closely corresponds to their usage in traditional literature. The added seventh, except in the case of the dominant seventh chord, is most generally used for color rather than to effect a functional change on the diatonic triad.

Composers of popular-youth music have consistently used the diatonic seventh chord with a frequency like that of traditional harmonic practice. The most common progressions involving diatonic seventh chords in the popular-youth music literature surveyed are the same progressions listed as most common to traditional literature, thus reinforcing the usefulness of popular-youth music literature as an educational aid to the understanding of music across stylistic boundaries.

## CHAPTER V

### ROOT PROGRESSION--SECONDARY DOMINANT CHORDS

Secondary dominant chord use in the popular-youth music literature surveyed is analogous to its application in eighteenth and nineteenth century Western art music literature.<sup>1</sup> As is the case with the dominant seventh chord,<sup>2</sup> the treatment of active tones is generally very traditional and is most apparent when employed either in bass or melodic lines. When used in inner voices, resolution becomes difficult to determine, and due to the homophonic nature of the instruments commonly used (i.e., guitar), the careful resolution of each voice is not treated as essential. Most chords of resolution are complete, consequently, the resolution notes of the active tones are present. However, exactly which voice contains the note(s) of resolution

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<sup>1</sup>It should be noted that secondary dominant sevenths are much more frequently used than are their triadic counterparts, again illustrating the composer's preference for stronger functional sonority.

<sup>2</sup>In Harmony, Piston states that the same principles of resolution apply to both dominant-tonic and secondary dominant progressions, p. 167.

is not of utmost importance because the number of voices freely changes. For example, with the guitar, the number of notes in each chord is governed by positions which are chosen for convenience or vertical sound, rather than for the number of voices based on resolution of active tones. The resulting polarization of parts with less emphasis on inner voices is not without parallels in some eighteenth and nineteenth century Western art music literature.

#### Use of the Dominant of the Supertonic in Progression

Examples of traditional harmonic practice were located in the popular-youth music literature surveyed. In each case of the dominant of the supertonic, no irregular resolutions, in terms of root motion, were represented in the surveyed literature. However, there is some irregular treatment of melodically used active tones and quality of resolution chord (i.e., the progression dominant of the supertonic to dominant of the dominant).

"My Way" (Ex. V-1)--Note the irregular melodic treatment of the active tones.

34 A<sup>7</sup> 35 D<sup>m</sup> 36 D<sup>m7</sup> 37 G<sup>7</sup>

C: V'/ii ii ii<sup>7</sup> V'

"Alice's Restaurant" (Ex. V-2)--No resolution of a melodically used seventh occurs.

2 C  $E_m^{7-5/3}$   $A^7$  4  $D_m$   $G^7$  5 C

C: I  $F. \text{ on } b7 \ V^7/ii$  ii  $V^7$  I

"Georgy Girl" (Ex. V-3)--No active tones in the dominant of the supertonic are employed in the melody.

25 G 26 C F 27  $B^b$

$E^b$ :  $V/vi$   $V/ii$   $V/V$  I

#### Use of the Dominant Seventh of the Mediant in Progression

The dominant seventh of the mediant in major is comparatively rare in the popular-youth music literature surveyed. This is, perhaps, due to the infrequent occurrence of any sonority built on the seventh degree of the scale or to the relatively infrequent use of the mediant

triad. The popular-youth music literature surveyed produced only one example of dominant seventh of the mediant.

"Moon River" (Ex. V-4)

Chords:  $A_m$ ,  $A_m^7$ ,  $F^\sharp_m^{7-5}$ ,  $B^7$ ,  $E_m^7$ ,  $A^7$ ,  $D_m^7$ ,  $G^9$

Roman numerals:  $C:$   $vi$ ,  $vi$ ,  $\sharp$ ,  $V^7/iii$ ,  $iii^7$ ,  $V^7/ii$ ,  $ii$ ,  $V^9$

The dominant seventh of the mediant triad in minor is relatively common in the popular-youth music literature surveyed. Approximately five percent of the literature surveyed provides such application. This greater occurrence of the mediant in minor may possibly be attributed to its relative major relationship with the tonic.

"If You Go Away" (Ex. V-5)--No melodic use of active tones occurs.

Chords:  $G^7$ ,  $D$ ,  $C$

Roman numerals:  $a:$   $V^7/III$ ,  $III$

"Sunrise, Sunset" (Ex. V-6)--Note the traditional treatment of the seventh used melodically.

#### Use of the Dominant Seventh of the Subdominant in Progression

The use of the dominant seventh of the subdominant progressing to the subdominant triad is common to the popular-youth music literature surveyed. Approximately ten percent of the selections examined provide examples of this progression. The progression is sometimes enhanced by the addition of the diatonic seventh before the secondary dominant.<sup>1</sup> As with the other dominant sevenths, when active tones are used melodically, they are usually resolved traditionally.

"Raindrops Keep Fallin' on My Head" (Ex. V-7)--Note the

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<sup>1</sup>For a more complete discussion of this progression, see Chapter IV, "Use of the Tonic Seventh Chord in Progression."

retardation of the temporary leading tone across the barline.

5  $F^7$  6  $B^b$  7  $A_m^7$

F:  $V^7/IV$  IV  $iii^7$

"Hey Jude" (Ex. V-8)--Note the embellished resolution of the flatted seventh.

17  $F^7$  18  $B^b$

F:  $V^7/IV$  IV

"My Way" (Ex. V-9)--No active tone is employed melodically in this excerpt.

10  $C^7$  11  $F$  12  $F_m$  13  $C$

C:  $V^7/IV$  IV iv I

Use of the Dominant and the  
Dominant Seventh of the Dominant in Progression

Examples of both the dominant triad of the dominant and the dominant seventh chord of the dominant are provided in the surveyed literature. Approximately forty-three percent of the selections examined utilizing this secondary dominant, use the dominant triad of the dominant. This percentage is much higher than the percentage for other secondary dominant triads. The literature surveyed revealed no apparent explanation for this difference other than the proliferation of the dominant triad and therefore, its secondary dominant. In terms of root motion and voice leading, this secondary dominant is generally handled traditionally.

Regular resolutions.

"Bridge Over Troubled Water" (Ex. V-10)

The musical notation for "Bridge Over Troubled Water" (Ex. V-10) shows a sequence of chords and their resolutions. The notation is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The chords are labeled as follows: Eb7, Eb9, Ab, F, and Bb7. The resolutions are indicated by arrows and Roman numerals: Eb7 resolves to V7/IV, Eb9 resolves to (V9/IV), Ab resolves to IV, F resolves to V/V, and Bb7 resolves to V. The bass line shows the root motion of these chords: Eb, Ab, F, Bb, and Eb.

"Georgy Girl" (Ex. V-11)

"Cabaret" (Ex. V-12)

Irregular resolutions. One selection exemplifying the irregular use of the dominant triad of the dominant was located. In the following example, the dominant of the dominant is resolved to a leading tone diminished seventh chord in first inversion which is then resolved to tonic harmony. Although not a regular resolution, this is a horizontally logical progression. Note the notation of the B diminished seventh as an F minor triad with added sixth. Although the bass note normally would have been F, the recording retains the D natural from the previous measure.

"Goin' Out of My Head" (Ex. V-13)

C: I I/V VII<sup>6</sup> I

Use of the Dominant and Dominant  
Seventh of the Submediant in Progression

The traditional use of the dominant seventh chord of the submediant occurs in approximately eight percent of the popular-youth music literature surveyed. Two irregular uses of the dominant triad of the submediant were located and found to be traditional, irregular resolutions. All other examples containing the dominant triad of the submediant were treated as regular resolutions, with active tones generally being resolved traditionally where used melodically.

Regular resolutions.

"Blowin' in the Wind" (Ex. V-14)

D: I V<sup>7</sup>/vi vi

"Moon River" (Ex. V-15)--Note the embellished active tone resolution.

C: I VII°7 V<sup>7</sup>/vi vi

"Society's Child" (Ex. V-16)--Note the embellished active tone resolution.

C: I V<sup>7</sup>/vi vi

### Irregular resolutions.

Dominant of the submediant to dominant of the supertonic:

"Georgy Girl" (Ex. V-17)

E<sup>b</sup>: I/vi V/ii I/IV V

Dominant of the submediant to subdominant:

"Dock of the Bay" (Ex. V-18)

Handwritten musical notation for "Dock of the Bay" (Ex. V-18). The notation shows a progression of chords: F, A, B<sup>b</sup>, G. The notes are written on a treble and bass staff. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The chords are labeled below the staff: F: I, A: V/vi, B<sup>b</sup>: IV, G: V/V.

#### Use of the Dominant Seventh of the Subtonic in Progression

One example of the progression, dominant of the subtonic to the subtonic triad was located in the popular-youth music literature surveyed. The traditional resolution of this secondary dominant seventh of the subtonic is exemplified in the following excerpt.

"New York Mining Disaster, 1941" (Ex. V-19)--Note the embellished resolution of the melodic active tone in this excerpt.

Handwritten musical notation for "New York Mining Disaster, 1941" (Ex. V-19). The notation shows a progression of chords: D<sup>7</sup>, G, A<sup>m</sup>. The notes are written on a treble and bass staff. The bass staff has a key signature of one flat (Bb) and a common time signature (C). The chords are labeled below the staff: a: V<sup>7</sup>/VII, VII, i.

One further example of the major-minor seventh built on the subdominant degree is the non-functional use of the minor seventh added to the subdominant triad for color. The progression dominant seventh of the subtonic to a seventh chord built on the tonic triad is not a traditional, irregular resolution.

"Ode to Billy Joe" (Ex. V-20)

#### Use of Secondary Dominants in Succession

Two especially good examples of successive secondary dominants were located in the popular-youth music literature surveyed. The first excerpt exemplifies the use of successive secondary dominants without the added seventh.

"Georgy Girl" (Ex. V-21)--Note the traditional resolution of the melodic secondary leading tones.



The second excerpt illustrates the use of successive secondary dominant sevenths.

"Spinning Wheel" (Ex. V-22)--Note the traditional resolution of the seventh. This melodic formula becomes the basis for the first three phrases.



### Summary

The use of secondary dominant harmony is reasonably common to the popular-youth music literature surveyed. Approximately twenty-four percent of the songs examined utilize some type of secondary dominant function. Perhaps, the most interesting fact concerning their application is the

difference between dominant and secondary dominant harmonies in terms of melodic active tone resolution. In the case of the primary dominant, most active tones that are used melodically are resolved traditionally. The examination of secondary dominants produced a high percentage of examples containing traditionally resolved melodic active tones. Traditional handling of active tones continues to prevail in the examples of secondary dominants, but less extensively than in the primary dominants. The apparent reason for such a phenomenon is that the dominant seventh is used at or near cadence points more often than secondary dominants. Hence, the melodic emphasis on the active tones of the dominant seventh is heightened and their resolution is more likely.

## CHAPTER VI

### NINTH, ELEVENTH, THIRTEENTH AND AUGMENTED SIXTH CHORDS

The use of the ninth, eleventh and thirteenth chords in the popular-youth music literature surveyed corresponds closely with eighteenth and nineteenth century harmonic practices described in the textbooks considered. Excerpts are provided in the popular-youth music surveyed which involve two types of treatment of the rhythmically prominent dissonant element as found in traditional literature:

1. Descending stepwise motion following the ninth, eleventh or thirteenth above the bass.
2. Leap motion following the ninth, eleventh or thirteenth above the bass.

Sonorities involving the ninth, eleventh and thirteenth above the bass seem to be more abundant in music of song writers such as Burt Bacharach, Bert Kaempfert, Francis Lai, Henry Mancini, Jim Webb, Michel Legrand and

others who are, perhaps, more closely associated with motion picture soundtrack or Broadway musical composition. Perhaps, these composers are more influenced by jazz which is traditionally comprised of tall, tertian sonorities.

### Ninth Chords

In Advanced Harmony, Ottman classifies five types of ninth chords: "(a) complete ninth chords<sup>1</sup> in which the ninth resolves simultaneously with the chord change;" "(b) complete ninth chords in which the ninth resolves before a change of chord;" "(c) complete ninth chords in which the seventh and ninth are arpeggiated;" "(d) complete ninth chords with irregular resolutions of the ninth;"<sup>2</sup> and "(e) ninth chords in sequence."<sup>3</sup>

This classification system was selected as the basis for the following discussion of ninth chords because it seems the most concise classification presented in the

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<sup>1</sup>In Advanced Harmony, Ottman considers ninth chords complete if the ninth, and the seventh are present. The third and/or fifth may be omitted.

<sup>2</sup>Ottman considers, as do the other authors, that the normal resolution of the ninth is downward by step. Irregular resolutions are those in which the ninth moves in some other manner.

