

The Theory of
**SCALE
DEGREE
FUNCTION**

Contextualizing Common Phenomena
in Western Music Through the Lens of
Afro-American Musical Expressionism

M. Jerome Bell

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Scale Degree Function

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INDEPENDENT ANALYTICAL ESSAY

BY

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through the lens of Afro-American musical expressionism**

M. Jerome Bell
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*“When you base your expectations only on what you see, you blind yourself to
the possibility of a new reality”
-Zaheer*

*“...and the more we try to understand one another, the more exceptional each
of us will be”
-Judy Hopps*

PART ONE
Melodic Designation

I

The **Theory of Scale Degree Function** is an analytical system that observes common phenomena in Western music through the lens of the African American styles of gospel, jazz, rhythm and blues, and hip-hop. There are three primary goals of this system of analysis: The first is to provide an analytical system, primarily through melodic and harmonic means, that allows for an observation of Afro-American music in which it highlights the pervasive characteristics of the idiom; the second, to provide a supplemental system of analysis that highlights the commonality within Western music, again from a melodic and harmonical perspective; and third, to observe the fundamental patterns and arrangements of Western music that can potentially bring about a pedagogical revolution within the aural skills classroom—an area in which it is in need of revision of its pedagogy within the discipline. Although this essay will primarily focus on the first two objectives, the tertiary point should not go unobserved. It should also be noted that although this method of analysis is *subjective* in its conception and its execution, the theory in itself can serve as a tool to highlight the functional attitudes that may exist throughout Western music, or at the very least, serve as a mechanism to observe music other than art music in a way that does not appear overly simplistic or unsophisticated.

Dating back to the Renaissance, music theorists have directed primary focus toward the *art music* idiom, allowing for the development of a thorough system of analysis for the art music genre. However, when it comes to the other two major types of music (popular, and folk song)¹, there is an absence of an analytical theory that can effectively highlight and predict its most inherent characteristics of that music. The Theory of Scale Degree Function is a system of analysis that can be utilized in all three idioms of music without lending itself more favorably to only one or two types.

The Theory of Scale Degree Function contains fourteen moduleic theories of observable phenomena within Western music. The Theory of Scale Degree Function utilizes the following specialized notation: ***T[^][degree designation or concept]***. For instance, to reference the “Theory of the Seventh,” the abbreviated form is, “T[^]7”

The fourteen moduleic theories include:

- The Theory of the Fifth: T[^]5
- The Theory of the Fourth: T[^]4
- The Theory of the Sixth: T[^]6
- The Theory of the Third: T[^]3
- The Theory of the Minor Sixth: T[^]m6
- The Theory of the Second: T[^]2
- The Theory of the Minor Second: T[^]m2
- The Theory of the Seventh: T[^]7
- The Theory of the Tritone: T[^]7
- The Theory of the Subdominant: T[^]IV
- The Theory of the Subdominant Sequence: T[^]IVS
- The Theory of the Alternative Dominant: T[^]AD
- The Theory of the Submediant: T[^]VI
- The Theory of the Da Capo Aria: T[^]DCA

Apart from the “Theory of the Da Capo Aria.” the different moduleic theories can essentially be placed into three major categories:

¹ Philip Tagg, "Analyzing Popular Music: Theory, Method and Practice", *Popular Music* 2 (1982): 41.

Category I, a moment that creates an expectation for resolution to the dominant

Category II, a moment that creates an expectation for resolution to the tonic,

-and-

Category III, a moment that marks a point of arrival that is not tonic or dominant related.

At its core, The Theory of Scale Degree Function highlights the pervasive characteristics of the tonic and the dominant. Of course, this should not come as any surprise to music theorists as they would recognize that the interval of the fifth has served as a harmonic pillar in Western music for centuries. Subsequently, the traditional viewing of the tonic and dominant primarily deals with their *harmonic* relationship between the two, as well as their relationship between the other diatonic *chords*. In contrast, the viewing of the tonic and the dominant presented in this essay primarily deals with the tonic and dominant's *melodic* relationship with the other *notes* in the scale. In short, music either moves to or away from scale degree one or scale degree five—causing for the interval of the fifth to not only serve as a harmonic pillar of Western music, but to serve as the melodic base of Western music as well.

To provide context for this theory, knowledge about my musical background may be helpful. My musical experience played a significant role in the development of my musical outlook and insight—particularly my experience with Afro-centric gospel, jazz, and popular music.

Since as far back as I can remember, I have always had an intuitive ear when it came to processing music aurally. The first musical experience, that I can remember, occurred when I was toddler when I received a toy keyboard (no more than two octaves) for Christmas. By New Year's,

I had learned how to play “Happy Birthday” by ear, primarily using the accidentals. This came relatively easy to me and over the next several years, I mastered the ability to play almost any tonal melody on demand after hearing it once. Although I could attribute this to many contributing factors, I believe my experience in the American Black Church played a quintessential role in the development of my musicianship. In my experience, this “aural mastery”, if you will, is a very common occurrence for musicians within the American Black Church. Although I believe that there are several reasons that contribute to this, I believe the primary reason is Black “church music”, for better or for worse, is rarely written down. The only way for young musicians to learn a song is through oral tradition—that is through imitation of other black musicians. Of course, this is in juxtaposition with art music during the common practice era and thereafter in which everything was primarily recorded in writing including concepts and theories. Although I could not articulate it as a young child, The Theory of Scale Degree Function (T⁵SDF) has always been a part of my philosophical worldview and the way I heard music. Even with the melody of “Happy Birthday,” I had an innate sense that this melody started on the fifth scale degree, more specifically, the conceptualization of T⁵. In my mind, the fifth scale degree had a specific function that could not be mistaken for another scale degree. For this reason, melodic dictation has always been a skill that has come easy to me.

Until I was thirteen, my primary musical experience was with the *Black Gospel musical* tradition. I grew up listening to the music of Kirk Franklin, Donnie McClurkin, Marvin Sapp, Kurt Carr, Hezekiah Walker, Bebe and Cece Winans, Mary, Richard Smallwood, and Fred Hammond. These artists, in my opinion, had a deep sense for melody and its functional tendencies. This

became evident in their music as the functionality within each melody was consistent from song to song.

Around age thirteen, I began to study jazz at my local school. From this point forward (especially in high school) I studied this idiom as a pianist and as a composer. This helped me gain a deep sense of harmonic progression and, more importantly, harmonic and modal functionality. Throughout high school, I began to study both rock and pop music, and as I became immersed in these idioms, I involved myself with musical groups and ensembles that helped me realize my potential as an artist. In doing so, I believe I gained a deep understanding of these musical styles and the way they ought to function from a harmonic and melodic perspective. For instance, the music of T Pain (a popular hip-hop artist in the early millennium) had a significant impact in how I perceive music today. Although many critics in this genre dismiss T Pain for his use of auto-tune, his knowledge of melodic construction became evident as he utilized the auto-tune as a melodic instrument. This especially can be seen through his utilization of The Theory of the Seventh.

In my last year of high school, I became interested in art music. For this reason, I went on to study art music at the collegiate level as a composition major. Since then, I have attempted to observe music from a philosophical, intellectual, and analytical perspective. My exposure to and careful study of different musical genres has caused me to examine these idioms from an analytical perspective. Subsequently, it has also forced me to find a common denominator within Western music: The Theory of Scale Degree Function.

until the G is realized (resolved) by the final Authentic Cadence in C minor in the final measure. This is a perfect example of T⁵.

T⁵ Definition:

The **Theory of the Fifth** is one pitch, the *perceived* fifth—that is, a pitch that functions as scale degree five², which is held or repeated over a period of time in a musical passage. This pitch acts as a cohesive agent that connects a passage of music while the music ‘below’ the pitch progress harmonically; thus, the pitch contextualizes the tonality as it creates an expectation for resolution—even if a resolution never occurs.

Figure 2.2 Grainger, *Sussex Mummers’ Christmas Carol* for Wind Ensemble mm. 1-4



In the top staff of Figure 2.2, the A-flat is sustained, creating an extended utilization of the fifth scale degree throughout the four measures. This causes tension on beats one and three of the second full measure. The phenomenon of how the A-flat functions is another example of T⁵. Like the previous example, T⁵ continues through the entirety of the four measures. T⁵ is

² Although this pitch functions as the fifth scale degree, it does not necessarily mean that it *is* the fifth scale degree in actuality.

fully realized when there is a brief cadential movement to tonic (D-flat major) in the beginning of the fourth measure.

This piece was originally scored for piano, but later orchestrated for wind band. The top line, which is designated to the flute section, was added after the original piano version was written. This knowledge is relevant because it appears that the arranger wanted to highlight and accent T⁵ even though he might not have identified it that way at that time. However, even if only the bottom three lines of Figure 2.2 are taken into consideration, T⁵ can still be identified in the tenor line (third line down). If one were to perform a linear analysis, it would be obvious that the A-flat carries through the four measures even though the pitch itself is not sounding throughout the full four measures. In a sense, the pitch is continuous; but the composer can “unmute” the pitch when they so desire. This is the essence of T⁵. At its core, T⁵ should be able to sound throughout an entire phrase without disrupting the integrity of the tonality of the final cadence, even more so than tonic.

Figure 2.3 Reed, *Russian Christmas Music* mm. 28-30 (this excerpt is a piano reduction)

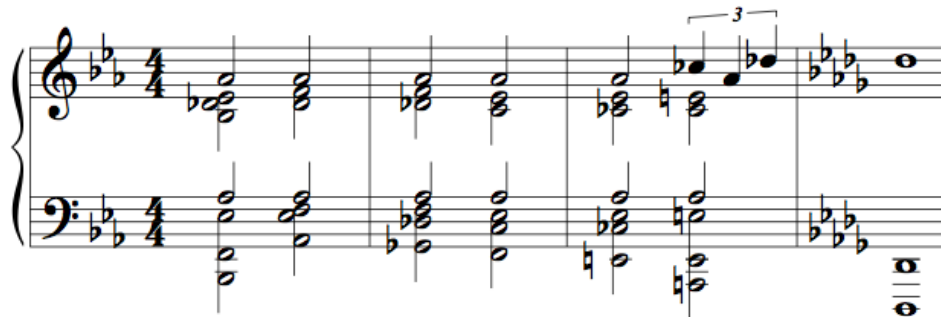


In Figure 2.3, T⁵ occurs on the C6. Again, the C continues throughout the three measures as the harmonies underneath it change until there is a final authentic cadence in the final measure. If the C is acknowledged as a result of T⁵, the harmonic progression underneath it becomes easier to identify (particularly on beat two of the second full measure). By utilizing The

Theory of Scale Degree Function (T[^]SDF), the C is accounted for when performing a harmonic analysis.

The next example comes from a contemporary composer who has been heavily influenced by the Afro-American idiom.

Figure 2.4 Bowens, *Drive* for Brass Ensemble mm. 102-105 (piano reduction)



T[^]5 can be identified by observing the top line of Figure 2.4. In this instance, the A-flat functions as a cohesive agent while the harmonies underneath it change. Identifying this as T[^]5 is significant for two primary reasons: at the outset, it is difficult to perform a relevant Roman Numeral (RN) analysis due to all of the added non-chord tones; Furthermore, this is the first excerpt observed where T[^]5 does not originally occur at the diatonic fifth scale degree of the key signature given (although, an argument can be made that the musical material was already tonicizing D-flat prior to the key signature change). T[^]5 occurs on the pitch A-flat which is the fourth scale degree of the E-flat major scale. However, the A-flat functions like a fifth as it creates an expectation for resolution which occurs on the downbeat of measure four of the excerpt (this is why T[^]5 distinguishes between the fifth scale degree and the *perceived fifth scale degree*). The cadence in this measure is D-flat major. T[^]5 that occurs in the previous three measures help prepare for the modulation that occurs in measure four. In short, T[^]5 does not always need to occur on the diatonic fifth scale degree; however, that pitch *must* create an expectation for

resolution (even if it doesn't resolve); thus, creating a perceived fifth. Of course, it should not be discounted that the A-flat can also be analyzed as a dominant pedal—especially because it does prepare the resolution of D-flat major in the final measure. However, this is not the case for every instance of T⁵. These instances will be explored later in the chapter.