<sup>3</sup>Ottman, Advanced, pp. 235-40.

textbooks considered. It should be noted, however, that no important disagreement was evident among the authors concerning ninth, eleventh and thirteenth chords.

In the popular-youth music literature surveyed, several examples from each category above were located with the exception of ninth chords in sequence. This rather specialized type of ninth chord treatment is described as one in which ninth and seventh chords are created through a series of suspensions.<sup>1</sup>

Excerpts were selected which illustrate the various ninth chord treatments described by Ottman. The following excerpts exemplify these specific treatments melodically.<sup>2</sup>

Complete ninth chords with the ninth resolving simultaneously with the change of harmony.

"Moon River" (Ex. VI-1)

The musical notation is for the song "Moon River" and illustrates a specific harmonic treatment. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The chords are indicated by letters above the staff: C, Em7, A7, Dm7, G9, and C. The bass line shows the following chords: C, iii7, I7/ii, ii7, V7, and I. The notation shows the resolution of the ninth of the previous chord to the third of the next chord, creating a smooth harmonic transition.

<sup>1</sup>Ottman, Advanced, p. 240.

<sup>2</sup>Further ninth chord examples are provided in Appendix E.

In "Quiet Nights of Quiet Stars" the major ninth is employed above a minor triad. The tonal center at this point in the song is somewhat ambiguous; subsequently, only pitch and quality analyses are used.

"Quiet Nights of Quiet Stars" (Ex. VI-2)



In the following excerpt, the ninth is utilized above an augmented dominant triad. It should be noted that the diatonic seventh is also present in an inner voice.

"Alfie" (Ex. VI-3)



Complete ninth chords utilizing a ninth resolution before the harmony change.



An excerpt taken from the popular-youth music literature selection "What Now My Love" provides an illustration of the ninth being a relatively less important non-harmonic tone.

"What Now My Love" (Ex. VI-7)

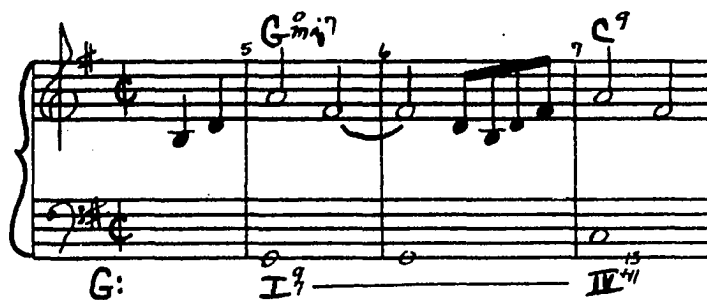
Handwritten musical notation for "What Now My Love" (Ex. VI-7). The score is in F major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (Bb). The time signature is C (common time). The melody consists of eighth and quarter notes. The bass line consists of whole notes. The chords are labeled below the staff: F: (I), Gm7, C9, C9, Am7, Dm7. The bass line chords are labeled: F: (I), ii7, V9, 8, iii7, vi7.

Complete ninth chords with arpeggiated seventh and ninth.

"A House is Not a Home" (Ex. VI-8)

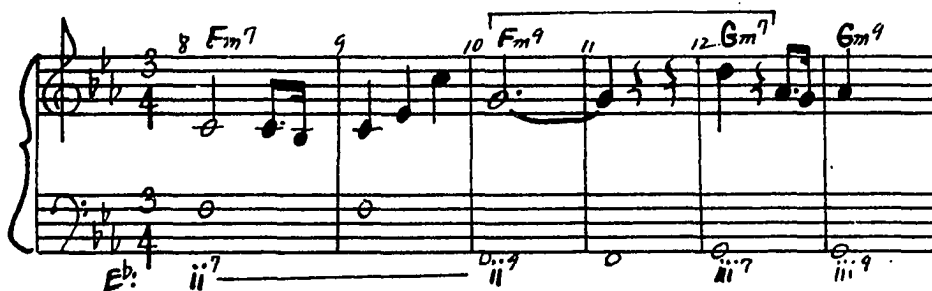
Handwritten musical notation for "A House is Not a Home" (Ex. VI-8). The score is in Bb major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb, Eb). The time signature is C (common time). The melody consists of eighth and quarter notes. The bass line consists of whole notes. The chords are labeled below the staff: Bb: IV7, Eb7, Eb7.

"On a Clear Day" (Ex. VI-9)--The entire sonority is outlined by the melody.

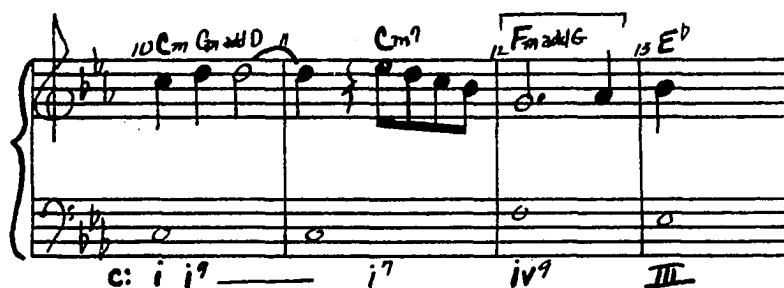


Complete ninth chords incorporating irregular resolutions.

"Wives and Lovers" (Ex. VI-10)--Note the irregular leap of a perfect fifth from the ninth.



"The Windows of the World" (Ex. VI-11)--The major ninth resolves upward.



"People" (Ex. VI-12)--Note the upward resolution of the major ninth.

5 B $\flat$  6 F $\natural$  7 B $\flat$

B $\flat$ : I V $\natural$  I

"A Man and a Woman" (Ex. VI-13)--After the introduction of the ninth, it dissolves into another harmony.

Tacet 15 Dm $\natural$  16 G $\natural$ -9 17 Cmaj $\natural$

C: ii $\natural$  V $\natural$  I $\natural$

"Sometimes" (Ex. VI-14)--This excerpt further illustrates the dissolution, rather than the resolution of the ninth.

14 Am 15 Fmaj $\natural$  16 Em $\natural$  17 Dm 18 Cmaj $\natural$  C $\flat$  18 Dm

C: vi (ii) IV $\natural$  iii $\natural$  ii I $\natural$  I $\natural$  added 6 (ii $\flat$ ) ii

### Chords of the Eleventh and the Thirteenth

The use of the eleventh and thirteenth chords in the popular-youth music literature surveyed corresponds closely with traditional harmonic practices described in the textbooks considered. Each author discusses the use of the eleventh and thirteenth above the bass as being rhythmically prominent non-chord tones. This practice is essentially the one considered by Ottman: "Most vertical sonorities containing an eleventh or thirteenth above the bass will prove to be simply a triad or seventh chord above which is a non-harmonic tone."<sup>1</sup> Piston also considers this treatment most common: "The effects generally referred to as eleventh and thirteenth chords are brought about by the melodic means of the appoggiatura and the suspension, and also by the use of the pedal."<sup>2</sup>

Eleventh chords. The following excerpts exemplify several rhythmically prominent elevenths above the bass which are in non-harmonic tone configurations.

Approached and left by step:

"The Look of Love" (Ex. VI-15)

<sup>1</sup>Ottman, Advanced, p. 241.

<sup>2</sup>Piston, p. 246.

Handwritten musical notation for "Strangers in the Night" (Ex. VI-16). The right hand (treble clef) shows a chromatic descent:  $Dm^7sus$  (measure 6),  $A^7$  (measure 7), and  $Bb$  (measure 8). The left hand (bass clef) shows the corresponding harmonic progression:  $d:$  (measure 6),  $i^7$  (measure 7), and  $VI^{(11)}$  (measure 8). A bracket connects the  $Dm^7sus$  and  $A^7$  chords in the right hand, and the  $i^7$  and  $VI^{(11)}$  chords in the left hand.

Approached by step and left by step in opposite direction:

"Strangers in the Night" (Ex. VI-16)

Handwritten musical notation for "Moon River" (Ex. VI-17). The right hand (treble clef) shows a leap approach:  $C^9$  (measure 17),  $F$  (measure 19), and  $I$  (measure 20). The left hand (bass clef) shows the corresponding harmonic progression:  $F$  (measure 17),  $V^9(11)$  (measure 18), and  $I$  (measure 19). A bracket connects the  $C^9$  and  $F$  chords in the right hand, and the  $V^9(11)$  and  $I$  chords in the left hand.

Approached by leap and left by step in the opposite direction:

"Moon River" (Ex. VI-17)

Handwritten musical notation for "Moon River" (Ex. VI-17). The right hand (treble clef) shows a leap approach:  $C$  (measure 3),  $A^7$  (measure 4),  $F$  (measure 5), and  $C$  (measure 6). The left hand (bass clef) shows the corresponding harmonic progression:  $C:$  (measure 3),  $I$  (measure 4),  $VI^{(11)}$  (measure 5), and  $I$  (measure 6). A bracket connects the  $A^7$  and  $F$  chords in the right hand, and the  $VI^{(11)}$  and  $I$  chords in the left hand.

Approached by step and left by third in the opposite direction:

"Sometimes" (Ex. VI-18)

Another traditional practice involving the eleventh is discussed by Walter Piston: "What is commonly referred to as the dominant eleventh is ordinarily the subdominant triad sounding over the dominant pedal."<sup>1</sup> The following excerpt exemplifies the complete subdominant triad arpeggiated over the dominant note in the bass.

"Didn't We" (Ex. VI-19)

<sup>1</sup>Piston, p. 266.

Another closely related treatment may be found in an excerpt from "Impossible Dream" by Mitch Leigh. In this excerpt, the supertonic seventh chord (complete in inner voices) is sounded above the dominant note in the bass.

"Impossible Dream" (Ex. VI-20)

One further application involves the use of a superimposed seventh chord over a different bass note. In the following excerpt taken from the popular-youth music song "Mellow Yellow" by Donovan Leitch, the minor dominant seventh is used above the tonic pedal.

"Mellow Yellow" (Ex. VI-21)

Popular-youth music literature also contains examples which illustrate further developed treatments of the eleventh sonority characterized by the increased freedom with which the dissonant element is treated. Such treatment involves the horizontal movement which does not equate with non-harmonic tone configuration and does not result from triad/pedal. The following excerpts taken from the popular-youth music examined illustrate the free treatment of the dissonant note.

"Whoever You Are, I Love You" (Ex. VI-22)

Chord symbols:  $G:$ ,  $vi$ ,  $vi^{\#}$ ,  $ii^{\#}$ ,  $II$

"Rainy Days and Mondays" (Ex. VI-23)

Chord symbols:  $Eb:$ ,  $ii^{\#}$ ,  $iii^{\#}$ ,  $i^{\#}$ ,  $iii^{\#}$

"This Guy's in Love With You" (Ex. VI-24)

16  $Gm^7$  17  $Cm^7$  18  $Fm^9$  19  $Bb^9_{sus4}$

$E^b$   $iii^7$   $vi^7$   $ii^9$   $V^9$

Thirteenth Chords. The following excerpts taken from the popular-youth music literature surveyed exemplify several rhythmically prominent thirteenths above the bass which are in non-harmonic tone configurations.

Approached by leap and left by step in the opposite direction:

"Alfie" (Ex. VI-25)

30  $F^\#m^7-5$  31  $F^9$  32  $E^m^7$  33  $A^m^7$

$C: \#IV$   $A^0 IV^{(13)}$   $iii^7$   $vi^7$

Suspended from preceding harmony:

"A Man and a Woman" (Ex. VI-26)

Handwritten musical notation for "A Man and a Woman" (Ex. VI-26). The score is in C major, 4/4 time. It shows a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The notation includes a "Tacet" marking over the first measure. Chord symbols are written above the staff: C, Dm7, G7-9, and Cmaj7. Roman numerals are written below the staff: C, ii<sup>9</sup>, V<sup>-13</sup>, and I<sup>7</sup>.

Anticipates the change of harmony:

"What Now My Love" (Ex. VI-27)

Handwritten musical notation for "What Now My Love" (Ex. VI-27). The score is in C major, 4/4 time. It shows a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The notation includes various chord symbols above the staff: Fmaj<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>m<sup>7</sup>, D<sup>bb</sup>7, and G<sup>m</sup>7-5. Roman numerals are written below the staff: A<sup>b</sup>, II<sup>4</sup>, V<sup>b13/ii</sup>, ii<sup>7</sup>, b-7, (13) I<sup>7</sup>, b<sup>8</sup> IV<sup>7</sup>, (13) vii<sup>7</sup>.

Although not as prevalent as the unresolved eleventh, the thirteenth was also found in the popular-youth music literature surveyed in other than non-harmonic tone configurations. The following excerpt exemplifies arpeggiations of the thirteenth and, coincidentally, the augmented eleventh.