In Figure 2.5, T⁵ occurs in the tenor line with the elongation of the pitch B. Again, the B functions like a string that connects the passage while the harmonies around it change.

Figure 2.5 Gretchaninoff, *Nunc Dimittis*. Mm 1-5

Lord, now let-test Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy word

Lord, now let-test Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy word

Lord, now let-test Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy word

Lord, now let-test Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy word

The final two excerpts are drawn from pieces that have a slightly different harmonic and tonal language compared to the previous examples. The first example comes from a current black gospel pop artist duo, *Mary Mary*, while the second example comes from the 20th century composer, Paul Hindemith, who is known for a less-traditional use of harmonic language

Figure 2.6 Mary Mary, *Walking*. Refrain³

The image shows a musical score for the refrain of 'Mary Mary, Walking'. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass staff accompaniment consists of chords: G4-B-flat4 (quarter), A4-B-flat4 (quarter), A4-G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics 'I'm wal - king I'm — wal - king I'm wal - king' are written below the treble staff, with a long dash under the second 'I'm'.

Even though the music in Figure 2.6 is polytonal (as the top three voices suggest C-flat major⁴ and the bass voice suggests D-flat minor⁵), T⁵ is still clearly in the alto voice on the pitch G-flat. It remains elongated throughout as the harmonies around it change. In this instance, the G-flat does not function as a dominant pedal. This is primarily because there is never a clear resolution of a “tonic”—or even a possibility of a resolution to tonic without the harmonic progression feeling clunky or out of place due to the polytonal nature of the excerpt. In truth, the significant reason why this excerpt can be perceived as being in two tonalities is because of the expectation for resolution that is created by the G-flat (while the D-flat in the bottom voice functions as a tonic in a different key⁶). Essentially, the G-flat is contextualizing the soprano and tenor voices.

In Figure 2.7, T⁵ occurs in the top voice while the accompanying harmonies (which are stacked by fourths) move in parallel motion. In both the Mary Mary and the Hindemith examples, T⁵ causes an *expectation for resolution*, which is how the melodic “tonality” can be identified.

³ This two-measure phrase essentially repeats three times with little to no alterations.

⁴ Due to T⁵

⁵ It can be argued that the base voice has a tonic of D-flat as The Theory of the Minor Sixth can be observed on the A-natural, and The Theory of the Minor Second can be observed on the D-natural. Both instances will be highlighted in chapter 6 and chapter 8, respectively.

⁶ See footnote above.

And even though both examples do not contain a traditional resolution, T⁵ connects the music around it, giving it a progressive motion.

Figure 2.7 Hindemith, *Un Cygne*. mm 1-4

Langsam
p
 tout en - tou - ré de lui - même,
 Un cygne a - vance sur l'eau en - tou - ré de lui - même, comme un glis - sant ta -
 comme

5
 bleau;
 ain - si à cer -
mf

It is important to note that T⁵SDF highlights the psychological implications of our listening history. In an excerpt like the Hindemith, the harmonic language is much more quartal than quintal, and yet our ears still pick out T⁵ because of our musical lineage, and the inherent nature of the fifth as an agent of tension and expectation.

T⁵ phenomenon creates an expectation for resolution as it contextualizes the tonal language through tension and release, even if a release never occurs. And in some cases (such as the Hindemith and the Mary Mary example), the observance of T⁵ is needed in order to identify the integrity of the melodic tonality, let alone the harmonic tonality, despite the absence of a resolution to the perceived tonic. Nevertheless, T⁵ serves as building block for many of the other moduleic theories within T⁵SDF—even T⁵SDF in itself.

For a musical moment to be identified as T⁵, it should follow these criteria:

- **A single pitch is repeated or elongated throughout a phrase.**
- **The pitch creates a perceived dominant function (a pull towards resolution).**
- **Harmonies change above AND below the pitch**

III

Theory of the Fourth (T^4)

The Theory of the Fourth, that is The Theory of the Fourth Scale Degree, is a musical phenomenon in which the pitch marks a point of brief arrival or melodic cadence. In this instance, the pitch is approached from below by a semitone; this implies the “mi-fa” relationship. It should be noted that The Theory of the Fourth (T^4) does not need to occur on the fourth scale degree. The primary idea is the musical moment is borrowing functional relationship and implication between the third and the fourth. Subsequently, T^4 occurs less frequently when compared to the other moduleic theories within T^4SDF ; however, this phenomenon warrants a closer observation as T^4 serves as the basic blueprint for The Theory of the Subdominant.

T^4 Definition:

The **Theory of the Fourth** occurs when a pitch moves upward by a semitone, to the perceived fourth or flat sixth—that is a pitch that functions like scale degree four or scale degree flat-six, which marks a brief point of arrival on the upper neighbor tone.

Figure 3.1 Johnson, *Lift Every Voice and Sing* mm. 20-24

sing a song full of the hope that the pres-ent has brought us

In Figure 3.1, note how the B-flat in the final measure marks a point of arrival. This qualifies as T^4 because the note is approached by semitone, and functions as a perceived fourth (in this case, it is on the fourth scale degree). One may wonder; *does it matter what functional chord occurs on the T^4 moment?* The answer is no. In this example, T^4 occurs on a dominant-seventh chord; it functions as part of the half cadence. However, in the next example, it occurs on a different chord functionally.

Figure 3.2 Bell, *Doubt Not* mm 32-37

ff
Doubt not Doubt not Doubt not in the
night what you

In Figure 3.2, T⁴ occurs in the fifth measure of the above excerpt on the note G. Observe how it is approached by a half step and marks a point of arrival. This excerpt is in the key of B minor as the T⁴ moment occurs on the VI chord in B minor. Again, the chord that occurs with T⁴ does not have any affect when considering T⁴. T⁴ is purely based on melodic motion, not harmonic function. So, in short, the harmonic progression that exists underneath T⁴ should not be considered when identifying T⁴.

Please observe the next two excerpts

Figure 3.3 Hindemith, *Sonata for Clarinet* mm. 70-78

The image displays a musical score for Hindemith's *Sonata for Clarinet*, measures 70-78. The score is written in B minor and 2/4 time. It consists of two systems of staves. The first system includes a clarinet line and a piano accompaniment. The piano part has a dynamic marking 'f' and a fingering box containing '2' and '7'. The second system continues the piano accompaniment with a similar fingering box. The music features complex rhythmic patterns and chromatic movement.

Figure 3.4 Bell, *Doubt Not* mm. 1-9

The musical score for 'Doubt Not' by Edward Elgar is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-9. The Mezzo-Soprano part is written in a single line with lyrics underneath. The Piano part is written in grand staff notation (treble and bass clefs). The tempo is marked 'Freely' with a quarter note equal to 80 (♩ = 80). The first system starts with a mezzo-soprano rest, followed by the lyrics 'Doubt not in the dark what you see in the'. The piano accompaniment begins with a piano (*p*) dynamic. The second system starts with a mezzo-soprano rest, followed by the lyrics 'light. Be com - for - ted those who are wear - y'. The piano accompaniment continues with dynamic markings of *mf*, *subito p*, and *pp*. The score includes various time signatures (4/4, 3/4, 5/4) and rests.

In the Hindemith excerpt, the T⁴ moment occurs on rehearsal 7 on the note C-sharp in the solo line (note that the solo clarinet line is not in concert pitch, it is in B flat). Again, when performing an analysis, only the melodic line should be taken into consideration when evaluating it for the T⁴ occurrence. Also, take note of the chord that occurs during the T⁴ moment. The note E is clearly the root (in the left hand) as the clarinet sounds a concert B (it is written as C sharp). T⁴ functions as the fifth of the chord in this moment. Consider how this is different from the previous examples (T⁴ was on the seventh in the Johnson example, and on the root of the first Bell example). Therefore, the melody should be the only element that is considered when evaluating any music for T⁴.

In the second Bell example (measures 1-9), the T⁴ moment occurs in measure five on the word “light.” Again, the harmony underneath it is functionally dissimilar from all the previous examples presented in this chapter; however, the T⁴ moment occurs in the vocal line and not the harmony underneath it. The pitch B is approached by a semitone and marks a point of arrival. Therefore, this qualifies as T⁴.

Although, T⁴ occurs less frequently than T⁵, it is not less significant by any means. In fact, it serves as a founding basis for the T^{IV} principle, which can be observed throughout all of Western music. T^{IV} will be touched upon much later in chapter ten. For now, it is on to the next scale degree designation

For a musical moment to be identified as T⁵, it should follow these criteria:

- **A single pitch must mark a point of arrival (but does not represent tonic).**
- **This pitch must be approached from below by a semitone.**
- **This pitch may be perceived as scale degree four or scale degree flat-six.**

IV

Theory of the Sixth (T⁶)

The Theory of the Sixth, that is The Theory of the Sixth Scale Degree, is a musical phenomenon that highlights the pervasiveness of The Theory of the Fifth inasmuch that The Theory of the Sixth (T⁶) creates an expectation for resolution to T⁵ or scale degree five. In this instance, T⁶ functions as an appoggiatura; the fifth is approached from a step above. Essentially, T⁶ occurs as a result of the gravitational pull of T⁵

T⁶ Definition:

The **Theory of the Sixth** occurs when a pitch, which is a step above the perceived fifth—that is a pitch that functions as the fifth scale degree, functions as an upper neighbor tone or an appoggiatura to the perceived fifth.

Figure 4.1 is not extracted from a piece of music in particular; however, it is derivative of traditional slave songs.

When observing Figure 4.1, T⁶ occurs the pitch A. Every instance of the A is an example of T⁶. In each case, the pitch A functions as an upper neighbor tone that eventually resolves to the fifth.

Figure 4.1



Figure 4.2 Akon, *Lonely* verse 3

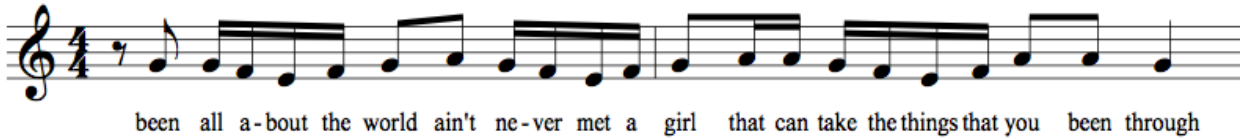
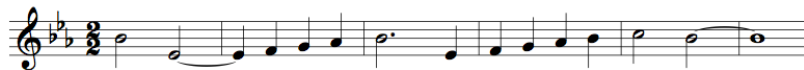


Figure 4.3 Vangeles, *Chariots of Fire* main theme



In Figure 4.2⁷ and Figure 4.3, T⁶ can easily be identified. In both excerpts, T⁶ occurs on the pitch A. Subsequently, the A immediately resolves down by step to the pitch G. In each instance, T⁶ occurs as the A functions as an upper neighbor tone that creates an expectation for resolution to the pitch G.

Figure 4.4 Mahler, *Symphony no. 2* mm 732-737



In Figure 4.4, T⁶ occurs in the fifth measure of the excerpt. In this case, the pitch C functions as an upper neighbor tone to the B-flat. This musical motion highlights the B-flat as the C creates an expectation for resolution to it. This is the core function of T⁶.

⁷ Akon was a major pop and hip hop artist in the early millennium

For a musical moment to be identified as T⁶, it should follow these criteria:

- **A fifth or T⁵ must be present.**
- **A pitch must act as an upper neighbor tone or appoggiatura.**
- **The pitch must return to the fifth or T⁵**

V

Theory of the Third (T³)

The Theory of the Third, that is the theory of the third scale degree, is a musical phenomenon in which the third scale degree functions as part of an implied dominant chord. Subsequently, scale degree three creates an expectation for resolution to tonic; the third resolves downward by a third to tonic in this instance. It is important to note that The Theory of the Third (T³) occurs on a cadence.

There is a phenomenon in Western music that is controversial among music theorists and analysts over the last several decades. Please observe Figure 5.1.

Figure 5.1



The point of contention occurs in the second measure, particularly the treatment of E5. Although there are several different interpretations, all which are valid to some degree, this is a

perfect example of T^3. In this case, E5 creates an expectation for resolution to the tonic while functioning as part of the dominant chord. The E eventually resolves to tonic in the final measure.

T^3 Definition:

The **Theory of the Third** occurs when a pitch, the *perceived* third—that is a pitch that functions as scale degree three, creates an expectation for resolution in which the perceived third descends an interval of a third to the perceived tonic during a cadence. In this circumstance, the perceived third functions as part of the dominant function chord. This principle can be applied to the lowered scale degree of three as well.

Figure 5.2 Weeden, *I Surrender* All mm. 1-4

1. All to Je - sus I sur-ren - der, All to Him I free - ly give;
 2. All to Je - sus I sur-ren - der, Make my, Sa - vior, whol - ly Thine;
 3. All to Je - sus I sur-ren - der, Lord, I give my - self to Thee;

In Figure 5.2, T^3 occurs on the F-sharp in the last measure. In this instance, the F-sharps occurs simultaneously with the dominant chord, while creating an expectation for resolution from the F-sharp to the D.

Figure 5.3 Arlen, *Over the Rainbow*

Andante ♩ = 80

C G F C
 Some - where o - ver the rain - bow, way up high,
 5 F G C Am F G C
 there's a land that I dreamed of once in a lul - la - by.

T³ occurs in the penultimate measure of Figure 5.3. Like the previous example, scale degree three (E) is present along with the dominant function chord (G); thus, an example of T³.

Figure 5.4 Mendelson-Guaraldi, *Christmas Time is Here* mm14-21

The musical score consists of two systems. The first system (measures 14-17) features a vocal line with lyrics 'Sleigh-bells in the air. beau-ty ev-'ry-where.' and a piano accompaniment with triplets in measures 15 and 17. The second system (measures 18-21) features a vocal line with lyrics 'Yule-tide by the fire-side and joy-ful mem-'ries there.' and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4.

Take a moment to perform a RN analysis on this excerpt (F major). In this iconic Christmas melody, T³ can be identified. Observe the final measure. Traditionally, the chord in the last measure would be identified as a C¹³ (this is Major Theory B that is mentioned previously in this chapter). Again, a thirteenth extension chord implies that the seventh, the ninth, and the eleventh are also present. If that were the case, the C¹³ chord would need to include the pitches Bb, D, and F. Although there is a Bb and D present, there is an absence of an F—therefore based off the criteria of a thirteenth extension, this instance technically does not qualify. Again, a more consistent and practical way to analyze this instance would acknowledge the chord as a C⁹

and identify the A as T³. This way, it accounts for the A during the dominant function chord AND more importantly, it highlights the linear melodic relationship in the music.

Except that in this example the third doesn't resolve to the tonic. This still qualifies as T³ because the musical moment creates an expectation for resolution to the tonic, even though this resolution does not occur.

Figure 5.5 NBC Chimes



In almost every case, a music theorist would simply describe this motif as an arpeggiated C major triad. However, there is evidence that this three-note motif is much more than a simple arpeggio by utilizing T³SDF

This is a classic dominant-to-tonic shift or movement. In a sense, the G is used as a building block for a resolution or cadence; however, the expectation for resolution is not realized until the E is sounded—thus resolving downward by a major third. In other words, the arrival of C *feels* like a cadence due to the expectation for resolution created by the G and T³ (E). In this instance it is implied that the dominant function is occurring during the first measure as it resolves to tonic in the final measure.

The melodic structure (the primary theme of this movement) in Figure 5.6 can be observed in the pedal staff (lowest staff) in this excerpt. If one were to listen to a recording, it would be evident that there is a cadence at the beginning of measure 52—or at the very least, there is a point of arrival or resolution. Why is this? The answer may be in the final half-note beat in the previous measure.

Figure 5.6 Widor, *Symphony for Organ*: V. Toccata mm. 49-52

It is evident that this work is in F major in m. 50. It is also clear that there is a cadence, or an arrival, in C major in the final measure of the excerpt. Based on these two facts, it can be determined that there is a modulation from F major to C major. But what type of modulation is it? Before this can be determined, the chord that occurs in the final half-note beat in measure 51 must be properly identified. For sake of continuity, this chord will be identified as “Chord X.” If observing Chord X from face value, one could simply deduce that this chord is an E minor triad, which would be “vii” in F major (notice that it is not diminished) and the iii in C major. However, these RN’s are not characteristic in order to cadence or mark a point of arrival in C major. This is a perfect example of how visual RN analysis may be a bit misleading when observing this work.

For example, attempt to perform a RN analysis on m. 50. When doing so, one may be tempted to use the middle staff as a harmonic guide (after all, there are chords there). If one takes that approach, for each half-note beat, they would uncover the RN’s I-iii-vi⁷-iii, which may strike a red flag (particularly with the vi⁷ that does not resolve properly)—this approach is

deceiving. However, when observing the top staff, one can see that notes in the F major triad (F-A-C) remain consistent throughout the entirety of the measure and only the top voice (which is identical to the bass voice) fluctuates—this is the melody.

Because there is a limitation in the traditional RN reading of m. 50, this drawback may affect the analytical approach to m. 51 as well. Then again, what *is* Chord X? And why does it have such a harmonic pull to C major in the following measure? Well, let us consider this utilizing T[^]SDF.

This chord creates an expectation for resolution in the following measure because an artificial dominant function occurs. This is particularly due to the “ti” to “do” relationship that occurs on the pitches B and C (the B creates an expectation of resolution to the C). The appearance of B is significant because it is the first “different” pitch in the arpeggiated sequence within mm. 50-51. Another reason why Chord X creates an expectation for resolution is due to the dominant-to-tonic relationship that the pitches G and C emulate (the G causes an expectation for resolution to the C). So, because both the G and the B in Chord X create an expectation for resolution to C in the following measure, it stands to reason that those two notes of the chord function more like a dominant. But what about the E?

As one can probably guess by now, the E is a perfect example of T[^]3. The E is part of the functioning dominant chord while it resolves downward by the interval of a major third. So in short, Chord X in m. 52 marks a point of arrival due to the expectation for resolution that is created by the pitches G, B, and E(T[^]3)—which are the significant pitches in that chord.

Because the music modulates from F major to C major, the T³ moment is especially significant because there is an occurrence a T³ modulation. In this case T³ is essential to landing the modulation.

The Theory of the Third may be the most controversial theory within T³SDF. However, it is an alternative system of analysis that accurately identifies the musical phenomenon. T³SDF considers both the vertical and linear implications (melodic and harmonic); thus, functioning as a cohesive and consistent system of analysis. T³ allows the user to consider the melodic and linear implications in addition to the harmonic implications.

For a musical moment to be identified as T³, it should follow these criterions:

- **The dominant function chord must be present**
- **There must be a perceived third (diatonic scale degree) that occurs simultaneously with the dominant function chord.**
- **The perceived third must move downward by the interval of a third—realizing the expectation for resolution.**
- **This principle may be applied to the lowered scale degree of three.**

VI

Theory of the Minor Sixth (T^{m6})

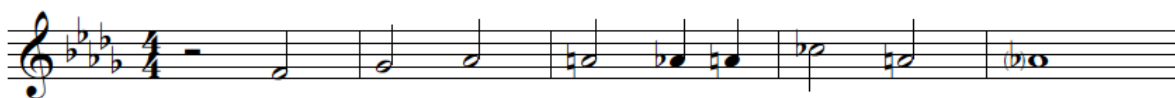
The Theory of the Minor Sixth, that is The Theory of the Minor Sixth Scale Degree, is a musical phenomenon in which the lowered scale degree six creates an expectation for resolution to T⁵ or the dominant. In this way, The Theory of the Minor Sixth (T^{m6}) is liken to The Theory of the sixth in that both create an expectation for resolution to T⁵. T⁶ has a stronger pull towards T⁵ due to its functionality in the minor mode.

T^{m6} Definition:

The **Theory of the Minor Sixth** occurs when a pitch moves in a downward motion by a semitone to the perceived fifth—that is the pitch that functions as scale degree five. In this case, the perceived minor sixth functions as an upper leading tone to.

Figure 6.1 comes from the black gospel idiom.

Figure 6.1 Smallwood, Total Praise (amen section)



In Figure 6.1, Smallwood he builds the entire last segment by alternating and inverting this melody in D-flat Major. In the penultimate measure, T[^]m6 occurs on beat three as the pitch A resolves downward to the fifth (A-flat) via a semitone. This is a common musical gesture in Afro-centric Gospel music.

Figure 6.2 Sowerby, *Eternal Light* mm 12-14 (SATB)

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in SATB format. The lyrics are: "through Je - sus Christ our Lord. A - men. A - men." The score includes dynamic markings such as *mf*, *p*, and *pp*, and performance instructions like "retarding". The music is in a key with two flats (B-flat major or D-flat minor).

In figure 6.2, T[^]m6 occurs on the F-flat in the tenor line in the final measure. The F-flat moves downward by a semitone to the fifth—which in this case is E-flat. This moment is especially powerful due to the cadential properties that occur in this measure.

Figure 6.3 is an excerpt from a popular arrangement of *This Little Light of Mine*

In Figure 6.3, T[^]m6 occurs on beat three of measure 35 in the tenor line on the pitch C-flat. Again, the C-flat functions as an upper leading tone that creates an expectation for resolution to the fifth—which in this case is the B-flat.

Figure 6.3 Hampton, *True Light* mm 32-37

The musical score consists of three systems. The first system (measures 32-34) shows the Soprano and Tenor parts with lyrics: "God gave the world True Light! This lit-tle light of mine." The Tenor part continues with "Hold on to the true light." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system (measures 35-37) continues the vocal lines with lyrics: "I'm gon-na let it shine. E-ve-ry-where I go, I want the world to know. God gave the world True". The piano accompaniment continues with similar rhythmic patterns.

T[^]6 and T[^]m6 may seem very similar to each other—in a sense they are! They both create an expectation for resolution to the perceived fifth or T[^]5; however, despite the similarity, there is a fundamental difference between the two. T[^]6 functions more as an appoggiatura and the motion is quick, whereas T[^]m6 functions as an upper leading tone that usually creates an expectation for resolution at a cadence. In the T[^]m6 scenario, it ALWAYS resolves downward by a semitone.