"On a Clear Day" (Ex. VI-28)



century Western art music literature, it is assumed by this writer that the six to eight percent frequency in the popular-youth music literature surveyed is approximately equal to that found in a cross section of traditional literature.

In order to clarify the following discussion of augmented sixth chord treatments, several systems of labeling should be discussed. Each excerpt will be given with the chord symbol (as found in the printed copy) and the scale degree designation of the sounding root. A table illustrating the equivalent labelings presented in the textbooks considered is provided on the following page. The Italian sixth is omitted from the table because no examples were located in the popular-youth music literature surveyed.

In the surveyed literature, examples of augmented sixth chord treatment are sometimes represented with interesting techniques of harmonic labeling. For example, a chord progression labeled " $E_{\flat 5}^7$ " (E,  $G^\sharp$ ,  $B^\flat$ , D) is the equivalent of a French sixth on  $B^\flat$  ( $B^\flat$ , D, E,  $G^\sharp$ ). Another interesting example of the progression labeled " $C^7$ " to " $E_m$ " represents a German sixth on C (C, E, G,  $A^\sharp$ ) to E minor in the second inversion (B, E, G). This progression provides the correct resolution of the augmented sixth interval.

## German Sixths

Scale Degree of Sounding Root	Piston	Ottman	Christ
$\flat 2$	$\overset{6}{\text{VII}5\flat_3}$	$\text{vii}^{7G}$	Gr. $\frac{6}{5}$
$\flat 5$	$\overset{6}{\text{III}5\flat_3}$	$\text{iii}^{7G}$	Gr. $\frac{6}{5}$
$\flat 6$	$\overset{6\#}{\text{IV}5\flat_3}$	$\#\text{iv}^{7G}$	Gr. $\frac{6}{5}$
$\flat 7$	$\overset{6\#}{\text{V}5_3}$	$\#\text{v}^{7G}$	Gr. $\frac{6}{5}$

## French Sixths

Scale Degree of Sounding Root	Piston	Ottman	Christ
$\flat 2$	$\overset{6}{\text{V}4_3}$	$\text{v}^{7F}$	Fr. 6
$\flat 5$	$\overset{6}{\text{I}4_3}$	$\text{i}^{7F}$	Fr. 6
$\flat 6$	$\overset{6}{\text{II}4_2}$	$\text{ii}^{7F}$	Fr. 6
$\flat 7$	$\overset{6}{\text{III}4_3}$	$\text{iv}^{7F}$	Fr. 6

An example of the progression "C<sup>7</sup>" to "Em" is found in an excerpt from "Waist Deep in the Big Muddy" by Pete Seeger.

"Waist Deep in the Big Muddy" (Ex. VI-29)

Handwritten musical notation for "Waist Deep in the Big Muddy" (Ex. VI-29). The notation shows measures 18 and 19. Measure 18 contains a C<sup>7</sup> chord, and measure 19 contains an Em chord. The notation includes a treble and bass staff with a grand staff brace. A dashed line indicates a melodic resolution from the augmented sixth interval of the C<sup>7</sup> chord to the Em chord. Below the staff, the bass line is labeled "d: Ger. on 6" and the chord progression is labeled "i 4 V<sup>7</sup> i".

Regular resolutions. The selections below illustrate several examples of traditionally resolved augmented sixth chords. Each excerpt exemplifies melodic resolution of at least one of the notes of the augmented sixth interval.<sup>1</sup>

"I Will Wait for You" (Ex. VI-30)

Handwritten musical notation for "I Will Wait for You" (Ex. VI-30). The notation shows measures 9, 10, and 11. Measure 9 contains an F<sup>sus</sup> chord, measure 10 contains an F chord, and measure 11 contains an Em<sup>7</sup> chord. The notation includes a treble and bass staff with a grand staff brace. A bracket indicates a melodic resolution from the augmented sixth interval of the F chord to the Em<sup>7</sup> chord. Below the staff, the bass line is labeled "d: III 4 3 ii<sup>7</sup> Ger on 6 V<sup>7</sup> i 4 3".

<sup>1</sup>Additional selections containing augmented sixth chords may be found in Appendix E.

An example of augmented sixth chord use is found in "Alice's Restaurant." This excerpt illustrates the freedom, in terms of scale degree basis, with which augmented chords are utilized in popular-youth music literature. In the excerpt below, the French sixth is built on the flatted seventh degree of the scale.<sup>1</sup>

"Alice's Restaurant" (Ex. VI-31)

"Raindrops Keep Fallin' on My Head" also provides another variation of scale degree construction. Here, the German sixth is built on the flatted fifth degree of the scale and is misspelled (B instead of C $\flat$ ).<sup>2</sup>

<sup>1</sup>None of the authors considered list an example of corresponding French sixth construction. However, in Volume II of Materials and Structure of Music, a clear example is shown of a German sixth built on the flatted seventh degree of the scale, p. 161.

<sup>2</sup>An example of German sixth chord use on the flatted fifth degree of the scale in traditional literature occurs in Prelude No. 22 in G minor by Frederic Chopin, measure 24.

Handwritten musical notation for a piano piece. The score is in 3/4 time with a key signature of one flat (B-flat). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes. Chord symbols are written above the staff: C<sup>7</sup><sub>sus</sub>, F, F<sup>m</sup>7, B<sup>7</sup>, and B<sup>b</sup>. The bass line consists of whole notes. Chord symbols are written below the staff: F, V<sup>7</sup> 4(11), I, I<sup>7</sup>, Gerab5, and IV. Measure numbers 21, 22, and 23 are indicated above the staff.

In Materials and Structure of Music, the authors state that the augmented sixth chords ". . . are clearly embellishing or ornamental chords that are closely tied to a diatonic resolution chord."<sup>1</sup> The capacity of the augmented sixth chord in the popular-youth music literature surveyed is also generally ornamental. Nevertheless, the resolution of active tones is adhered to by the song writers who have employed these sonorities. In "Those Were the Days" by Gene Raskin, the chord is inverted so that the augmented sixth interval is in the bass with the sounding root occurring in the melody. Both tones are traditionally resolved.

"Those Were the Days" (Ex. VI-33)

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<sup>1</sup>Christ, II, p. 155.

28 Dm 29 30 F<sup>7</sup> E<sup>7</sup> 31 32 Am

a: iv iv Gr. on 6 V<sup>7</sup> i

Irregular resolutions. In Advanced Harmony, Ottman discusses an irregular resolution of augmented sixth chords in which each tone of the chord is lowered a semi-tone to the complete dominant seventh chord.<sup>1</sup> This progression, "iv<sup>7G</sup>" to "v<sup>7</sup>" or "Gr. on 6" to "v<sup>7</sup>" is represented in the popular-youth music selection "Sunny" by Bobby Hebb in which tones of the minor seventh (augmented sixth) interval are not used melodically.

"Sunny" (Ex. VI-34)

1 Am 2 C<sup>7</sup> 3 F<sup>7</sup> 4 E<sup>7</sup>

a: i V<sup>7</sup>/V Gr. on 6 V<sup>7</sup>

<sup>1</sup>Ottman, Advanced, p. 217.

### Summary

The ninth, eleventh and thirteenth chords are used quite extensively in the popular-youth music literature surveyed. Approximately ten percent of the selections examined contain at least one illustration of reasonably traditional use with the exception of ninth chords in sequence. No examples of this ninth chord treatment as classified by Ottman were located in the popular-youth music literature surveyed. Ninth chord examples seem to be substantially more common than either the eleventh or thirteenth chord examples. The eleventh is apparently used more often than the thirteenth. This relative frequency of occurrence (ninth more than either the eleventh or thirteenth) seems to generally correspond with that of traditional literature. Songs which contain the greater concentration of ninth, eleventh and thirteenth chords are those which reflect a greater influence of jazz, Broadway musicals or motion picture soundtracks.

The use of augmented sixth chords in the popular-youth music literature surveyed also corresponds to traditional literature practices. Approximately eight percent of the selections examined contained at least one usage of an augmented sixth chord. In the popular-youth music literature surveyed, the augmented sixth chords are generally found in

non-modulatory passages and used in passing capacities. The Italian sixth chord is noticeably absent from this style. Possibly, this may be attributed to the vertical conception of most sonorities, thus making voice leading considerations less important. Subsequently, the omission of the sounding fifth in the Italian sixth would be unnecessary for linear reasons. The subtle difference in the vertical sound between the Italian and German sixth is perhaps too slight to make a strong aural impression on the composer of popular-youth music.

## CHAPTER VII

### EXTENSIONS OF TONALITY

In addition to the traditional harmonic practices discussed in the preceding chapters, the popular-youth music literature surveyed also contains many examples which are illustrative of the extended use of tonality. Selections are readily available which illustrate borrowed chords, horizontal and vertical mixture of modes and melodic and harmonic construction based on church modes. Each excerpt seems to exemplify the song writer's intuitive aural and/or intellectual familiarity with chord treatments which extend the strictly traditional harmonic vocabulary.

#### Borrowed Chords

Advanced Harmony is the only textbook considered which devotes an entire chapter to the discussion of borrowed chords. In this textbook, Ottman lists several sonorities as possible borrowed chords in traditional literature.<sup>1</sup>

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<sup>1</sup>Ottman, Advanced, p. 123.

Two of these chords, the minor subdominant triad and the subtonic triad (in major keys), were found to be relatively common to the popular-youth music literature surveyed. In the selections examined, the use of the minor subdominant triad in major mode was found in approximately six percent of the popular-youth music literature surveyed. The subtonic triad was located in approximately seven percent of the literature examined.

The borrowed subdominant triad. The first borrowed chord discussed by Ottman is the minor subdominant.<sup>1</sup> In an example given by Ottman the minor subdominant is preceded by the major subdominant.<sup>2</sup> This treatment is one of the most common found in the popular-youth music literature surveyed. The following excerpts illustrate such practice. "Bridge Over Troubled Water" (Ex. VII-1)



<sup>1</sup>Harmony and Materials and Structure of Music also discuss the use of the minor subdominant in major. In the latter textbook, borrowed chords are referred to as mutated forms.

<sup>2</sup>Ottman, Advanced, p. 124.

"My Way" (Ex. VII-2)

Handwritten musical notation for "My Way" (Ex. VII-2). The notation shows a four-measure piano accompaniment in C major. The melody in the right hand consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand consists of whole notes: C3, F2, C3, F2. Chord symbols above the staff are C7, F, Fm, and C. Roman numeral analysis below the staff is I7/IV, IV, iv, and I.

Another excerpt which illustrates the use of the minor subdominant is found in "Strangers in the Night" by Singleton, Snyder and Kaempfert. In this selection the borrowed triad is preceded by the supertonic triad. This progression still permits the chromatic movement from the sixth to the fifth degree which, in this excerpt, is present in an inner voice.

"Strangers in the Night" (Ex. VII-3)

Handwritten musical notation for "Strangers in the Night" (Ex. VII-3). The notation shows a three-measure piano accompaniment in F major. The melody in the right hand consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line in the left hand consists of whole notes: F2, Bb2, F2, Bb2. Chord symbols above the staff are Gm, Bbm, F, and Dm7. Roman numeral analysis below the staff is Fi, ii, iv, and I, vi7.

"Cabaret" by John Kander illustrates the melodic treatment of the altered tone which is resolved with the

change of harmony. Note the embellished treatment of the active tone.

"Cabaret" (Ex. VII-4)

The borrowed subtonic triad.<sup>1</sup> Use of the subtonic triad in a major key is relatively common to popular-youth music literature.<sup>2</sup> It may be used to precede the dominant chord as in the following excerpts.

"By the Time I Get to Phoenix" (Ex. VII-5)

<sup>1</sup>Ottman does not discuss the borrowed subtonic in the chapter entitled "Borrowed Chords." The discussion is located in the chapter entitled "Augmented Sixth Chords."

<sup>2</sup>Advanced Harmony is the only text considered which discusses or illustrates the use of the subtonic triad in major, p. 194.

"Georgy Girl" (Ex. VII-6)

Chord progression for "Georgy Girl" (Ex. VII-6):  
 Measure 11:  $E^b$  IV  
 Measure 12:  $D^b$  VII $^b$   
 Measure 13:  $B^b7$  V $^7$   
 Measure 14:  $E^b$  I  
 Measure 15:  $G^m$  iii

The subtonic triad may precede the subdominant triad as exemplified in the following excerpt.

"Hey Jude" (Ex. VII-7)

Chord progression for "Hey Jude" (Ex. VII-7):  
 Measure 44:  $F$  I  
 Measure 45:  $E^b$  VII $^b$   
 Measure 46:  $B^b$  IV  
 Measure 47:  $F$  I

Also, the subtonic triad may precede tonic harmony.