For a musical moment to be identified as T^m6 , it should follow these criterions:

- **A pitch must function as an upper leading tone that creates an expectation for resolution to the perceived fifth or T^5 .**
- **The pitch must move down by a semitone to the perceived fifth or T^5**

VII

Theory of the Second (T²)

The Theory of the Second, that is The Theory of the Second Scale Degree, is a musical phenomenon in which the second scale degree⁸ is utilized at the end of a musical phrase or thought. This second scale degree creates an expectation for resolution inasmuch that a subsequent phrase or thought is necessary to complete the resolution, even if a subsequent phrase does not occur. The primary element of this phenomenon is that the second scale degree creates an expectation for a complete musical period. More specifically, a melodic period that resolves to tonic.

Figure 7.1 is a perfect example of the antecedent and consequent phrase structure. The conclusion of the second line is an unresolved phrase as if posing a question. The additional music that is absent from this excerpt is the answer, which is more conclusive and ends in a strong cadence. What causes this “call and response” effect? Some would explain that the antecedent phrase ends on a weak cadence (a half cadence on V to be specific), in which it creates an

⁸ Or a pitch that functions as the second scale degree, even if it may not be the diatonic scale degree of the key or signature given.

expectation for a response. Although this idea does not pose any faults, an additional perspective that contextualizes the melodic implications of this phenomenon more closely should be considered. This phenomenon is The Theory of the Second (T²).

Figure 7.1 *Twinkle, Twinkle Little Star*, traditional



T² Definition:

The **Theory of the Second** occurs when a pitch, the *perceived* second—that is a pitch that functions as the second scale degree, creates an expectation for resolution by step but does not resolve immediately. Instead, it marks a completion of a musical phrase or gesture that requires a more conclusive musical phrase or gesture to follow it. This phenomenon often, but **not always**, implies a half cadence.

In Figure 7.2, T² occurs in measure 432 on the fermata. Here it occurs in the top voice on D5. If one were listening to this masterwork and the performance ended on the fermata, one might feel unresolved because the phrase ends on an inconclusive cadence. This moment (or cadence) is particularly weak because of the appearance D5 in that measure. It creates an expectation for resolution to tonic. This resolution does not occur until the end of the subsequent phrase in measure 227.⁹

⁹ As an aside, it should be noted that T⁵ is present in the bottom two voices in the treble staff throughout the entirety of the excerpt.

Figure 7.2 Beethoven, *Choral Fantasies* Finale mm 409-429

409 Soprano I Solo Soprano I u. II Solo *p*

Alto Solo Schmeichelnd hold, Alto Solo

Quels ac - cords! *schmeichelnd hold und lieblich klin-gen un-sers*

Tenore Solo *Tout sur ter-re est har-mo - ni - e, La na -*

Basso Solo Schmeichelnd hold, *Quels ac - cords!*

poco marcato

414

Lebens Harmo - nien, und dem Schönheitssinn entswingen Blumen sich, die e - wig blühen. Fried' und *tu.re et no-tre vi - e, Et, de l'œu-vre du gé - ni - e, Sort u - ne im-mor-tel - le fleur. Com-me*

420 *cresc. rf*

Freude gleiten freundlich wie der Wel-len Wechsel-spiel; was sich drängte rauh und feindlich, ordnet *va le jeu des on-des, Vont la joie et le bon-heur! L'E-ter-nel sou-tient les mon-des, Ter-re et*

426

sich zu Hoch - ge - fühl.
cieux sou - riant au cœur.

Tenore I u. II Solo

Basso Solo Wenn der Tö - ne Zau - ber wal - ten und des
Quand la voix hu - mai - ne ac - quiè - re Son ren -

Both the Beethoven and *Twinkle, Twinkle Little Star* are similar in nature in that the antecedent phrase ends on a half cadence. Because of this, the need for T^2 may not seem too pressing. However, there are other examples in which a half cadence is not present.

In Figure 7.3, this pop tune encompasses the antecedent-consequent structure. It is evident that this musical phrase can be divided into two sections—each section comprising of two measures. If one were to discontinue the chorus after the second measure, they might feel unresolved. This is due to the occurrence of T^2 on the A in the melodic line at the conclusion of the measure. In a sense, this poses a question that is not answered until the completion of the next musical fragment where the last eighth-note B is an anticipation of the tonic chord in the following measure (not shown).¹⁰

¹⁰ It should be noted that even though the T^2 moment in the Swift example can be labeled as an anticipation to the dominant chord in the following measure, the dominant chord does not function as a half cadence—its more connected to the overall chord progression.

Figure 7.3 Swift, *Twenty-two*: Chorus

The image displays two systems of musical notation for the chorus of Taylor Swift's song "Twenty-two". Each system consists of a vocal line and a piano accompaniment (Pno) line. The key signature is one sharp (F#), and the time signature is 7/8. The lyrics are: "I don't know a-bout you, but I'm feel - in' twen - ty two. _" and "Ev - 'ry-thing will be al - right if you keep me next to you. _". The piano accompaniment features a consistent rhythmic pattern of eighth and sixteenth notes, while the vocal line follows a similar melodic contour.

Figure 7.4 is an excerpt from a work that was observed in Chapter Two (Figure 2.6). If one recalls, the excerpt in chapter two was polytonal, in that the top voices suggested C-flat Major and the bass line suggested D-flat minor. The same principle can be applied here. The melodic line suggests C-flat major while the accompaniment suggests D-flat minor.

Because Mary Mary's *Walking* is polytonal, and all four chords repeat continually (apart from the bridge), a RN analysis may appear redundant. Nevertheless, a melodic analysis can be performed by utilizing The Theory of Scale Degree Function. This excerpt can be divided into four phrases. The first phrase (first two measures) is repeated a total number of three times. This is capitalized by the embellishment on the third repeated phrase (take note that T⁶ is present on

the A-flat—this further supports that this melody is C-flat Major). The first three phrases are also related as they ask musical questions that create an expectation for a musical answer. As a result, T² can be identified due to the D-flat in mm 2, 4, and 6. The musical question is finally answered on the consequent phrase (final phrase) in which there is a resolution to tonic. In short, the occurrence of T² that appears in measures 2, 4, and 6 create an expectation for resolution that is not fully realized until the C-flat occurs in measure 8.

Figure 7.4 Mary Mary, *Walking*: Verse I

The image displays a musical score for the song "Mary Mary, Walking: Verse I". It consists of two systems of music. The first system (measures 1-8) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes the lyrics: "Tell me what you see when I pass by ——— Sha-dow a cloud or — a line in the sky ———". The piano accompaniment is in a 3/4 time signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system (measures 9-16) continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Am I get-ting it wrong or am I get-ting it right? ——— Well all — I can take is — one, one — step at a time". The piano accompaniment continues with the same rhythmic pattern. The key signature is C-flat major (three flats), and the time signature is 3/4.

Notice that there is no instance of a dominant function chord anywhere in this excerpt.

This is a prime example of the distinction between T² occurring as a result of a dominant function chord, and T² occurring despite the absence of a dominant function chord. Figure 7.4 is an example of the latter.

Figure 7.5 is yet another example of T[^]2 occurring on a non-dominant chord. This excerpt is derivative of the Black gospel-fusion idiom. The rhythmic integrity has been simplified for easy viewing purposes.

Figure 7.5 *Bowens, Mary Had A Little Lamb*

The image displays two systems of musical notation for the song 'Mary Had A Little Lamb' by Bowens. Each system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system shows the beginning of the piece, with the vocal line starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system continues the piece, showing the vocal line repeating the phrase and the piano accompaniment providing harmonic support.

In figure 7.5, T[^]2 occurs on E-flat-5 throughout the entirety of the excerpt. Because the phrase begins on beat three, and the phrase essentially repeats itself, it is obvious that the antecedent phrase ends on E-flat-4. This, along with the other elongated E-flat-5s, create an expectation for resolution. This resolution occurs on the final measure on D-flat-5. Although the music that bookends this excerpt suggest E-flat minor (music not shown), this portion suggests B-flat minor/D-flat major. This tonal ambiguity between B-flat minor and its relative major is a

common occurrence in Afro-centric music—especially in the American Black church. This is relevant in this discussion because one analyst might suggest that T² would technically be the fourth scale degree, not the second. However, the E-flat still functions as the second scale degree in that it creates an expectation for resolution to the D-flat due to its rhythmic placing throughout the excerpt. This point is even more emphasized if the analysis is in E-flat minor/G-flat major, which would not be unreasonable seeing as the music before and after this excerpt is indeed in E-flat minor/G-flat major. Even without this knowledge, the occurrence of The Theory of the Subdominant on the final chord would support E-flat minor/G-flat major as the tonal center.¹¹ Nevertheless, there are more tonal interpretations that would have T² occur on a non-supertonic pitch (note other than scale degree two) than those that would. Therefore, language of the *perceived second* is necessary.

In short, T² phenomenon creates an expectation for resolution by step to the perceived tonic. This phenomenon is typically accompanied by two musical phrases: an antecedent and a consequent. It should be noted that although T² occurrence in art music frequently implies a half cadence (or at the very least, implies a dominant function chord), T² phenomenon in Afro-centric music often occurs independently from the dominant chord. This is for two primary reasons. Firstly, Afro-centric music is derivative of the spiritual and folk tunes. Thus, the need for harmonic context is not always necessary. Secondly, in Afro-centric music, especially Black gospel or jazz, the dominant seventh chord is not utilized in the same that it is applied in art music. In many ways, the harmonic hierarchy is different in the Afro-centric idiom, insomuch that the tonic-

¹¹ The Theory of the Subdominant will be explored more in Chapter Eleven.

VIII

Theory of the Minor Second (T^{m2})

The Theory of the Minor Second, that is The Theory of the Minor Second Scale Degree, is a phenomenon in which scale degree flat-two functions as an upper leading tone in that it creates an expectation for resolution to the tonic. Subsequently, The Theory of the Minor Second (T^{m2}) accounts for the enharmonic equivalent of the lowered second as well.

The leading tone (or scale degree seven) is a phenomenon within Western music that plays a significant role in the authentic cadence by creating the greatest expectation for resolution to tonic. As I was developing my musicianship in the African American Gospel church, I often came across another phenomenon that created just as much expectation for resolution.

This example can be observed in Figure 8.1

Figure 8.1 Mary Mary, *Walking* (main chords)

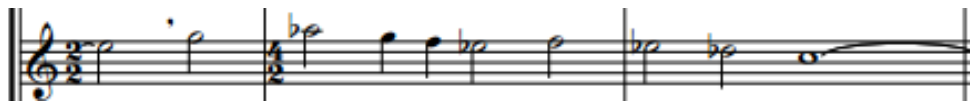


The phenomenon that I am referring to in this moment is the movement from D-natural to D-flat. In this case, the D-natural functions as a higher leading tone that creates an expectation for resolution to tonic. This musical moment is a perfect example of T^m2.

T^m2 Definition:

The **Theory of the Minor Second** occurs when a pitch, the *perceived* minor second—that is the lowered second scale degree, creates an expectation for resolution downward by a semitone to tonic. In this case, the perceived minor second functions as an upper leading tone.

Figure 8.2 Maslanka, *Give Us This Day* 273-275



In Figure 8.2, T^m2 occurs in the final measure on the pitch D-flat. In this case, the pitch D-flat creates an expectation for resolution to the pitch C; thus, the D-flat functions as an upper leading tone).

Figure 8.3 Dvorak, *New World Symphony* Fourth Movement mm. 331-336

In Figure 8.3, $T^{\wedge}m2$ moment that occurs in measure four and six of this excerpt on the pitch C-sharp. The C-sharp creates an expectation for resolution to the tonic (which is the pitch C-natural). In this case, the C-sharp functions as an upper leading tone.