"First Time Ever I Saw Your Face" (Ex. VII-8)

Chord progression for "First Time Ever I Saw Your Face" (Ex. VII-8):  
 Measure 16:  $C$  I  
 Measure 17:  $E^b$  VII $^b$   
 Measure 18:  $B^b$  IV  
 Measure 19:  $C$  I

In Harmony, Piston discusses an interesting use of the subtonic triad under the heading "Extensions of

the Secondary Dominant Principle."<sup>1</sup> In the discussion Piston designates an example as the subdominant of the subdominant triad. In "Bridge Over Troubled Water" by Paul Simon, an analogous example may be found.

"Bridge Over Troubled Water" (Ex. VII-9)



### Mixture of Modes

Each of the textbooks considered discusses the mixture of modes in eighteenth and nineteenth century Western art music literature. Advanced Harmony by Ottman calls it "temporary change of mode."<sup>2</sup> In Harmony by Piston the term is "interchange of modes."<sup>3</sup> The term "modal references" is utilized in Materials and Structure of Music.<sup>4</sup> The terms should not be considered synonymous out of context as the authors are discussing somewhat different specific treatments. However, each term deals with the use of, or

<sup>1</sup>Piston, p. 329.

<sup>2</sup>Ottman, Advanced, p. 116.

<sup>3</sup>Piston, p. 145.

<sup>4</sup>Christ, II, p. 354.

allusion to more than one mode or scale within a relatively short musical idea. The authors of Materials and Structure of Music state that these usages ". . . involve the use of materials which imply certain modes rather than rigidly adhering to them."<sup>1</sup> Several examples of similar practices may be found in the popular-youth music literature surveyed. "It Was a Very Good Year" (Ex. VII-10)--Several modes are briefly implied in the first nine measures after the introduction.

"Dock of the Bay" (Ex. VII-11)--The horizontal and vertical combinations of the pure minor (aeolian) and the major mode are illustrated in this excerpt.

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<sup>1</sup>Christ, II, p. 353.

Horizontal Mixture

Vertical Mixture

F: IV I VII V

Detailed description: This musical example shows a piano accompaniment for 'Aquarius'. The right hand features a melodic line with notes Bb, F, Eb, and C, which are grouped under a bracket labeled 'Horizontal Mixture'. The left hand provides a harmonic foundation with chords F, IV, I, VII, and V, indicated by Roman numerals below the staff. A 'Vertical Mixture' is also indicated, showing the combination of the horizontal notes with the vertical chords.

"Aquarius" (Ex. VII-12)--This song from the rock opera "Hair" provides an especially good example of modal mixture.

Dorian on D

Dm7 G7 Am Dm G7 Am Dm7 G7

C Major Bb Major

Dorian on D

Dm G7 Dm

Detailed description: This musical example shows a piano accompaniment for 'Bad Side of the Moon'. The notation is divided into three systems. The first system is labeled 'Dorian on D' and features a sequence of chords: Dm7, G7, Am, Dm, G7, Am, Dm7, G7. The second system shows a transition to 'C Major' and 'Bb Major' modes, with chords Am, F, G7, C, and Bb. The third system is labeled 'Dorian on D' and features chords Dm and G7. The notation illustrates the vertical combination of major and minor modes.

"Bad Side of the Moon" (Ex. VII-13)--Note the vertical combination of major and minor.

The image shows a musical score with two staves. The top staff is labeled 'Horizontal Mixture' and contains a sequence of notes: E<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, and E<sup>b</sup>. The bottom staff is labeled 'Vertical Mixture' and contains a sequence of notes: E<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, and E<sup>b</sup>. Below the bottom staff, the following chord symbols are written: E<sup>b</sup>: I, VII (II), IV (b7), and I.

### Modal Writing

The popular-youth music literature surveyed provides several examples which illustrate modal writing. In these examples the melodies and harmonies are modal with little or no major orientation.

#### Dorian.

"Crescent Moon" (Ex. VII-14)

The image shows a musical score for 'Crescent Moon'. The top staff contains a melody with notes and rests. Above the staff, the following chord symbols are written: A<sup>m</sup>?, E<sup>m</sup>?, A<sup>m</sup>?, E<sup>m</sup>?, A<sup>m</sup>?, E<sup>m</sup>?, A<sup>m</sup>?, D, A<sup>m</sup>?, E<sup>m</sup>?, F<sup>m</sup>?, and A. The bottom staff contains a bass line with notes and rests. Below the bottom staff, the following chord symbols are written: i?, v?, i?, v?, i?, v?, i?, IV, i?, v?, and VI?

"A Taste of Honey" (Ex. VII-15)

The image shows a musical score for 'A Taste of Honey'. The top staff contains a melody with notes and rests. Above the staff, the following chord symbols are written: D<sup>m</sup>, D<sup>m</sup>?, D<sup>m</sup>?, G, and D<sup>m</sup>. The bottom staff contains a bass line with notes and rests. Below the bottom staff, the following chord symbols are written: d:, i, i?, i?, IV, and i.

"A Taste of Honey" (Ex. VII-15), continued

Mixolydian.

"If I Were a Carpenter" (Ex. VII-16)

"Let's Get Together" (Ex. VII-17)

Aeolian.**"The Sounds of Silence" (Ex. VII-18)**

17 Dm 18 C 19 20 Dm 21 F

22 B<sup>b</sup> F 23 24 B<sup>b</sup> F 25 B<sup>b</sup> 26

27 F 28 Dm 29 C 30 Dm 31

i VII i III II III VI IV II III i VII i

**"A Time for Us" (Ex. VII-19)**

23 Gm 24 Dm 25 E<sup>b</sup> 26 B<sup>b</sup> 27 C<sup>m</sup>

29 Gm 30 Dm 31 E<sup>b</sup> 32 C<sup>m</sup> 33 Dm 34 Gm

35 Dm 36 Gm

i V VI III IV i V VI IV V i i V i

Summary

The popular-youth music literature surveyed provides several facets of harmonic manipulations which expand tonality. The surveyed literature illustrates borrowed chords, mixture of modes and modal writing in sufficient number to provide useful examples. With significant frequency the composers of popular-youth music style utilize expanded horizontal and vertical vocabularies of sonorities. The excerpts presented in this chapter may prove beneficial in the discussions of late nineteenth and early twentieth century techniques of tonality expansion in terms of clear or ambiguous tonal center orientation.

## CHAPTER VIII

### SUMMARY AND CONCLUSIONS

The present study attempted to identify and classify certain harmonic practices from the broad field of popular music for the purpose of establishing parallel utilization in the theoretical study of music from the eighteenth and nineteenth century. The term "popular-youth music" was designated to represent selected musical examples which are potentially familiar to young people of high school and college ages.

The outcomes of the study include excerpts and a discography of popular-youth music selections which serve to illustrate the harmonic practices classified. It was not the intent of the writer to suggest that popular-youth music replace Western art music in the music theory curriculum; rather, the compilation provides a source of readily available supplementary material for utilization in the study of music theory at the university level.

#### Purpose of the Study

The purpose of the study was to assess the popular-youth music literature surveyed for its value in providing excerpts which exemplify certain harmonic practices characteristic of eighteenth and nineteenth century Western art music. In addition, the study was concerned with locating and classifying popular-youth music excerpts exemplifying modality and its effect on harmonic structure. Relatedly, the study endeavored to provide a single source compilation of readily available supplementary material which may be integrated into the study of music theory at the university level.

Hypotheses. The general hypotheses emerging from the major purpose of the study were concerned with the availability of excerpts from popular-youth music literature which exemplify traditional harmonic usages, the effect of modal writing on harmony and the compilation of a discography which exemplifies these characteristics. The findings of the study support the general hypotheses and are discussed in greater detail in a later portion of the present chapter.

Rationale. The rationale for the study was derived from the writer's experience as a teacher of music theory

at the university level and the general movement in contemporary music education to expand the curriculum to include a wide variety of musics. The concept of an expanded music curriculum to increase the relevancy and comprehensiveness of music study is supported in the first four objectives of the Music Educators National Conference GO Project.

Objective 1 (top priority): Lead in efforts to develop programs of music instruction challenging to all students, whatever their socio-cultural condition, and directed toward the needs of citizens in a pluralistic society.

Objective 2 (top priority): Lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behaviors.

Objective 3 (top priority): Assist teachers in the identification of musical behaviors relevant to the needs of their students.

Objective 4 (top priority): Advance the teaching of music of all periods, styles, forms, and cultures.<sup>1</sup>

Due to the influence of mass communication, a great deal of popular-youth music is familiar to the typical college student. It has been observed through the university teaching experience of this writer that considerable interest among students may be stimulated by the incorporation

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<sup>1</sup>"Contemporary Music Project: MENC Goals and Objectives Project," Music Educators Journal, LIX (May, 1973), 44-5.

of such familiar popular-youth music selections into music theory classes.

These observations of increased student interest and the general movement to expand the music curriculum formed the basic rationale for the study. It was, therefore, rationalized that the findings of the study would be educationally beneficial to the student of traditional harmony through presenting familiar excerpts upon which to base understandings. In addition, the study provides the college theory instructor with a compilation of popular-youth music selections which serve to supplement traditional harmonic study by illustrating harmonic practices in a more familiar and contemporary idiom.

### Procedures

Primary Source. A definitive source of popular-youth music literature is the commercial recording. The printed copy of many popular-youth music literature selections does not present the authentic performance information as is the case with the score of eighteenth and nineteenth century Western art music. Therefore, recordings have been used as the primary musical source to ensure familiarity and authenticity to the students.

Criteria for inclusion. The primary criteria for inclusion of selections from popular-youth music literature were based upon their potential familiarity to high school and college students. In determining familiarity, the popularity of each selection was governed by the following criteria:

1. The music must be presently available on a commercial recording.
2. The music must be presently available in printed form.
3. The music must have emerged as a commonly requested work during the writer's ten years of performance experience with popular-youth music literature.

Literature to be surveyed. The above criteria resulted in the representative sample consisting of 110 selections from popular-youth music literature.<sup>1</sup> Eighty-two of the selected songs appear in one volume entitled Great Songs of the Sixties.<sup>2</sup> An additional twenty-eight

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<sup>1</sup>A complete listing of the songs used is provided in Appendix G.

<sup>2</sup>Okun.

songs were chosen and included to represent songs written since 1969.

Principles determining classification. The principles determining classification of excerpts were drawn from commonly used music theory textbooks.<sup>1,2,3,4,5</sup> These textbooks were chosen primarily for their wide acceptance by and availability to college music theory teachers.

Harmonic practices of eighteenth and nineteenth century Western art music discussed in these textbooks were used for the classification of excerpts. Chapters II through VII were designed to specifically illustrate the harmonic practices of eighteenth and nineteenth century Western art music as found in the popular-youth music literature surveyed: Chapter II--Harmonic Cadences; Chapter III--Triads (Root Progression); Chapter IV--Diatonic Seventh Chords (Root Progression); Chapter V--Secondary Dominant Chords (Root Progression); Chapter VI--Ninth, Eleventh, Thirteenth and Augmented Sixth Chords; Chapter VII--Extensions of Tonality.

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<sup>1</sup>Christ, I.

<sup>2</sup>Christ, II.

<sup>3</sup>Ottman, Elementary.

<sup>4</sup>Ottman, Advanced.

<sup>5</sup>Piston.

Method of presenting excerpts. Each excerpt provides the melodic line and system of harmonic labeling found in the printed score. In addition, each excerpt provides the functional harmonic analysis and a reduction of the bass line to the note most prominent in each vertical sonority. Inner voices are indicated only where bass or melodic lines do not contain the specific factor discussed (i.e., seventh of a major-minor seventh or altered tone in a harmonic chord).

Appendices. Appendix A provides a nomenclature of harmonic labelings found in the surveyed popular-youth music literature. Appendices B through F correspond respectively with Chapters III-VII. Appendix G is a complete discography for the surveyed literature. At least two recordings (generally one 45 RPM and one 33 1/3 RPM) are listed for each entry. Appendix H lists the current addresses of recording companies included in the discography.

### Findings

The analysis of the popular-youth music literature surveyed provided many excerpts which exemplify harmonic practices of eighteenth and nineteenth century Western art music. Traditional harmonic usages, modal writing and its

effect on harmony in the popular-youth music literature surveyed were found to have a close alignment with those in eighteenth and nineteenth century Western art music literature as described in the textbooks considered. Also the printed copies of the popular-youth music selections used in this study were found to have close alignment with the commercial recording in terms of the specific aspects exemplified in the study (i.e., harmonic progression, active tone resolution). Outcomes relating to specific harmonic practices are provided in the subsequent portions of the present chapter.