In Figure 8.4, $T^{\wedge}m2$ occurs on the pitch E-flat in measure four. In this instance, the E-flat creates an expectation for resolution that occurs on the pitch D (in the following measure); the E-flat functions as an upper leading tone.

Figure 8.4 Argento, *Gloria* mm 7-13

The image shows a musical score for Argento's Gloria, measures 7-13. The score is in G major and 4/4 time. It features a vocal line (A) and a piano accompaniment. The piano part has a bass line with 'Col 8 sempre' and a treble line with 'f non legato'. The vocal line has lyrics: 'Glo-ri - a in ex-cel-sis De - o, Et in ter - ra pax — ho-mi - ni-bus, bon-ae vol-un-ta - tis, bo-nae vo - lun-ta - tis, De - o Glo - ri - a'. The piano part has a 'marc.' marking in measure 10. The vocal line has a 'f' marking in measure 10. The piano part has a 'V.' marking in measure 10.

In summary, $T^{\wedge}m2$ contains some of the same functional properties as the leading tone (scale degree seven), therefore it should be commonly placed into a similar category and be recognized as an alternative leading tone as well.

For a musical moment to be identified as $T^{\wedge}m2$, it should follow these criteria:

- **A pitch, the perceived minor second, creates an expectation of resolution to the perceived tonic.**
- **The perceived tonic is approached from above by a semitone**
- **The perceived minor second functions as an upper leading tone**

IX

Theory of the Seventh (T⁷)

The Theory of the Seventh, that is The Theory of the Seventh Scale Degree, is a musical phenomenon in which the *perceived seventh*¹³ functions as the peak of musical phrase. Instead of resolving upwards to tonic or scale degree one, the musical gesture resolves downward to scale degree five. In the same vein, The Theory of the Seventh can apply to the flat-seventh scale degree as well.

During my undergraduate studies, I had the opportunity to conduct a peer's composition for an upcoming recital. Throughout the preparation of this work, I came across another phenomenon in which I took liberties as the conductor.

Figure 9.1 McLaughlin, *The Flying Machine* mm. 88-90 and 92-94



¹³ That is a pitch that functions as the seventh scale degree, even if it is not the diatonic seventh scale degree.

Figure 9.3 Njam (T Pain), *Bartender*: Bridge

Ooh she made us drinks to drink. We drunk 'em, got drunk. And then I
 think she thinks I'm cool. She gave me a wink, I winked back

In Figure 9.3, T⁷ occurs in measures 2, 4, and 6 on G5. In each instance, the G functions as the peak of the phrase and moves downward by a major third to scale degree five (and extends to scale degree two in the final measure).

Figure 9.4 Njam (T-pain), *Therapy* (last restatement of the refrain).

1 - 2 - 3 - 4 - get the hell up out my door. 5 - 6 - 7 - 8 I don't need your sex, I'll mas-ter-bate.
 9 - 10 - 11 - 12 you can go to hell all I care, yeah

In Figure 9.4, T⁷ occurs in the sixth measure on the word *hell*. In this instance, C5 serves as the pinnacle of the musical phrase. After the event of the C5, the phrase moves downward, passing through the fifth, and lands on the second scale degree at the conclusion of the phrase.¹⁴

In figure 9.5, T⁵ occurs on F4. Again, the F4 functions as the apex of the phrase. Note that the phrase extends down to the A-flat-3 (second scale degree).¹⁵ This is not only a common occurrence in the music of T Pain, but a common occurrence in Afro-centric music as a whole.

¹⁴ Take note that the E-flat-4 is a result of T².

¹⁵ T² occurs here as well.

Figure 9.5 Njam (T-pain), *Can't Believe It* (Verse 1b).

'Cause you look so good, ___ tell me why you wan-na
work here. I put you on the front page of the King ma-ga zine but you ogn' get yo-self

Unlike T Pain, David H. Davies is contemporary composer in the art music idiom.

Nevertheless, T⁷ can be observed in his works as well.

Figure 9.6 Davies, *Veni Emmanuel* mm c. 72-75

In the be-gin-ning was the word, and the word was with God, ___ and the word was

In Figure 9.6, T⁷ occurs on the F-sharp. In this instance, the F-sharp functions as the peak of the phrase on the text, *and the word was with God*.

Figure 9.7 Mendelson-Guaraldi, *Christmas Time is Here* mm 5-7

Christ - mas time is here, hap - pi - ness and
Snow - flakes in the air, car - ols ev - `ry

Finally, T⁷ occurs on E5 in Figure 9.7. Again, the pitch E functions as the peak of the musical gesture as it moves back down to the fifth and extends to the third.

Throughout Western art music, the leading tone is viewed as the primary function of the seventh scale degree. Subsequently, it is important to highlight the relationship between the leading tone and tonic. However, there are other properties that are contained in scale degree

seven such as the downward pull towards scale degree five, and the ability for the seventh scale degree to serve as the apex of music phrase or gesture. Although this phenomenon is more prevalent in Afro-centric music, and perhaps less common in the art music idiom, this phenomenon should still be considered in the music theory classroom as T^7 inherently creates an expectation for a temporary resolution to the essence of T^5 . Finally, T^7 can occur on the flat-seventh scale degree. In this case, all principles remain the same.

For a musical moment to be identified as T^7 , it should follow these criteria:

- **A pitch, the perceived seventh, functions as the apex of a musical phrase.**
- **The perceived seventh moves downward by a major third to the perceived fifth**
- **Sometimes this motion can move past the perceived fifth and can extend down to the perceived second.**
- **T^7 may apply to the flat-seventh scale degree as well.**

X

Theory of the Tritone (T^{F})

The Theory of the Tritone, that is The Theory of the Augmented Fourth or the Diminished Fifth Scale Degree, is a musical phenomenon in which T^{F} or the dominant is approached from below via a semitone. In this instance, the augmented fourth or diminished fifth creates an expectation for resolution to T^{F} or the dominant.

Once, a few of my friends were having a conversation and one of them mentioned that they had never seen the movie *West Side Story*. Another friend, who was shocked, responded with, “how do you hear a tritone?” The second friend was referring to a classic example that is commonly utilized in the aural skills classroom. When learning intervals, it is normally taught that the interval of a tritone is identical to the interval that occurs in “Maria” from the *West Side Story* movie.

It is no secret that the tritone has unique and specific properties. Most musicians will view a tritone as an opportunity to resolve the dissonant interval either inward or outward. T^{SDF} , however, highlights another special property of the tritone.

T^F Definition:

The **Theory of the Tritone** is identified when a *perceived* fifth is approached by the lowered semitone. In this case, the perceived diminished fifth or augmented fourth creates an expectation for resolution to the perceived fifth. The perceived tritone cannot be a part of a secondary dominant chord.

Even though “Maria” is cited for containing the phenomenon of the tritone, this instance does not meet the criterium to be considered as T^F. Nevertheless, the excerpt has been included below in Figure 10.1

Figure 10.1 Bernstein, *West Side Story*: Maria mm 7-11

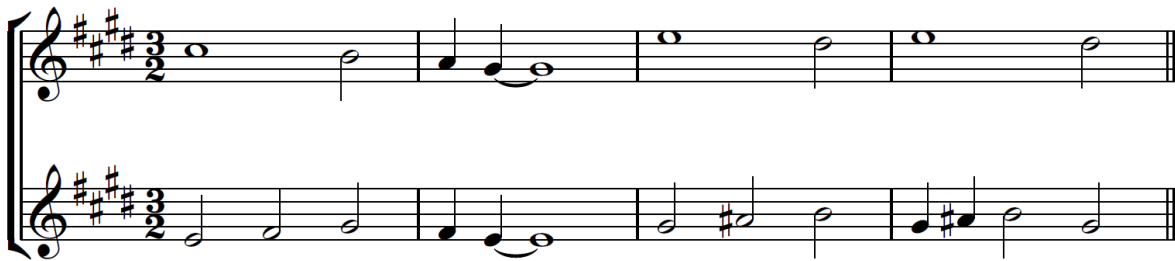
The image shows two musical excerpts. The first excerpt, measures 7-11, is in G major and features a vocal line with lyrics 'ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a... Ma - ri - a, Ma - ri - a... Ma -'. It includes performance directions such as 'cresc.', 'rall.', and 'più cresc. e rall.'. The piano accompaniment is in the right hand, with a 'cresc.' marking. The second excerpt, measures 9-11, is in B-flat major and features a vocal line with lyrics 'ri - a! I've just met a girl named Ma - ri - a, and'. It includes performance directions such as 'Moderato con Anima', 'mf warmly', and 'mp dolce'. The piano accompaniment is in both hands, with 'mp dolce' markings.

The moment in question occurs on the pitch A (natural) in measures 9 and 10 as it creates an expectation for resolution to the B-flat. In this scenario, it may appear that the B-flat functions as a fifth; however, it does not. In this instance, the B-flat functions more like the tonic. If you the

harmonic material in measure 11 was considered, one would find that there is a resolution to B-flat Major in first inversion—thus, the E-flat Major chord that occurs in measures 9 and 10 functions as a subdominant. Subsequently, the harmonic progression moves from IV to I⁶; this further supports that the B-flat is functioning more as the tonic rather than the fifth.

Ironically, there is another Bernstein example that accurately depicts the properties of a T[^]F moment.

Figure 10.2 Bernstein, *Make Our Garden Grow* mm. 13-16 (violin I and II), E major



In Figure 10.2, T[^]F occurs in the bottom staff on the A-sharps. In this case B (the fifth) is approached from below via a semitone; this is a solid example of T[^]F.

Figure 10.3 Giacchino, *The Incredibles*: Main theme



This melodic motif in Figure 10.3 occurs in F minor. T[^]F occurs on the B (natural). In this case, the C functions as the fifth while the B functions as a lower semitone that resolves upward.

Figure 10.4 Zuckerman, *Legend of Korra*: On the Lam



In Figure 10.4. T[^]F occurs on the pitch C-sharp. In this case, the pitch D functions as the fifth as the C-sharp creates an expectation for resolution to the D.

For a musical moment to be identified as T[^]F, it should follow these criterions:

- **A pitch, the perceived fifth, is approached by a lower semitone**
- **This lowered semitone (perceived diminished fifth or augmented fourth) creates an expectation for resolution to the perceived fifth**
- **The perceived diminished fifth or augmented fourth cannot coexist with a secondary dominant**

PART TWO
Harmonic Designations

XI

Theory of the Subdominant (T^{IV})

The Theory of the Subdominant, that is The Theory of the Subdominant Chord, marks a point of arrival or resolution in which the chord functions as the subdominant. Unlike many of the other moduleic theories within The Theory of Scale Degree Function, The Theory of the Subdominant is significant because it does not create an expectation for resolution, but rather, *is* the resolution. This phenomenon highlights the intrinsic relationship between the tonic and the subdominant, a pervasive characteristic of the Afro-centric idiom. The Theory of the Subdominant then serves as the foundation for The Theory of The Subdominant Sequence, as well as The Theory of the Alternative Dominant.

Due to the popularity of the film, *A Space Odyssey (1968)*, the music represented by Figure 11.1 is probably one of the most recognized and celebrated musical excerpts in all of Western music. But, why is this excerpt so appealing and satisfying?