Cadences. Approximately ninety-five percent of the surveyed popular-youth music literature provided examples of perfect and imperfect authentic cadences. Examples of half, plagal and deceptive cadences were found less often in the popular-youth music literature surveyed than perfect and imperfect authentic cadences. The voice leading principles and relative finality associated with these cadences were exemplified in the surveyed popular-youth music literature.

Root Progression--Triads. Generally, the popular-youth music literature surveyed and traditional literature contain similar types of root motion in the connection of

triads. Each root progression listed as common and less common in the textbooks considered was located in the popular-youth music literature surveyed with the exception of: supertonic triad to submediant harmony; dominant triad to supertonic harmony; and root progressions involving the leading tone triad in root progression with chords other than the dominant seventh chord.

Root Progression--Diatonic Seventh Chords. In the popular-youth music literature surveyed, the use of diatonic seventh chords is virtually the same as the use of triads sharing the same root. Each root progression listed as common or less common in the textbooks considered was located in the popular-youth music literature surveyed with the exceptions of: tonic seventh chord to dominant harmony; tonic seventh chord to leading tone or subtonic harmony; and subdominant seventh chord to supertonic harmony.

Root Progression--Secondary Dominant Chords. The use of secondary dominant harmony is reasonably common to the popular-youth music literature surveyed. Approximately twenty-four percent of the songs examined utilize some type of secondary dominant function. The popular-youth music literature used for this study provides at least one excerpt

exemplifying each secondary dominant chord with its regular resolution. The harmonic treatment of secondary dominant chords in the popular-youth music literature surveyed is analogous with its harmonic application in traditional literature. As is the case with the dominant seventh chord, the treatment of active tones is generally traditional and is most apparent when employed either in bass or melodic lines.

Ninth, Eleventh, Thirteenth and Augmented Sixth Chords. The ninth, eleventh and thirteenth chords are used quite extensively in the popular-youth music literature surveyed. Approximately ten percent of the examples surveyed contained at least one illustration of reasonably traditional use. Ninth chord examples seem to be substantially more common than either the eleventh or thirteenth chord examples. The eleventh is apparently used more often than the thirteenth. This relative frequency of occurrence (ninth more than either the eleventh or thirteenth) seems to generally correspond with that of traditional literature. Songs which contain the greatest concentration of ninth, eleventh and thirteenth chords are those which reflect a greater influence of jazz, Broadway musicals or motion picture soundtracks.

Approximately eight percent of the popular-youth music literature surveyed contained one example of augmented sixth chord usage. The use of augmented sixth chords (German and French sixths) in the popular-youth music literature surveyed also corresponds to traditional literature harmonic practices. In the popular-youth music literature surveyed, the augmented sixth chords are generally found in non-modulatory passages and are used in passing capacities.

The Italian sixth chord is noticeably absent from this style. Possibly, this may be attributed to the vertical conception of most sonorities, thus making voice leading considerations less important. Subsequently, the omission of the sounding fifth in the Italian sixth would be unnecessary for linear reasons. Also, the subtle difference in the vertical sound between the Italian and German sixth is perhaps too slight to make a strong aural impression on the composer of popular-youth music.

Extensions of Tonality. In addition to the harmonic practices discussed in the preceding chapters, the popular-youth music literature surveyed also contains many examples which are illustrative of the extended use of tonality. Selections are readily available which illustrate borrowed chords, horizontal and vertical mixture of modes and melodic

and harmonic construction based on church modes. Each excerpt seems to exemplify the song writer's intuitive aural and/or intellectual familiarity with chord treatments which extend the strictly traditional harmonic vocabulary.

### Conclusions

Hypotheses relating to the major purpose of the study were generally supported in the findings. The study revealed a close alignment of harmonic practices between eighteenth and nineteenth century Western art music and the popular-youth music literature surveyed. As disclosed by the findings reported, the hypotheses of the study are supported, and it may be further concluded that other samplings of popular-youth music literature will provide a significant number of excerpts exemplifying traditional harmonic practices.

As a result of the writer's professional experience as a teacher of music theory at the university level and personal experience with popular-youth music literature, the close alignment of harmonic practices between popular music and eighteenth and nineteenth century Western art music was observed. However, the outcomes of the study disclosed an even stronger relationship in harmonic practice than was

expected. For example, in the areas of triad and seventh chord root progressions, almost every progression listed as most common to eighteenth and nineteenth century Western art music by the textbooks considered was found to be common to the popular-youth music literature surveyed.<sup>1</sup>

It is, therefore, concluded by this writer that the aural effect of these progressions so permeates the contemporary musical experience that composers of popular-youth music literature use these common progressions from environmental experience as well as musical training. Consequently, students who are familiar with popular-youth music literature also possess aural experience with many of the harmonic practices of eighteenth and nineteenth century Western art music before any formal music theory training. It would seem to this writer that including this aural-intellectual link between contemporary musical experience and eighteenth and nineteenth century Western art music should facilitate the assimilation of traditional harmonic practices. It is this writer's view that the study of a variety of music as recommended by the National Association of Schools of Music<sup>2</sup> and the Music Educators National

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<sup>1</sup>Specific exceptions to this statement are provided in "Findings," pp. 147-52.

<sup>2</sup>NASM, p. 3.

Conference<sup>1</sup> is served by the incorporation of popular-youth music literature into the music theory curriculum.

### Applications

It is not the intent of the writer to suggest that traditional excerpts be replaced by more popular types. Rather, the compilations derived from the study are presented as a source of readily available material which may be integrated into the study of music theory at the university level.

Because of the influence of mass media and the close alignment of harmonic practices between traditional literature and the popular-youth music literature surveyed, students are exposed to popular-youth music exemplifying the principles covered in traditional harmonic study. It would seem to the writer, therefore, that the utilization of popular-youth music in the furthering of students' aural, visual and intellectual awarenesses of harmonic practices is a logical step toward a more comprehensive musical education. Furthermore, it would also seem to the writer that familiar excerpts exemplifying modal writing and its effect on harmony may well enhance the study and understanding of modal writing.

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<sup>1</sup>Klotman, pp. 6-7.

It was not within the scope of this study to provide lesson plans or units of instruction incorporating popular-youth music literature. Rather, it was rationalized that by providing a classification of excerpts exemplifying traditional harmonic usages and the effect of modal writing on harmony, the teacher of music theory would be able to include examples from popular-youth music literature determined by the individual needs of the specific class.

#### Recommendations for Further Study

A search of the related literature provided no doctoral dissertations or articles which specifically related to the incorporation of popular-youth music into the college theory curriculum. As noted previously, the absence of such material is assumed by the writer to be for the following reasons:

1. The relatively short history of interest in popular-youth music by music educators.
2. The lack of familiarity with the style among many college music theory teachers.

Because of the lack of previous scholarly research in the area of harmonic practices as found in popular-youth

music literature, almost any further study of an additional sampling of the popular-youth music literature would be useful. In this study excerpts have been presented which exemplify close alignment of harmonic practices between traditional literature and popular-youth music literature, but the scope of the study has dictated that the contrasting of all four parametric characteristics of popular-youth music not be discussed. Knowledge of popular-youth music literature could be increased by a multi-parametric study. For example, a detailed study of all musical parameters exploring similarities and differences between traditional literature and popular-youth music literature would further increase the understanding of popular-youth music specifically and music in general.

The popular-youth music selections used as examples in this study generally exhibit traditional harmonic usage. However, the music of certain composers discussed in Chapter VII of this study (i.e., Jethro Tull, Elton John) utilize treatments of modal writing and its effect on harmony which extend the traditional use of tonality. Therefore, it would seem to the writer that a detailed study of the music of composers who extend tonality (i.e., Jethro Tull, Elton John, Bernie Taupin, Robert Lamm, James Pankow) would be valuable.

Research of popular-youth music literature for tonality extension could glean insights relating to future developments in popular-youth music. By providing familiar examples of tonality extension and possible tonal ambiguity, such research may disclose an additional bridge between the study of eighteenth and nineteenth century Western art music literature and the study of twentieth century music literature.

## APPENDIX A

### Nomenclature of Popular-Youth Music

#### Chord Labelings

# Nomenclature of Popular-Youth Music

## Chord Labelings

### Triads

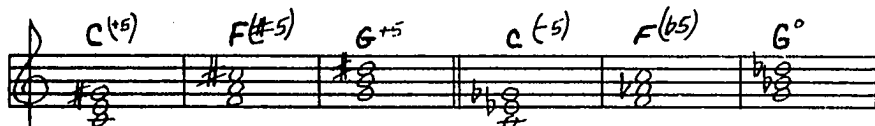
1. major

2. minor (m or min.)



3. augmented (+5 or #5)

4. diminished (-5, b5 or °)



### Added sixths and sixths with ninth

1. in major

2. in minor



### Seventh Chords

1. major-major

2. minor-minor

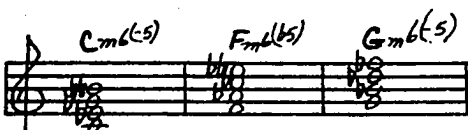


3. diminished-minor

4. major-minor



5. diminished-diminished



Ninth Chords

1. major-major-major

2. major-minor-major



3. major-minor-minor

4. minor-minor-major



5. major-minor-augmented

Eleventh Chords

1. diatonic

2. augmented

Thirteenth Chords

1. diatonic eleventh

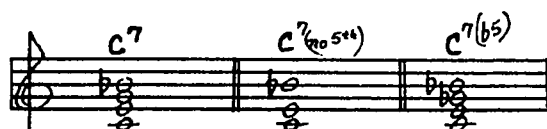
2. augmented eleventh

Augmented Sixth Chords (misspelled)

1. German

2. Italian

3. French



## APPENDIX B

### Root Progression--Triads

## Root Progressions--Triads

### Supertonic

#### II-V:

"Impossible Dream"  
"Leaving on a Jet Plane"  
"Moon River"  
"Mr. Tambourine Man"  
"There but for Fortune"  
"Try to Remember"

#### II-III:

"There but for Fortune"

#### II-IV:

"Impossible Dream"  
"Strangers in the Night"  
"The Times They Are A-Changin' "

#### II-I:

"Suzanne"

### Mediant

#### III-I:

"Let the Sunshine In"  
"The Sounds of Silence"

#### III-IV:

"Downtown"  
"First Time Ever I Saw Your Face"  
"Georgy Girl"  
"If You Go Away"

"Suzanne"  
 "Those Were the Days"  
 "A Time for Us"  
 "The Weight"  
 "A Whiter Shade of Pale"

### III-VI:

"San Francisco"  
 "The Sounds of Silence"  
 "There but for Fortune"

### III-II:

"If You Go Away"  
 "Leaving on a Jet Plane"  
 "Up, Up and Away"

### III-V:

"If You Go Away"  
 "Monday, Monday"  
 "A Whiter Shade of Pale"

### III-VII:

"The Sounds of Silence"  
 "A Time for Us"

## Subdominant

### IV-V:

"Downtown"  
 "Everybody's Talkin' "  
 "Georgy Girl"  
 "I Want to Hold Your Hand"  
 "King of the Road"  
 "Like a Rolling Stone"  
 "Mrs. Robinson"  
 "A Time for Us"  
 "The Times They Are A-Changin' "

### IV-I:

"Both Sides Now"

"Georgy Girl"  
 "Hey Jude"  
 "I Wish I Knew How It Would Feel to be Free"  
 "If I Were a Carpenter"  
 "Leaving on a Jet Plane"  
 "Like a Rolling Stone"  
 "Little Boxes"  
 "Mellow Yellow"  
 "Moon River"  
 "Satisfaction"  
 "San Francisco"  
 "Suzanne"  
 "A Time for Us"  
 "The Times They Are A-Changin' "  
 "The Weight"

IV-II:

"Both Sides Now"  
 "Do You Believe in Magic"  
 "Hey Jude"  
 "If You Go Away"  
 "Impossible Dream"  
 "Mrs. Robinson"  
 "My Way"  
 "There but for Fortune"

IV-III:

"Impossible Dream"  
 "Raindrops Keep Fallin' on My Head"

IV-VI:

"Impossible Dream"  
 "Downtown"

IV-VII:

"This Guy's in Love With You"  
 "Up, Up and Away"

Dominant

V-I:

"King of the Road"  
"The Last Thing on My Mind"  
"Monday, Monday"  
"The Times They Are A-Changin' "

V-IV:

"Dock of the Bay"  
"The Last Thing on My Mind"  
"Like a Rolling Stone"  
"We Shall Overcome"

V-VI:

"San Francisco"  
"A Time for Us"  
"We Shall Overcome"

V-III:

"A Whiter Shade of Pale"

V-VII:

"Eve"

Submediant

VI-II:

"By the Time I Get to Phoenix"  
"Moon River"  
"My Way"  
"A Taste of Honey"  
"There but for Fortune"

VI-IV:

"Blowin' in the Wind"  
"I Want to Hold Your Hand"  
"Moon River"  
"Mrs. Robinson"  
"San Francisco"  
"A Time for Us"  
"The Times They Are A-Changin' "

"Yesterday"

VI-V:

"Leaving on a Jet Plane"

VI-III:

"Downtown"

"First Time Ever I Saw Your Face"

"Georgy Girl"

"I Want to Hold Your Hand"

"Impossible Dream"

"Let the Sunshine In"

"The Sounds of Silence"

"A Time for Us"

"Walk on By"

VI-I:

"Downtown"

"Eleanor Rigby"

"Mrs. Robinson"

### Subtonic

VII-V:

"By the Time I Get to Phoenix"

"Dock of the Bay"

"Georgy Girl"

"Try to Remember"

VII-IV:

"Hey Jude"

"If I Were a Carpenter"

"A Time for Us"

VII-I:

"First Time Ever I Saw Your Face"

"Let the Sunshine In"

"The Sounds of Silence"

VII-III:

"Up, Up and Away"

VII-I:

"First Time Ever I Saw Your Face"

## APPENDIX C

### Root Progression--Diatonic Seventh Chords

## Root Progression--Diatonic Seventh Chords

### Tonic

#### I<sup>7</sup>-I:

"Goin' Out of My Head"  
"Quiet Nights of Quiet Stars"

#### I<sup>7</sup>-II:

"By the Time I Get to Phoenix"  
"Downtown"  
"Gentle on My Mind"  
"The Girl from Ipanema"  
"Goin' Out of My Head"

#### I<sup>7</sup>-III:

"Alfie"  
"Colour My World"  
"People"

#### I<sup>7</sup>-IV:

"Both Sides Now"  
"By the Time I Get to Phoenix"  
"Downtown"  
"Impossible Dream"  
"On a Clear Day"  
"Try to Remember"  
"Wake Up Sunshine"  
"Walk on By"

#### I<sup>7</sup>-V:

"People"  
"A Time for Us"

#### I<sup>7</sup>-VII:

"On a Clear Day"  
 "P. M. Mourning"

### Supertonic

II<sup>7</sup>-V:

"Alfie"  
 "Aquarius"  
 "Both Sides Now"  
 "Cabaret"  
 "Carousels"  
 "Everybody's Talkin' "  
 "Gentle on My Mind"  
 "Hey Jude"  
 "If You Go Away"  
 "Leaving on a Jet Plane"  
 "My Way"  
 "On a Clear Day"  
 "People"  
 "Strangers in the Night"  
 "Turn, Turn, Turn"

II<sup>7</sup>-III:

"Alfie"  
 "Do You Believe in Magic"

II<sup>7</sup>-VI:

"Impossible Dream"

II<sup>7</sup>-I:

"Alfie"  
 "Goin' Out of My Head"  
 "I Will Wait for You"  
 "If You Go Away"  
 "Sometimes"

### Mediant

III<sup>7</sup>-I:

"Sunrise, Sunset"

III<sup>7</sup>-IV:

"Do You Believe in Magic"

"Rainy Days and Mondays"

"Walk on By"

III<sup>7</sup>-VI:

"Alfie"

"Cabaret"

"My Way"

"What Now My Love"

III<sup>7</sup>-II:

"Impossible Dream"

### Subdominant

IV<sup>7</sup>-V:

"Both Sides Now"

"By the Time I Get to Phoenix"

"People"

"Sometimes"

"Wichita Lineman"

IV<sup>7</sup>-II:

"Do You Believe in Magic"

IV<sup>7</sup>-III:

"Do You Believe in Magic"

"Impossible Dream"

"Sometimes"

IV<sup>7</sup>-VII:

"This Guy's in Love With You"

"Try to Remember"

"Up, Up and Away"

Dominantv<sup>7</sup>-I:

"Everybody's Talkin'"  
 "Hey Jude"  
 "I Wish I Knew How It Would Feel to be Free"  
 "If You Go Away"  
 "Leaving on a Jet Plane"  
 "Let the Sunshine In"  
 "Little Boxes"  
 "Marieke"  
 "Moon River"  
 "My Way"  
 "Never on Sunday"  
 "People"  
 "Sunny"  
 "Sunrise, Sunset"  
 "There but for Fortune"  
 "The Times, They Are A-Changin'"  
 "Try to Remember"

v<sup>7</sup>-VI:

"I Want to Hold Your Hand"  
 "We Shall Overcome"

v<sup>7</sup>-IV:

"Like a Rolling Stone"  
 "People"

v<sup>7</sup>-II:

"My Way"  
 "Never on Sunday"  
 "Papa's Got a Brand New Bag"

v<sup>7</sup>-III:

"My Way"  
 "Try to Remember"  
 "What Now My Love"

Submediant

VI<sup>7</sup>-II:

"Alfie"  
"On a Clear Day"  
"People"  
"Strangers in the Night"  
"Try to Remember"  
"What Now My Love"

VI<sup>7</sup>-IV:

"Rainy Days and Mondays"

VI<sup>7</sup>-V:

"San Francisco"

VI<sup>7</sup>-I:

"Moon River"

## APPENDIX D

### Root Progression--Secondary Dominant Chords

## Root Progression--Secondary Dominant Chords

### Dominant of Supertonic

"Alfie"  
"Alice's Restaurant"  
"Georgy Girl"  
"My Way"  
"On a Clear Day"  
"Raindrops Keep Fallin' on My Head"

### Dominant of Mediant

"Goin' Out of My Head"  
"If You Go Away"  
"Moon River"  
"Sunrise, Sunset"

### Dominant of Subdominant

"Bridge Over Troubled Water"  
"Cabaret"  
"Hey Jude"  
"I Will Wait for You"  
"I Wish I Knew How It Would Feel to be Free"  
"My Way"  
"Ode to Billy Joe"  
"Raindrops Keep Fallin' on My Head"  
"Sunrise, Sunset"

### Dominant of Dominant

"Alice's Restaurant"  
"Bridge Over Troubled Water"  
"Cabaret"  
"Georgy Girl"  
"Goin' Out of My Head"  
"Marieke"  
"Mr. Tambourine Man"

"People"

Dominant of Submediant

"Blowin' in the Wind"

"By the Time I Get to Phoenix"

"Dock of the Bay"

"Georgy Girl"

"I Wish I Knew How It Would Feel to be Free"

"Moon River"

"People"

"Society's Child"

"Sunny"

Dominant of Subtonic

"Moon River"

"New York Mining Disaster, 1941"

"On a Clear Day"

## APPENDIX E

### Ninth, Eleventh, Thirteenth and Augmented Sixth Chords

Ninth, Eleventh, Thirteenth  
and Augmented Sixth Chords

Ninth Chords

Complete ninth chords. Ninth resolves simultaneously with the chord change.

"Alfie"  
"Moon River"  
"Quiet Nights of Quiet Stars"

Complete ninth chords. Ninth resolves before a chord change.

"A Man and a Woman"  
"On a Clear Day"  
"Rainy Days and Mondays"  
"Strangers in the Night"  
"What Now My Love"

Complete ninth chords. Seventh and ninth are arpeggiated.

"A House is Not a Home"  
"On a Clear Day"

Complete ninth chords. Ninth resolves irregularly.

"A Man and a Woman"  
"People"  
"Sometimes"  
"The Windows of the World"

"Wives and Lovers"

### Eleventh Chords

#### Nonharmonic tone configurations.

"Didn't We"  
 "Impossible Dream"  
 "The Look of Love"  
 "Mellow Yellow"  
 "Moon River"  
 "Raindrops Keep Fallin' on My Head"  
 "Sometimes"  
 "Strangers in the Night"  
 "They Don't Give Medals"  
 "This Guy's in Love With You"

#### Not in nonharmonic tone configurations.

"Rainy Days and Mondays"  
 "Whoever You Are, I Love You"

### Thirteenth Chords

"Alfie"  
 "A Man and a Woman"  
 "On a Clear Day"  
 "What Now My Love"

### Augmented Sixth Chords

#### Regular.

"Alice's Restaurant"  
 "I Will Wait for You"  
 "Moon River"  
 "Raindrops Keep Fallin' on My Head"  
 "Those Were the Days"

Irregular.

"Is That All There Is"

"Sunny"

"Waist Deep in the Big Muddy"

## APPENDIX F

### Extensions of Tonality

## Extensions of Tonality

### Borrowed Chords

#### Subdominant.

"Bridge Over Troubled Water"  
"Cabaret"  
"Goin' Out of My Head"  
"My Way"  
"People"  
"Strangers in the Night"  
"There but for Fortune"

#### Subtonic.

"Bridge Over Troubled Water" (IV/IV)  
"By the Time I Get to Phoenix"  
"First Time Ever I Saw Your Face"  
"Georgy Girl"  
"Hey Jude"  
"I Want to Hold Your Hand"  
"Is That All There Is"

### Mixture of Modes

#### Horizontal combinations.

"Aquarius"  
"Dock of the Bay"  
"Goin' Out of My Head"  
"It Was a Very Good Year"

#### Vertical combinations.

"Bad Side of the Moon"

"It Better End Soon"

Modal

"Crescent Moon"

"If I Were a Carpenter"

"Let's Get Together"

"The Sounds of Silence"

"A Taste of Honey"

"A Time for Us"

## APPENDIX G

### Discography

## Discography

### "Alfie" (Bacharach--David)

- <sup>1</sup>Dionne Warwicke, Scepter 21030  
Dionne Warwicke, Dionne Warwicke Story, Scepter  
(S) 2-596  
Burt Bacharach, Reach Out, A & M (S) 4131

### "Alice's Restaurant" (Guthrie)

- <sup>1</sup>Enoch Light/Light Brigade, Project 3 1367  
Enoch Light/Light Brigade, Best of the Movie  
Themes, 1970, Project 3 (S) 5046.  
Arlo Guthrie, Soundtrack: Alice's Restaurant,  
United Artists (S) 5195

### "Aquarius" (MacDermot--Rado--Ragni)

- Original Broadway Cast: Hair, Victor (S) LSO-  
1150

### "Bad Side of the Moon" (John--Taupin)

- <sup>1</sup>Elton John, Uni 55246  
Elton John, 11-17-70, Uni (S) 93105

### "Blowin' in the Wind" (Dylan)

- <sup>1</sup>Peter, Paul & Mary, Warner Brothers 7101  
Peter, Paul & Mary, Ten Years Together, Warner  
Brothers (S) BS-2552

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<sup>1</sup>Denotes 45 RPM recording.

"Both Sides Now" (Mitchell)

- <sup>1</sup>Judy Collins, Elektra 45053
- Judy Collins, The Best of Judy Collins, Elektra (S) 75030
- Joni Mitchell, Clouds, Reprise (S) 6341

"Brian's Song" (Legrand)

- <sup>1</sup>Michel Legrand, Bell 45171
- <sup>1</sup>Peter Nero, Columbia 4-33209
- Michel Legrand, Brian's Song, Bell (S) 6071
- Peter Nero, First Time Ever, Columbia (S) KC-31335

"Bridge Over Troubled Water" (Simon)

- <sup>1</sup>Simon & Garfunkel, Columbia 4-33187
- Simon & Garfunkel, Bridge Over Troubled Water, Columbia (S) KCS-9914

"By the Time I Get to Phoenix" (Webb)

- <sup>1</sup>Glen Campbell, Capitol 6133
- Glen Campbell, Glen Campbell's Greatest Hits, Capitol SW-752

"Cabaret" (Kander--Ebb)

Original Cast: Cabaret, Columbia (S) KOS-3040  
 Soundtrack: Cabaret, ABC (S) D-752

"Carousels" (Brel--Blau)

Original Cast/Elly Stone, Brel, Jacques, is Alive and Well and Living in Paris, Columbia (S) D2S-779

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<sup>1</sup>Denotes 45 RPM recording.

"Close to You" (Bacharach--David)

<sup>1</sup>Dionne Warwick, Warner Brothers 7560  
Dionne Warwick, Dionne, Warner Brothers (S)  
B-2585

"Colour My World" (Pankow)

<sup>1</sup>Chicago, Columbia 4-33210  
Chicago, Chicago, Columbia (S) KGP-24

"Crescent Moon" (Carpenter--Bettis)

Carpenters, Close to You, A & M (S) 4271

"Danglin' Conversation" (Simon)

<sup>1</sup>Simon & Garfunkel, Columbia 4-33115  
Simon & Garfunkel, Parsley, Sage, Rosemary,  
Thyme, Columbia (S) CS-9363

"Didn't We" (Webb)

<sup>1</sup>Barbra Streisand, Columbia 4-45626, Columbia  
4-45739  
Barbra Streisand, Barbra Streisand, Columbia (S)  
KC-31760

"Do You Believe in Magic" (Sebastian)

Lovin'Spoonful, Very Best of the Lovin'Spoonful,  
Kama Sutra (S) 2013  
John Sebastian, John Sebastian's Songbook, Kama  
Sutra (S) 2011

"Dock of the Bay" (Redding--Cropper)

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<sup>1</sup>Denotes 45 RPM recording.