Figure 11.1 Strauss, *Also Sprach Zarathustra*: Prologue mm 5-19 (piano reduction)

The image displays a piano reduction of the first 19 measures of the Prologue from Richard Strauss's 'Also Sprach Zarathustra'. The score is written in 4/4 time and consists of three systems of two staves each (treble and bass clef). The first system (measures 5-8) features a tonic-dominant-tonic gesture in the treble clef, with the bass clef playing sustained chords. The second system (measures 9-12) is almost identical to the first, but the treble clef part is elongated. The third system (measures 13-19) is the most fulfilling, ending on the IV chord (subdominant). The score includes various musical notations such as slurs, ties, and triplets in the bass clef.

This musical excerpt can be separated into three segments. The first segment begins with a tonic-dominant-tonic gesture (played by the trumpets). The orchestra, in tutti, responds with chords of C major (I) and a C minor (i), respectively. The first and second segments are separated by the iconic timpani-triplets that alternate between tonic and dominant. The second segment is almost identical to the first, except this time the elongated chord is C major (I). Again, the second and third segments are separated by the iconic timpani figure. The third segment is the most fulfilling as it “arrives” on the IV chord (subdominant). The subdominant contains special properties that cause the listener to be fulfilled in a musical moment such as this one.

From a young age, the subdominant played a significant role in developing my own understanding of tonal functionality. As an eleven-year-old child, I once wrote in a journal entry:

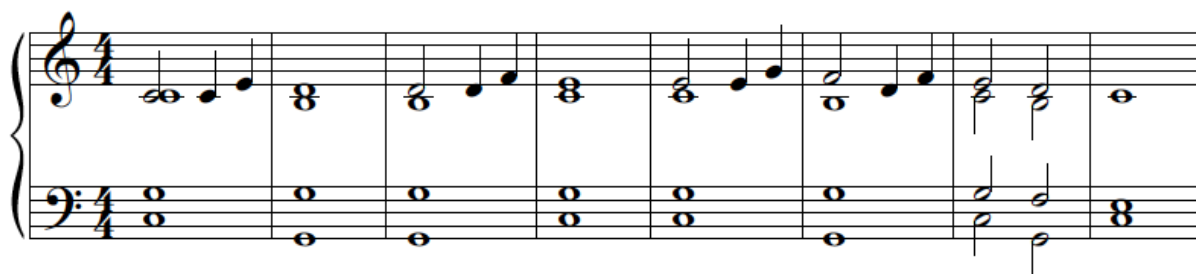
"I found out a new chord today...it was based off the fourth note of the scale. It speaks to my heart. Because of this, I will call it the 'true chord'"

Even as a child, the subdominant appeared to have special properties and characteristics.

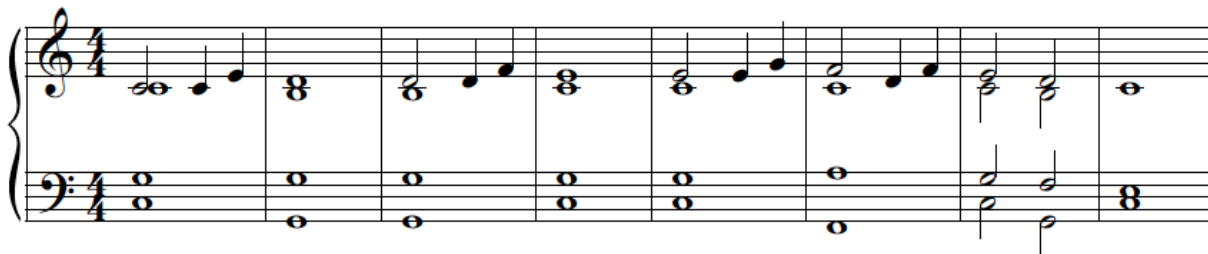
Why might this be the case? Was there any truth to my *discovery*?

During my time as an undergraduate student, I came across another instance where the special properties of the subdominant were revealed once again. My theory professor was delivering a lecture on phrases, and they played an example on the piano like this (Figure 11.2):

Figure 11.2 Makai, *God is so Good*



Almost immediately after the excerpt was played on the piano, another student and I protested; the harmonic progression was incorrect. The chord we protested occurred on measure 6 of this excerpt. We argued that it should be a subdominant instead of a dominant chord. My professor seemed indifferent, but they accommodated our request. The example was replayed as such:



When my classmates heard this example, there was a sigh of relief as the subdominant sounded—all was right with the world. Again, why were we so relieved upon hearing the subdominant? What special properties are embedded in this chord? This phenomenon is a perfect example of The Theory of the Subdominant (T[^]IV).

T[^]IV Definition:

The **Theory of the Subdominant** is identified when a chord marks a point of arrival that is neither tonic nor dominant in function. This chord, a chordal extension of The Theory of the Fourth, is either approached from below (via I⁶-IV or iii-IV motion), or from above (via vi-V-IV motion).

The “T[^]IV” designation may appear redundant; however, this may not always be the case. In the case of a musical moment that marks a point of harmonic arrival or resolution, every IV chord is an instance of a T[^]IV. However, not every instance of T[^]IV is a IV chord. Furthermore, the identification of T[^]IV should only be applied when a chord functions like the subdominant but would not receive the designation of “IV” in a traditional Roman Numeral analysis. It is important to note that this chord should mark a point of arrival or resolution. As a result, a passing IV chord would not qualify.

Figure 11.3 Zuckerman, *Avatar: The Last Airbender* (opening chords)



Figure 11.3 is in the key of B-flat minor. This excerpt utilizes the following Roman Numeral (RN) chord progression: i-iv-V-VI.¹⁶ It is evident that there is a point of arrival on the final chord—this is an example of T^{IV} that does not occur on RN IV. This should make sense because the G-flat chord is the “IV” of the relative major of B-flat minor.

Although this excerpt shows an example of T^{IV} occurring on a RN that would not be labeled as IV, this example only serves to demonstrate the basic characteristics of T^{IV} and how it relates to the relationship between major and minor tonalities. The designation of T^{IV} should not be utilized in the instance of a VI in a minor key.

Figure 11.4 Bell, *Holy, Holy, Holy* for SATB Choir mm. 11-17



Once as a conductor, I was preparing a choral piece for an upcoming recital (an excerpt from this piece can be observed in Figure 11.4). During a rehearsal, a choir member mentioned that there was a modulation to F major in measure 5 of this excerpt. Some quickly challenged this, and as a result, a debate commenced. Some argued that there was a weak cadence on the F major chord; as a result, F was the new key center. Others argued that the F was indeed an arrival point, but the chord functioned more like a subdominant in C major. Here is why the latter argument should be considered. If the former argument were considered, a RN analysis would reveal:

¹⁶ The D-flat can be viewed as an anticipation to the next chord. Alternatively, the D-flat can be viewed as an example of T³, but in this case, the minor iteration. In this viewing, the dominant function chord does not resolve to tonic, but instead resolves in a deceptive motion.

m3	m4	m5
C—C	Am⁷—G	F
<i>V—V</i>	<i>iii⁷—II</i>	<i>I</i>

This approach is not consistent with the behavior of Western functional harmony—particularly with the instance of major II in measure four. However, if the latter argument was considered, a RN analysis would reveal:

m3	m4	m5
C—C	Am⁷—G	F
<i>I—I</i>	<i>iv⁷—V</i>	<i>IV</i>

This approach makes sense functionally and is more consistent with the quality of each chord in how it relates to harmonic functional attitudes of Western music. (the major G coincides with the major V). This argument is more compelling as this is a perfect example of T[^]IV.

Within Figure 11.4, there is another occurrence of T[^]IV. This can be observed in the final two measures of the excerpt. However, in this instance, T[^]IV occurs on the B-flat major chord. In this instance, T[^]IV is approached from above (vi to IV motion).

m6	m7
D⁷—Am⁶	Bb
<i>vi⁷—iii⁶</i>	<i>IV</i>

Below you will find a complete harmonic analysis on the excerpt.

Figure 11.4 Bell, *Holy, Holy, Holy* for SATB Choir mm. 11-17 (harmonic analysis)



G: vi (vii°) I⁶⁻⁴ [IV] _____
 C (T^{IV}): [I] _____ vi V [IV] _____
 F (T^{IV}): [I] _____ vi⁶ iii⁶ IV _____

Each chord has been labeled based on how they function within in this harmonic progression according to T^{IV}. Notice how T^{IV} impacts the analysis. As a result, the “T^{IV}” designation is recorded in parenthesis next to the new key area identifier.

The significance of each of the subdominant chords is important in this discussion. Traditionally in Western music, the subdominant serves as means to progress to the dominant. However, in the case of T^{IV}, the subdominant functions as means of marking a point of arrival on its own. The important distinction is this: through T^{IV}, the subdominant can now function independently—it does not need to move to the dominant.

Figure 11.5 Bowens, *Drive* mm. 91-101 (piano reduction)

The image shows a piano reduction of a musical score in 4/4 time, key of C-flat major (three flats). The first system consists of two measures. The second system consists of two measures. The music features a steady bass line with chords and a treble line with chords and some melodic movement. The chords are numbered 1 through 8.

Below is a harmonic analysis of Figure 11.5. For the sake of this analysis, each chord has been numbered.

1	2	3	4	5	6	7	8
Eb_{sus}^7	Ab_{Maj}^9	Fb_{Maj}^9	Gb_{Maj}^9	Eb_{min}^9	Fb_{Maj}^9	Bb_{min}^{13}	$Cb^{9(add\ 6)}$
V/T [^] IV	T [^] IV	IV	V	iii	IV	iii	IV
⏟		⏟				⏟	
T [^] VI/Cb		T [^] IV/Cb				T [^] IV/Gb	

The explication of this analysis will be divided into three sections. The first will deal with chords one and two, the second will deal with chords three through six, and the third will deal with chords seven and eight.

Chords one and two function in C-flat major. Chord one has a dominant-to-tonic relationship with chord two; thus, chord one functions as a secondary dominant. Subsequently, Chord two is a result of T[^]VI. The root of the chord is the submediant of C-flat major, and as a

result of T^{VI}, that chord has been altered to reflect the parallel major version of the submediant.¹⁷

In chords three through six, T^{IV} occurs on chord six. Here the Fb_{Maj}⁹ marks a point of arrival and resolution that does not function as the tonic or dominant. This point of arrival can even be observed visually in the score as the Fb_{Maj}⁹ is elongated. When treating the Fb_{Maj}⁹ as the subdominant, chords three through five becomes more apparent in how they function. This is further supported by the “iii-IV” motion that occurs on chords five and six. In this instance, T^{IV} is approached from below.

Chords seven and eight mark a new tonal center as T^{IV} occurs on the final chord. In this instance, chord eight functions as the IV of G-flat major. The Cb^{9(add 6)} marks a point of arrival that is not tonic or dominant in which it is approached from below via iii (iii-IV). For chord eight to function as the tonic or dominant, chord seven¹⁸ would need to reflect a diminished quality. Therefore, identifying chord eight as the subdominant should be more favorable. Additionally, The Theory of the Second, (T²) occurs on the final note of the excerpt in the melodic line. This further supports the final two chords functioning in G-flat major as T² occurs on the A-flat.

T^{IV} is musical phenomenon that marks a tonal arrival in a musical phrase that is not tonic or dominant. This phenomenon does not mark a modulation in a new key, but rather, marks a temporary point of tonal arrival. This phenomenon serves as the basic philosophy of the hierarchical implications in Afro-centric music. In a way, the relationship between the tonic and the subdominant are almost preferred over the dominant-to-tonic relationship that occurs in

¹⁷ This phenomenon will be explored more in Chapter Fourteen.