Otis Redding, The Best of Otis Redding, ATCO  
(S) SD2-801

"Downtown" (Hatch)

<sup>1</sup>Petula Clark, Warner Brothers 7102  
Petula Clark, Petula Clark's Greatest Hits,  
Warner Brothers (S) 1765

"Eleanor Rigby" (Lennon--McCartney)

<sup>1</sup>Beatles, Capitol 5751  
Beatles, Revolver, Capitol (S) ST-2576

"Eve" (Carpenter--Bettis)

Carpenters, Offering, A & M (S) 4205

"Everybody's Talkin'" (Neil)

<sup>1</sup>Nilsson, Victor 447-0838  
Soundtrack: Midnight Cowboy, United Artists (S)  
5198  
Fred Neil, Other Side of This Life, Capitol  
(S) ST-657

"First Time Ever I Saw Your Face" (MacColl)

<sup>1</sup>Roberta Flack, Atlantic 2864  
Roberta Flack, First Take, Atlantic (S) 8230

"Friends" (John--Taupin)

<sup>1</sup>Elton John, Uni 55277  
Elton John/Soundtrack, Friends, Paramount (S)  
6004

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<sup>1</sup>Denotes 45 RPM recording.

"Gentle on My Mind" (Hartford)

- <sup>1</sup>Glen Campbell, Capitol 6137  
 Glen Campbell, Glen Campbell's Greatest Hits,  
 Capitol (S) SW-752

"Georgy Girl" (Springfield--Dale)

- <sup>1</sup>Seekers, Capitol 6150  
 Little Anthony and the Imperials, Best of Little  
 Anthony and the Imperials, Veeep (S) 16512  
 Ventures, One Million Dollar Weekend, United  
 Artists (S) UXS-80

"The Girl from Ipanema" (Jobim--Gimbel)

- <sup>1</sup>Stan Getz/Astrud Gilberto, Verve 126  
 Stan Getz/Astrud Gilberto, Getz/Gilberto, Verve  
 (S) 6-8545

"Goin' Out of My Head" (Weinstein--Randazzo)

- <sup>1</sup>Little Anthony/Imperials, United Artists 1677  
 Little Anthony/Imperials, Best of Little Anthony  
 and the Imperials, Veeep (S) 16512

"Hey Jude" (Lennon--McCartney)

- <sup>1</sup>Beatles, Capitol 2276  
 Beatles, Hey Jude, Apple (S) SW-385

"Honky Tonk Women" (Jagger--Richard)

- <sup>1</sup>Rolling Stones, London 910  
 Rolling Stones, Big Hits--Vol. II, London (S)  
 NPS-3

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<sup>1</sup>Denotes 45 RPM recording.

"House is Not a Home" (Bacharach--David)

- <sup>1</sup>Dionne Warwick, Scepter 21044  
 Dionne Warwick, Dionne Warwick Story, Scepter  
 (S) 2-596

"I Want to Hold Your Hand" (Lennon--McCartney)

- <sup>1</sup>Beatles, Capitol 5112  
 Beatles, Meet the Beatles, Capitol (S) ST-2047

"I Will Wait for You" (Gimbel--Legrand)

- <sup>1</sup>Bud Shank, Warner Brothers 77814  
 Andre Kostelanetz, Greatest Hits of the 60's,  
 Columbia (S) CS-9973

"I Wish I Knew How It Would Feel to be Free" (Taylor--Dallas)

- <sup>1</sup>Glen Yarbrough, Warner Brothers 7427  
 Nina Simone, Best of Nina Simone, Victor (S)  
 LSP-4374  
 Mary Travers, Mary, Warner Brothers (S) 1907

"If I Were a Carpenter" (Hardin)

- <sup>1</sup>Wayne Cochran, King 6288  
 Wayne Cochran, Alive and Well and Living In,  
 King (S) 1116  
 Tim Hardin, Best of Tim Hardin, Verve-Forecast  
 (S) 7078

"If You Go Away" (Brel--McKuen)

- <sup>1</sup>Jo Damita, Epic, 5-2258  
 Jo Damita, If You Go Away, Epic (S) 26244

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<sup>1</sup>Denotes 45 RPM recording.

Rod McKuen, Greatest Hits of Rod McKuen,  
Warner Brothers (S) 1772

"Impossible Dream" (Leigh--Darion)

<sup>1</sup>Jack Jones, Kapp KJB-60  
Jack Jones, Jack Jones' Greatest Hits--Vol. II,  
Kapp (S) 3602  
Original Cast: Man of La Mancha, Kapp (S) 5505

"Is That All There Is" (Stoller--Lieber)

<sup>1</sup>Peggy Lee, Capitol 6161 and Capitol 6191  
Peggy Lee, Is That All There Is, Capitol (S)  
ST-386

"It Better End Soon" (Lamm)

Chicago, Chicago, Columbia KGP-24

"It Was a Very Good Year" (Drake)

<sup>1</sup>Frank Sinatra, Reprise 713  
Frank Sinatra, Frank Sinatra's Greatest Hits,  
Reprise (S) 1025

"King of the Road" (Miller)

<sup>1</sup>Roger Miller, Mercury 35016  
Roger Miller, Golden Hits, Smash (S) 67073

"The Last Thing on My Mind" (Paxton)

Joan Baez, Carry It On, Vanguard (S) 79313  
Peter, Paul & Mary, See What Tomorrow Brings,  
Warner Brothers (S) 1615

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<sup>1</sup>Denotes 45 RPM recording.

"Leaving on a Jet Plane" (Denver)

<sup>1</sup>Peter, Paul and Mary, Warner Brothers 7132  
 Peter, Paul and Mary, Ten Years Together,  
 Warner Brothers (S) BS-2552  
 John Denver, Rhymes and Reasons, Victor (S)  
 LSP-4207

"Let the Sunshine In" (MacDermot—Rado—Ragni)

Original Broadway Cast: Hair, Victor (S) LSO-  
 1150

"Aquarius/Let the Sunshine In"

<sup>1</sup>Fifth Dimension, Bell 25000  
 Fifth Dimension, Greatest Hits on Earth, Bell  
 1106

"Let's Get Together" (Powers)

<sup>1</sup>We Five, A & M 8529  
 Jefferson Airplane, Jefferson Airplane Takes  
 Off, Victor (S) LSP-3584

"Light My Fire" (Doors)

<sup>1</sup>Doors, Elektra 45051  
 Doors, The Doors, Elektra (S) 74007

"Like a Rolling Stone" (Dylan)

<sup>1</sup>Bob Dylan, Columbia 4-33100  
 Bob Dylan, Bob Dylan's Greatest Hits, Columbia  
 (S) KCS-9463

"Little Boxes" (Reynolds)

<sup>1</sup>Pete Seeger, Columbia 4-33088

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<sup>1</sup>Denotes 45 RPM recording.

Pete Seeger, We Shall Overcome, Columbia (S)  
CS-8901

"The Look of Love" (Bacharach--David)

<sup>1</sup>Burt Bacharach, A & M 8542  
Burt Bacharach, Reach Out, A & M (S) 4131

"A Man and a Woman" (Lai--Keller)

<sup>1</sup>Claudine Longet, A & M 8536  
Claudine Longet, Claudine, A & M (S) 4121  
Soundtrack: A Man and a Woman (English),  
United Artists (S) 5184  
Soundtrack: Great Motion Picture Themes,  
United Artists (S) UXS 89

"Marieke" (Brel--Jouannest--Blau)

Jacques Brel, If You Go Away, Philips (S) PCC-  
634  
Original Cast/Elly Stone: Jacques Is Alive and  
Well, Columbia (S) D2S-779

"Mellow Yellow" (Leitch)

<sup>1</sup>Donovan, Epic 5-2251  
Donovan, Donovan's Greatest Hits, Epic (S) BXN-  
26439

"Monday, Monday" (Phillips)

<sup>1</sup>Mamas & the Papas, ABC 1428  
Mamas & the Papas, Mamas & the Papas, Dunhill,  
(S) 50064

"Moon River" (Mancini--Mercer)

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<sup>1</sup>Denotes 45 RPM recording.

<sup>1</sup>Andy Williams, Columbia 4-33049  
 Andy Williams, Andy William's Greatest Hits,  
 Columbia (S) KCS-9979  
 Henry Mancini, Best of Henry Mancini, Victor  
 (S) LSP-2693

"Mr. Tambourine Man" (Dylan)

<sup>1</sup>Byrds, Columbia 4-33095  
 Byrds, Byrds' Greatest Hits, Columbia (S) CS-  
 9516  
 Bob Dylan, Bob Dylan's Greatest Hits, Columbia  
 (S) KCS-9463

"Mrs. Robinson" (Simon)

<sup>1</sup>Simon & Garfunkel, Columbia 4-33143  
 Simon & Garfunkel/Soundtrack: The Graduate,  
 Columbia (S) OS-3180

"My Way" (Revault--Francois--Anka)

<sup>1</sup>Frank Sinatra, Reprise 734  
 Frank Sinatra, My Way, Reprise (S) 1029  
 Paul Anka, Paul Anka, Buddah (S) 5093

"Never on Sunday" (Hadjidakis--Towne)

<sup>1</sup>Don Costa, United Artists 1602  
 Soundtrack: Never on Sunday, United Artists  
 (S) 5070

"New York Mining Disaster, 1941" (Gibb)

Bee Gees, Best of Bee Gees, ATCO (S) 292

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<sup>1</sup>Denotes 45 RPM recording.

"Ode to Billy Joe" (Gentry)

<sup>1</sup>Bobbie Gentry, Capitol 6140  
 Bobbie Gentry, Bobbie Gentry's Greatest,  
 Capitol (S) SKAO-381

"On a Clear Day" (Lane--Lerner)

Robert Goulet, I Wish You Love, Columbia (S)  
 G-30011  
 Original Cast: On a Clear Day, Victor (S)  
 LSOD-2006

"One Less Bell to Answer" (Bacharach--David)

<sup>1</sup>Burt Bacharach, A & M 1290  
<sup>1</sup>Fifth Dimension, Bell 25006  
 Burt Bacharach, Burt Bacharach, A & M (S) 3501  
 Fifth Dimension, Greatest Hits on Earth, Bell  
 (S) 1106

"P. M. Mourning" (Kath--Matz)

Chicago, Chicago, Columbia KGP-24

"Papa's Got a Brand New Bag" (Brown)

<sup>1</sup>James Brown, Polydor 505  
 James Brown, Soul Classics, Vol. II, Polydor  
 (S) 5401

"People" (Styne--Merrill)

<sup>1</sup>Barbra Streisand, Columbia 4-33092  
 Barbra Streisand/Original Cast: Funny Girl,  
 Capitol (S) STAO-2059  
 Barbra Streisand/Soundtrack: Funny Girl,  
 Columbia (S) BOS-3220

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<sup>1</sup>Denotes 45 RPM recording.

"Quiet Nights of Quiet Stars" (Jobin--Lees)

Tony Bennett, Tony Bennett's Greatest Hits,  
Columbia (S) CS-9173  
Andy Williams, Andy Williams, Sound of Music,  
Columbia (S) KGP-5

"Raindrops Keep Fallin' on My Head" (Bacharach--David)

<sup>1</sup>B. J. Thomas, Scepter 12265  
B. J. Thomas, Greatest Hits--Vol. II, Scepter  
(S) 597  
B. J. Thomas/Bacharach/Soundtrack: Butch Cassidy  
and the Sundance Kid, A & M (S) 4227

"Rainy Days and Mondays" (Nichols--Williams)

<sup>1</sup>Carpenters, A & M 1260  
Carpenters, Carpenters, A & M 3502

"Respect" (Redding)

<sup>1</sup>Aretha Franklin, ATCO 2403  
Aretha Franklin, Aretha Franklin's Greatest  
Hits, ATCO (S) 8295

"San Francisco" (Phillips)

<sup>1</sup>Scott McKenzie, Epic 5-2312  
Andy Williams, Andy Williams Show, Columbia (S)  
KC-30105

"Satisfaction" (Jagger--Richard)

<sup>1</sup>Rolling Stones, London 9766  
Rolling Stones, Big Hits, London (S) NPS-1

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<sup>1</sup>Denotes 45 RPM recording.

"Say It Loud--I'm Black and I'm Proud" (Brown)

<sup>1</sup>Lon Donaldson, Blue Note, 1943  
 Lon Donaldson, Say It Loud, Blue Note (S)  
 84299

"Society's Child" (Ian)

<sup>1</sup>Janis Ian, Verve 148  
 Janis Ian, Core of Rock, MGM (S) 4669

"Sometimes" (Mancini)

Carpenters, Carpenters, A & M 3502

"Son" (Anderson)

<sup>1</sup>Bill Phillips, United Artists 50879  
 Jethro Tull, Benefit, Reprise (S) 6400

"Son of Your Father" (John--Taupin)

Elton John, Tumbleweed Connection. Uni (S)  
 93096

"The Sounds of Silence" (Simon)

<sup>1</sup>Simon & Garfunkel, Columbia 4-33096  
 Simon & Garfunkel/Soundtrack: The Graduate,  
 Columbia (S) OS-3180  
 Simon & Garfunkel, Simon & Garfunkel's Greatest  
 Hits, Columbia (S) KC-31350

"Spinning Wheel" (Thomas)

<sup>1</sup>Blood, Sweat & Tears, Columbia 4-33168

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<sup>1</sup>Denotes 45 RPM recording.

Blood, Sweat & Tears, Blood, Sweat & Tears'  
Greatest Hits, Columbia (S) KC-31170

"Strangers in the Night" (Singleton, Snyder, Kaempfert)

<sup>1</sup>Frank Sinatra, Reprise 710  
 Frank Sinatra, Frank Sinatra's Greatest Hits,  
 Reprise (S) 1025

"Sunny" (Hebb)

<sup>1</sup>Bobby Hebb, Philips 44033  
 Bobby Hebb, Oldies, but Goodies, Vol. II,  
 Original Sound (S) 8861

"Sunrise, Sunset" (Harnick--Bock)

<sup>1</sup>Mike Douglas, Epic 5-2252  
 Original Cast: Fiddler on the Roof, Victor (S)  
 LSO-1093  
 Soundtrack: Fiddler on the Roof, United Artists  
 (S) 10900

"Suzanne" (Cohen)

<sup>1</sup>Judy Collins, Elektra 45791  
 Judy Collins, Best of Judy Collins, Elektra (S)  
 75030

"A Taste of Honey" (Scott--Marlow)

<sup>1</sup>Tijuana Brass, A & M 8506  
 Tijuana Brass, Greatest Hits, A & M (S) 4245  
 Martin Denny, Golden Greats, Liberty (S) 7467

"There but for Fortune" (Ochs)

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<sup>1</sup>Denotes 45 RPM recording.

<sup>1</sup>Joan Baez, Vanguard 35031  
 Joan Baez, First Ten Years, Vanguard (S)  
 6550-61

"They Don't Give Medals" (Bacharach--David)

<sup>1</sup>Dionne Warwick, Scepter 12300  
 Dionne Warwick, Very Dionne, Scepter (S) 587

"This Guy's in Love With You" (Bacharach--David)

<sup>1</sup>Dionne Warwick, Scepter 12241  
 Dionne Warwick, Dionne Warwick Story, Scepter  
 (S) 2-596  
 Burt Bacharach, Make It Easy on Yourself, A & M  
 (S) 4188

"A Time for Us" (Rota--Kusik--Snyder)

<sup>1</sup>Henry Mancini, Victor 447-0837  
 Henry Mancini, Warm Shade of Ivory, Victor (S)  
 LSP-4140  
 Soundtrack: Romeo & Juliet, Capitol (S) ST-2993  
 or (S) ST-400

"The Times They Are A-Changin'" (Dylan)

<sup>1</sup>Merry Clayton, Ode '70 66016  
 Merry Clayton, Celebration, Ode '70 (S) X-77008  
 Bob Dylan, Bob Dylan's Greatest Hits, Columbia  
 (S) KCS-9463

"Try to Remember" (Schmidt--Jones)

<sup>1</sup>Ed Ames, Victor 447-0784  
 Ed Ames, Best of Ed Ames, Victor (S) LSP-4184  
 Original Cast: Fantasticks, MGM (S) 3872

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<sup>1</sup>Denotes 45 RPM recording.

"Turn, Turn, Turn" (Seeger)

- <sup>1</sup>Byrds, Columbia 33097
- Byrds, Byrds' Greatest Hits, Columbia (S) CS-9516
- Pete Seeger, Seeger's Greatest Hits, Columbia (S) CS-9416

"Up, Up and Away" (Webb)

- <sup>1</sup>Fifth Dimension, Bell 25002
- Enoch Light, 12 Smash Hits, Project 3 (S) 5021

"Waist Deep in the Big Muddy" (Seeger)

- Pete Seeger, Waist Deep in the Big Muddy, Columbia (S) CS-9505

"Wake Up Sunshine" (Lamm)

- Chicago, Chicago, Columbia (S) KGP-24

"Walk on By" (Bacharach--David)

- <sup>1</sup>Burt Bacharach, Kapp KE-102
- Burt Bacharach, Burt Bacharach Plays His Hits, Kapp (S) 3577

"We Shall Overcome" (Horton--Hamilton--Carawan--Seeger)

- <sup>1</sup>Louis Armstrong, Amsterdam 85013
- Pete Seeger, Pete Seeger's Greatest Hits, Columbia (S) CS-9416
- Joan Baez, Joan, in Concert, Vanguard (S) 2123

"The Weight" (Robertson)

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<sup>1</sup>Denotes 45 RPM recording.

- <sup>1</sup>Aretha Franklin, Atlantic 2603  
 Aretha Franklin, This Girl's in Love With You,  
 Atlantic (S) 8248
- <sup>1</sup>Diana Ross/Supremes/Temptations, Motown 1153  
 Diana Ross/Supremes/Temptations, Together, Motown  
 (S) 692

"What Now My Love" (Becauid--Sigman)

- <sup>1</sup>Al Martino, Capitol 6109  
 Al Martino, I Wish You Love, Capitol (S) STBB-713

"What the World Needs Now is Love" (Bacharach--David)

- <sup>1</sup>Dionne Warwick, Scepter 12273 or 21027  
 Dionne Warwick, Dionne Warwick Story, Scepter  
 (S) 2-596
- Burt Bacharach, Reach Out, A & M (S) 4131

"Where Have All the Flowers Gone" (Seeger)

- <sup>1</sup>Pete Seeger, Columbia 4-33088  
 Pete Seeger, Pete Seeger's Greatest Hits,  
 Columbia (S) CS-9416
- Peter, Paul & Mary, Peter, Paul & Mary, Warner  
 Brothers (S) 1449

"A Whiter Shade of Pale" (Brooker--Reid)

- <sup>1</sup>Procol Harum, A & M 1389  
 Procol Harum, Greatest Hits From England, Vol. II  
 Parrot (S) 71017
- <sup>1</sup>Dells, Cadet 5679  
 Dells, Love is Blue, Cadet (S) 829

"Whoever You Are, I Love You" (Bacharach--David)

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- <sup>1</sup>Denotes 45 RPM recording.

<sup>1</sup>Dionne Warwicke, Scepter 12231  
 Dionne Warwicke, Promises, Promises, Scepter  
 (S) 571  
 Original Cast: Promises, Promises, United  
 Artists (S) 9902

"Wichita Lineman" (Webb)

<sup>1</sup>Glen Campbell, Capitol 6135  
 Glen Campbell, Glen Campbell's Greatest Hits,  
 Capitol SW-752

"The Windmills of Your Mind" (Legrand--Bergman)

<sup>1</sup>Enoch Light, Project 3 1341  
<sup>1</sup>Henry Mancini, Victor 447-0837  
 Enoch Light, Best of Enoch Light, Project 3  
 (S) 5027  
 Henry Mancini, Warm Shade of Ivory, Victor (S)  
 LSP-4140

"The Windows of the World" (Bacharach--David)

<sup>1</sup>Dionne Warwicke, Scepter 12196  
 Dionne Warwicke, Dionne Warwicke's Golden Hits,  
 Scepter (S) 577

"Wind-up" (Anderson)

<sup>1</sup>Jethro Tull, Reprise 1054  
 Jethro Tull, Aqualung, Reprise (S) 2035

"Wives and Lovers" (Bacharach--David)

<sup>1</sup>Jack Jones, Kapp KJB-24  
 Jack Jones, Jack Jones' Greatest Hits, Vol. I,  
 Kapp (S) 3559

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<sup>1</sup>Denotes 45 RPM recording.

Burt Bacharach, Burt Bacharach Plays His Hits,  
Kapp (S) 3577

"Yesterday" (Lennon--McCartney)

<sup>1</sup>Beatles, Capitol 5498  
Beatles, Yesterday & Today, Capitol (S) ST-2553

"You've Got a Friend" (King)

<sup>1</sup>James Taylor, Warner Brothers 7144  
Carole King, Tapestry, Ode '70 (S) 77009

"You've Lost That Lovin' Feelin'" (Spector--Mann--Weil)

<sup>1</sup>Righteous Brothers, Verve 138  
Righteous Brothers, Righteous Brothers Greatest Hits, Verve (S) 6-5020

## **APPENDIX H**

### **Addresses For Recording Companies**

## Addresses For Recording Companies

A & M Records  
1416 N. La Brea  
Los Angeles, California 90028

ABC Records, Inc.  
8225 Beverly Blvd.  
Los Angeles, California 90048

ATCO Records  
1841 Broadway  
New York, New York 10023

Amsterdam Records  
1841 Broadway  
New York, New York 10023

Apple Records  
c/o Capitol Records  
1750 N. Vine St.  
Hollywood, California 90028

Atlantic Recording Corporation  
1841 Broadway  
New York, New York 10023

Bell Records  
1776 Broadway  
New York, New York 10019

Blue Note Records  
c/o United Artists Records  
6920 Sunset Blvd.  
Hollywood, California 90028

Buddah Records  
810 Seventh Ave.  
New York, New York 10019

Cadet Records  
1301 Avenue of the Americas  
New York, New York 10019

Capitol Records, Inc.  
1750 N. Vine St.  
Hollywood, California 90028

Columbia Records  
c/o CBS Records  
51 W. 52nd St.  
New York, New York 10019

Dunhill Records  
c/o ABC Records, Inc.  
8255 Beverly Blvd.  
Los Angeles, California 90048

Elektra Records  
15 Columbus Circle  
New York, New York 10023

Epic Records  
51 W. 52nd St.  
New York, New York 10019

Kama Sutra Records  
810 Seventh Ave.  
New York, New York 10019

Kapp Records  
c/o MCA, Kapp Division  
100 Universal City Plaza  
Universal City, California 91608

King Records  
c/o Starday-King  
Box 8188  
Nashville, Tennessee 37207

Liberty Records  
c/o United Artists  
6920 Sunset Blvd.  
Hollywood, California 90028

London Records, Inc.  
539 W. 25th St.  
New York, New York 10001

MGM Records  
7165 Sunset Blvd.  
Los Angeles, California 90046

Mercury Records  
Phonogram Inc.  
35 E. Wacker Drive  
Chicago, Illinois 60601

Motown Records  
6464 Sunset Blvd.  
Hollywood, California 90028

Ode '70  
1416 N. La Brea  
Hollywood, California 90028

Original Sound Records  
7120 Sunset Blvd.  
Los Angeles, California 90046

Paramount Records  
Famous Music Corporation  
Gulf Western Plaza  
New York, New York 10023

Parrot Records  
c/o London Records, Inc.  
539 W. 25th St.  
New York, New York 10001

Philips Records  
Phonogram Inc.  
35 E. Wacker Drive  
Chicago, Illinois 60601

Polydor Inc.  
1700 Broadway  
New York, New York 10019

Project 3 Records  
1270 Avenue of the Americas  
New York, New York 10020

Reprise Records  
c/o Warner Brothers Records, Inc.  
4000 Warner Blvd.  
Burbank, California 91505

Scepter Records  
254 W. 54th St.  
New York, New York 10019

Smash Records  
Phonogram Inc.  
35 E. Wacker Drive  
Chicago, Illinois 60601

Uni Records  
c/o MCA, Uni Division  
100 Universal City Plaza  
Universal City, California 91608

United Artists Records  
6920 Sunset Blvd.  
Hollywood, California 90028

Vanguard Recording Society, Inc.  
71 W. 23rd St.  
New York, New York 10010

Veep Records  
c/o United Artists--Blue Note  
729 Seventh Avenue  
New York, New York 10019

Verve Records  
7165 Sunset Blvd.  
Los Angeles, California 90046

Verve-Forecast  
7165 Sunset Blvd.  
Los Angeles, California 90046

Victor Records  
c/o RCA Records  
1133 Avenue of the Americas  
New York, New York 10036

Warner Brothers Records, Inc.  
4000 Warner Blvd.  
Burbank, California 91505

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