¹⁸ In chapter five, it was noted that 13th chords “do not occur often.” However, in the penultimate chord of this excerpt, a true instance of a 13th chord occurs. In this case, every note of the chord’s diatonic scale is present, and the chord itself is not functioning as a dominant.

traditional Western music. This is especially the case for The Theory of the Alternative Dominant, which is an extension of T^{IV}. The phenomenon of T^{IV} is so apparent in the Black Gospel Church, it is not uncommon for worship songs to conclude on the subdominant instead of the tonic.¹⁹ This idea is to imply that the song never ends in spirit or in the hearts of the parishioners, even if the song ends musically.

Understanding the philosophical implications of this tonal hierarchy is the preliminary step to understanding the tonal languages of Afro-centric music. The Bowens excerpt is a great example of turning harmonic ambiguity into clarity when observing through the lens Afro-American musical expressionism.

For a musical moment to be identified as T^{IV}, it should follow these criterions:

- **A chord marks a point of arrival in which it does not function as the tonic or dominant.**
- **The chord is either approached from below (via I⁶-IV or iii-IV motion) or it is approached from above (via iv-V-IV motion).**
- **The chord functions as the subdominant.**

The moduleic theory of T^{IV} is significant within The Theory of Scale Degree Function in that it is only one of three moduleic theories that do not create an expectation for resolution to scale degree one or scale degree five.

¹⁹ Kevon Carter, "IV," *YouTube* video, 1:00, February 22, 2019, <https://www.youtube.com/watch?v=iTY-LzUnDjs>

XII

Theory of the Subdominant Sequence (T^IVS)

The Theory of the Subdominant Sequence is the ultimate utilization of The Theory of the Subdominant. In this instance, the subdominant simultaneously functions as T^IV as well as the tonic of a new key. Essentially, the subdominant functions as a pivot chord. As a result, the chord acts as an anchor of tonal reference for the new tonal shift, even if brief, to another instance of T^IV; in this case, the subdominant of the new tonic.

The Bell excerpt from the previous chapter includes the phenomenon of T^IVS

Figure 12.1 (also Figure 11.4) Bell, *Holy, Holy, Holy* for SATB Choir mm. 11-17 (harmonic analysis)

G: vi (vii°) I⁶⁻⁴ [IV]
 C (T^{IV}): [I] vi V [IV]
 F (T^{IV}): [I] vi⁶ iii⁶ IV

There is a sequence present in Figure 12.1. The C major chord in measure three functions as the subdominant in G major as well as the tonic in C major. Subsequently, the F major chord in measure five functions as the subdominant of C major, but it also *could* function as the tonic in F major—which leads to the vi to IV motion in F major in the final two measures of the excerpt. This is an example of The Theory of the Subdominant Sequence (T[^]IVS).

T[^]IVS Definition:

The Theory of the Subdominant Sequence occurs when the first chord in the sequence, an implied vi chord, moves to T[^]IV chord (sometimes through the implied V) in which the T[^]IV becomes the new tonic (I), and the subsequent two chords that follows are the implied iv and IV (T[^]IV) of the newly established tonic. This pattern continues as necessary.

Figure 12.2 Hiromi Uehara, *Move* mm 39-46



The harmonic movement in Figure 12.2 is as follows:

Dm—Bb—Gm—Eb

This is a perfect example of T[^]IVS. In this case, the Dm harmonic center functions as the vi in which it moves to the implied IV: B-flat.²⁰ The B-flat now becomes the new tonic, which then leads to the Gm harmonic center (vi) and E-flat major harmonic center (IV). A diagram of this can be observed below.

Dm	Bb	Gm	Eb
d (F): i (iv)	VI (IV)		
	Bb: I	vi	IV

Likewise, the harmonic analysis for Figure 12.3 is as follows:

Gm ⁹	Eb ⁹	Cm ⁹	Ab ^{#11}
g (Bb): i (iv)	VI (IV)		
	Eb: I	vi	IV

Even though the tonality in Figure 12.3 reflects G minor (therefore identifying the first two chords as “i and VI”), an analysis must also show that the first two chords function as a vi and IV respectively. By addressing it this way, T[^]IVS can be applied consistently.

²⁰ This is the VI in D minor; but as a result of T[^]IV, it can function as the subdominant due to the relationship between D minor and F major.

Figure 12.3 Bell, *Drum Shed: The Struggle of the String Quartet* mm 19-26

The musical score is divided into three systems, each containing four staves for Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

- System 1 (Measures 19-21):** Vln. I and Vln. II play a rhythmic pattern of quarter notes with accents. Vla. plays a triplet of eighth notes. Vc. plays a rhythmic pattern of quarter notes. Dynamics include *f* and *mf*.
- System 2 (Measures 22-24):** Vln. I and Vln. II continue with quarter notes and accents. Vla. plays a melodic line with a triplet. Vc. plays a rhythmic pattern of quarter notes. Dynamics include *f* and *mf*.
- System 3 (Measures 25-26):** Vln. I and Vln. II play quarter notes with accents. Vla. plays a rhythmic pattern of eighth notes. Vc. plays a rhythmic pattern of eighth notes. Dynamics include *f* and *mp*.

Apart from the bridge, *Mary Mary's Walking* has been explored several times throughout this theoretical essay. Nevertheless, the bridge contains T^IVS (Figure 12.4).

Figure 12.4 *Mary Mary, Walking*: Bridge.

What does my life say about me can any one see, does it
 show I rock with the greatest? I can't get back the

As stated in earlier chapters, this work is polytonal. However, the bridge is not polytonal as the entire musical structure is in C-flat Major. A harmonic analysis would reveal:²¹

m1				m2		m3		m4		m5
Dbm ⁹ —Ebm ⁷ —Fb ⁹ —Gb ^{add 6}				Abm ¹¹ —Gbsus ¹³		Fb ⁹ —Ebm ¹¹		Dbm ¹¹ —Cb ⁹		A ⁹ (Bbb ⁹)
Cb: ii iii IV V				vi V		IV iii				
				Fb: I		iv V		IV		

²¹ The pitches A and E in the bottom staff of measure five have been respelled to their enharmonic equivalent so that the integrity of the harmonic analysis can remain consistent.

In the traditional viewing of a modulation, the pivot chord in the new key functions as a predominant. However, when considering T[^]IVS, the pivot chord functions as the new tonic, even if unestablished. Essentially, T[^]IVS highlights the pervasive relationship between tonic and the subdominant. This is in direct juxtaposition to the orthodox viewing which highlights the relationship between the predominant and the dominant, or the dominant and the tonic. The former viewing is more prevalent among Afro-centric music of the West.

When an analysis reveals the Roman Numerals, ^bVII, ^bVI, ^bIII, or ^bII, perhaps this is a result of T[^]IVS. In this case, the non-diatonic chords function as the subdominant. This is because T[^]IVS makes ultimate use of T[^]IV. This common phenomenon is important as it highlights the circle of fourths—a prevalent characteristic within Western music.

For a musical moment to be identified as T[^]IVS, it should follow these criteria:

- **An implied vi to IV motion occurs.**
- **The subdominant (IV) must simultaneously function as the new tonic (I).**
- **The newly established tonic (previously the subdominant) creates an expectation of an arrival of the subdominant in the new key via the submediant (vi)**

XIII

Theory of the Alternative Dominant (T^{AD})

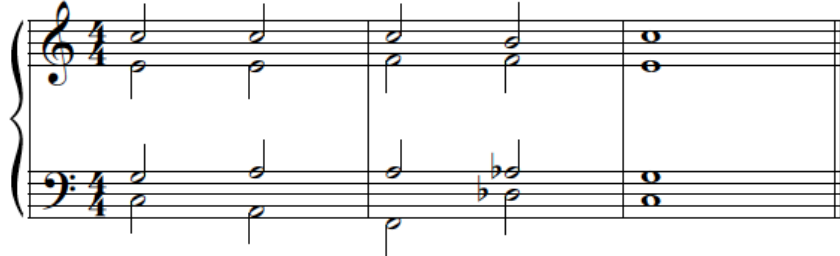
The Theory of the Alternative Dominant effectively combines elements of The Theory of the Minor Second and The Theory of the Subdominant. Although the Theory of the Alternative Dominant functions as a result of The Theory of the Subdominant Sequence, it also functions like the dominant in that it creates an expectation for resolution to tonic. A byproduct of The Theory of the Minor Second, the root and base of this chord must occur on scale degree flat-two.

Once during my time as an undergraduate student, a friend and I were having a friendly debate on the function of a particular chord. Although one piece was not in mind, the general concept can be observed in Excerpt 13.1

The chord in question occurs on the penultimate chord of this excerpt (the Db chord). I argued that this chord replaced the dominant, but still functioned like the dominant because it created an expectation for resolution to the tonic chord. My friend, however, argued that the

chord functioned more as part of a plagal cadence, causing the chord to function as the subdominant. As I came to realize later, both of us were right.

Excerpt 13.1



I was right because every pitch in the Db^7 chord²² creates an expectation for resolution to the tonic. In this case, the tritone F and B resolve as they normally do in a dominant chord, while the D-flat and the A-flat create an expectation for resolution to the tonic triad due to $\text{T}^{\wedge}\text{m}2$ and $\text{T}^{\wedge}\text{m}6$, even if a paralleled fifth happens as a result.

My friend was also right in saying that the chord functioned as part of a plagal cadence because the Db^7 chord is a type of $\text{T}^{\wedge}\text{IV}$ chord that is borrowed from $\text{T}^{\wedge}\text{IVS}$ in the parallel minor; in this case, C minor. This concept can be observed in the diagram below.

Cm	Ab	Fm	Db
c: i (vi)	VI(IV)		
Ab:	I	vi	IV

Because $\text{T}^{\wedge}\text{IVS}$ is in the parallel minor of C major, the Db^7 chord functions as a $\text{T}^{\wedge}\text{IV}$ chord—thus giving the listener similar properties from an aural perspective.

When both arguments are considered, the Db^7 chord is simultaneously a $\text{T}^{\wedge}\text{IV}$ chord and a chord that functions as a substitute to the dominant in which it creates an expectation for resolution to the tonic chord. This is an example of $\text{T}^{\wedge}\text{AD}$

²² In this case, the B must be respelled to its enharmonic equivalent, C-flat, in order to function as a true seventh chord.

T^AD Definition:

The **Theory of the Alternative Dominant** occurs when a chord, in which its root is constructed on T^m2, replaces the dominant or functions like a substitute of the dominant. In this case, any combination of pitches can be present; however, at least two pitches from the original triad (root and fifth, or root and third) must be present.

The concept of the *tritone substitution* is relevant to this discussion. After all, the characteristics of T^AD are akin to the characteristics of a tritone substitution chord. However, there are not identical in that every instance of a tritone substitution chord is an example of T^AD, but not every instance of T^AD is a tritone substitution chord.

In jazz, a tritone substitution chord contains the original tritone from the dominant chord; the third and the seventh of the chord. Subsequently, the root and fifth of the dominant function chord are transposed by a tritone. For example, the substitution for the key of B-flat major would contain the pitches C-flat, E-flat, Gb, and A. In this case, the E-flat and A are from the original dominant seventh chord, and the C-flat and G-flat are transposed a tritone away from F and C— which were original members of the dominant seventh chord. However, if any of those pitches are omitted or altered, the integrity of the tritone substitution is incomplete because one of the tritones are broken. An example of this discrepancy can be observed in Figure 13.2.

The roots of the final four chords are G-flat, E-flat, C-flat, and B-flat.²³ This root movement is an example of T^IVS. A harmonic analysis of this phenomenon would reveal:

(Bb)	Gb	Eb	Cb
Bbm: i (vi)	VI(IV)		
Gb:	I	vi	IV

²³ It should be noted that each chord is quartal/quintal in nature.

Figure 13.2 Hindemith, *Sonate* for Clarinet mm. 165-172

The image shows a musical score for Hindemith's *Sonate* for Clarinet, measures 165-172. It consists of two systems of music. The first system has three staves: a single staff for the Clarinet and two staves for the Piano accompaniment. The second system also has three staves. Dynamics include piano (*p*) and pianissimo (*pp*). The notation includes various note values, rests, and articulation marks.

The occurrence of T[^]IVS gives an indication to a possible instance of T[^]AD. In this instance, the C-flat chord functions as T[^]AD. Thus, an updated harmonic analysis would reveal:

Gb	Eb	Cb	Bb
^b VI	IV or iv	T [^] AD	I

Unfortunately, the C-flat chord could not be classified as a tritone substitution chord because the chord does not contain the necessary pitches. Subsequently, the A has been altered to an A-flat (and there is an addition of an F), thus breaking one of the tritones in the tritone substitution chord.

Nevertheless, one may wonder why there is a need for a “T[^]AD” designation when one can utilize the ^bII designation. The short answer is this: The ^bII designation does not necessarily account for the functionality of the chord. For instances, the ^bII can be utilized as a predominant,

such as the Neapolitan sixth (N^6) phenomenon; or it can function as the supertonic in a Locrian mode. It can also function as a result of $T^{\wedge}IVS$ but not function as a means to create an expectation for resolution to the tonic. $T^{\wedge}AD$ has a specific goal in that it functions as a replacement to the dominant, thus it creates an expectation for resolution. This is the only reason why $T^{\wedge}AD$ should only be utilized within a harmonic analysis.

Figure 13.3 Bowens, *Drive* mm. 86-94 (piano)

In Figure 13.3, $T^{\wedge}AD$ occurs in measure 89. The notes present in this chord are E (natural), G-flat, A-flat, B (natural), D and E-flat. Since the tonality of this excerpt is E-flat major, a proper $T^{\wedge}AD$ chord must include the pitches E-natural and G-sharp(A-flat), or E-natural and B. In the Bowens example, those necessary pitches (E, A-flat, and B) are present which creates an expectation for resolution to tonic (in which it does resolve in the following measure).

Figure 13.4 Uehara, *I've Got Rhythm* (arrangement) mm. 39-41



In Uehara's interpretation of this classic tune in C major (Figure 13.4), the integrity of the melodic line remains intact (the melody appears in the top voice). The final chord in the second measure contains the pitches D-flat, F, A-flat, B, E-flat, and G—thus qualifying it as T^AD (more specifically a T^AD with an 11th extension). Not only is there an instance of T^AD in this excerpt, but there are multiple instances of T^AD present.

The idea of the secondary dominant is analogous to the idea of a secondary alternative dominant. In fact, they function in the same way. Here, one will find that despite the re-harmonization of the melody, the functionality of each chord is consistent with the original chord progression. An analyst might conclude that the base voice is moving in chromatic motion but may neglect to explain *why* the substitute chords still work. Below is a diagram in which the top line represents the original chords of the tune and the bottom line represents Uehara's interpretation.

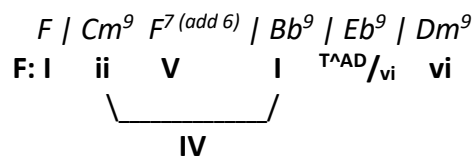
	1	2	3	4	5	6	7	8
Original	C	A ⁷	Dm ⁷ (D ⁷)	G	Em ⁷	A ⁷	Dm ⁷	G
Uehara's Interpretation	Ab ⁷	A ⁷ /G	Ab ⁹ /Gb	G ⁴⁻² (add 6)/F	E ⁷	Eb ⁹ (add 6)	Dm ⁷	T ¹¹ AD

If the first four chords are compared, one will find that chords two and four are similar to their original chord in that they share the same root; the only major difference is Uehara's chords are in inversions. The first chord (which is entirely different) makes use of the minor deceptive

motion; instead of tonic (I), the chromatic mediant (^bVI) replaces it (a deceptive motion in the parallel minor). Additionally, chord three functions similarly to chord eight in that it functions as a dominant that creates an expectation for resolution; except in this instance, the resolution is the dominant of C major (note that chord three is also in inversion).

If the remaining four chords are compared, one will find that chords five and seven are in likeness to their original chords, and the functionality of the final chord has already been determined. Nevertheless, chord six (Eb⁹(add 6)) also functions as T^{AD}. In this case, it resolves to the Dm⁷ chord. In summary, the Eb⁹(add 6) chord can be labeled as “T^{AD}/ii.” In the same way, chord three (A^{b9}/Gb) can be labeled as “T^{AD}4-2/V.” These are perfect examples of secondary alternative dominant function chords.

In African American gospel music, T^{AD} is utilized interchangeably with the dominant. For example, if the first verse of a gospel tune ended on a dominant, the second verse would most likely end on T^{AD}. In the same way, secondary alternative dominants replace secondary dominants frequently. For example, Figure 13.5 is a rendition of the popular hymn tune, *Amazing Grace*. It is not unlikely that the harmonic progression would be performed this way.²⁴ A harmonic analysis would reveal:



In this instance, T^{AD} applies to the E-flat chord in that it functions as a secondary alternative dominant. Take note to how the RN analysis is treated in this moment. In the same way that a

²⁴ It is not uncommon for this tune to be performed in common time. Additionally, the rhythmic integrity has been simplified for study purposes.

V/v designation is utilized in a secondary dominant situation, the T^{AD}/x designation should be utilized in a secondary alternative dominant situation.

Figure 13.5 *Amazing Grace* (simplified gospel rendition)



The secondary alternative dominant is similar to the augmented 6th phenomenon that is recognized in the music theory classroom today. For example, a German augmented 6th in C major includes the pitches A-flat, C, E-flat, and F-sharp; these are the same pitches that would qualify for a secondary alternative dominant of the V chord. However, there is a fundamental difference between an augmented 6th chord and a secondary alternative dominant. The augmented 6th chord normally functions as means to create expectation for resolution to the dominant (V^7) chord, whereas the secondary alternative dominant can create an expectation for resolution to any diatonic chord. Nevertheless, the parallel between the augmented 6th phenomenon and the secondary dominant should be discussed more in the music theory classroom. Perhaps in time, the secondary alternative dominant may be preferred over the augmented 6th chord. In essence, they perform the same function; but conceptually speaking, the secondary alternative dominant does a better job at highlighting the functionality of the

chord versus a mere identification of notes present. Fundamentally, the augmented 6th chord encompasses the laws of T^{AD}.²⁵

T^{AD} highlights the phenomenon in which a chord, based on T², creates an expectation for resolution to the tonic. This chord functions as an alternative to the dominant. T^{AD} and the tritone substitution are similar in conception; however, this chapter has presented specific cases for why T^{AD} should be preferred. In general, T^{AD} allows for a more flexible application. Subsequently, T^{AD} should be favored over the ^bII designation. Although there are legitimate reasons why a labeling of ^bII would be sufficient in an analysis; T^{AD} should only be utilized when the ^bII creates an expectation for resolution to tonic; thus, functioning like the dominant.

For a musical moment to be identified as T^{AD}, it should follow these criterions:

- **The root of the chord must function as T².**
- **The chord acts as a replacement or alternative to the dominant in that it creates an expectation for resolution to the tonic chord.**
- **Any combination of pitches can be present; however, at least two pitches from the original triad (root and fifth, or root and third) must be present.**

²⁵ As an aside, Wagner's "**Tristan chord**" can be characterized and labeled as T^{AD}. Essentially the Tristan chord [F, A, B, D-sharp] functions as a secondary alternative dominant because the root [F] is constructed on the T^{m2} principle as it creates an expectation for resolution to E, and there is a presence of the A—which is the third of the chord (note that T^{AD} can have any combination of pitches as long as there are two pitches from the original triad present); thus, the Tristan chord (or T^{AD}) resolves properly as it settles into an E dominant chord. It is important to note that this viewing of Wagner's Tristan chord characterizes the A-flat as being an appoggiatura—this is consistent with the A-sharp that appears in the following chord because the A-sharp is also a non-chord tone that appears as the first of two melodic notes of the chord. This short discussion of the Tristan chord is relevant to T^{SDF} because some theorists have characterized the Tristan chord as functioning like an augmented 6th chord (some theorist even claim that this chord does not obey the law of functional harmony); however, as presented in this chapter, the augmented 6th chord embodies elements of T^{AD}—but more importantly, the functional integrity can be best characterized through the T^{AD} designation.

XIV

Theory of the Submediant (T^{VI})

The Theory of the Submediant, that is the chord that built on scale degree six, is a musical phenomenon in which the submediant (iv) borrows from its relative major; thus, functioning as a major VI. This marks a brief point of resolution that is not tonic or dominant; however, it does not mark a point of arrival in the same way that T^{IV} does. Instead, this phenomenon can be considered as a brief cadential moment or a swift modulation. Subsequently, this chord does not function as a secondary dominant.

In my early musical development, T^{VI} was a phenomenon in which I thought existed only in the context of African American Gospel music. An example of this phenomenon can be viewed in Figure 14.1

Figure 14.1 Bell, *A love Song (Rachel Come)* mm 5-12

The musical score for Figure 14.1 consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest followed by a melodic phrase. The middle and bottom staves are piano accompaniment. The piano part features a series of chords in the left hand, with the right hand providing harmonic support. The key signature is one flat (B-flat), and the time signature is 4/4. The chords in the piano part include a submediant chord (iv) that functions as a major VI, illustrating the phenomenon described in the text.

This phenomenon occurs on the final chord of this excerpt. If one were to perform a Roman Numeral (RN) analysis (whether the analysis is in B-flat major or G minor), one would find that the final chord does not coincide with the traditional diatonic analysis. This is because the G major chord is not consistent with the diatonic qualities of Bb major; the same would apply if the analysis was in G minor.

When I began to study classical music, I quickly realized that this musical gesture (in which I thought only existed in the context of African American gospel music) also existed in other styles of music.

A classically trained musician would recognize this phenomenon as a “Picardy third”—a musical practice that Baroque composers, such as J. S. Bach, displayed in their compositions. Both the Picardy third, and the phenomenon presented in Figure 14.1, are examples of T[^]VI.

T[^]VI Definition:

Constructed on scale degree six, the **Theory of the Submediant** occurs when a minor chord borrows from its parallel major to become a major chord. In this case, the chord cannot function as a secondary dominant, instead it must occur at the beginning or end of a musical phrase or thought; a brief cadential moment.

One may wish to consider the difference between the Picardy third phenomenon and T[^]VI. After all, they do appear identical to each other. Even though every Picardy third is an instance of T[^]VI, not every T[^]VI is an instance of a Picardy third. For example, a Picardy third implies that the music is in a minor or modal key. However, T[^]VI can also occur in a major key; in this case, the chord is constructed on scale degree six. Figure 14.2 is an example of the latter.

Figure 14.2 Sowerby, *Eternal Light* mm 9-10

E - ter - nal Pit - y, have mer - cy up - on us,
 E - ter - nal Pit - y, have mer - cy up - on us,
 E - ter - nal Pit - y, have mer - cy up - on us,
 E - ter - nal Pit - y, have mer - cy up - on us,

A RN analysis of Figure 14.2 would reveal:

$$\begin{array}{ccccccc}
 Ab - (Db) - Ebm^6 - F^7 & | & Bbm - (Fm^7) - Eb - (Gb^\circ) - F & & & & \\
 Ab: I & & iv & V^7 & i & & V & T^{\wedge}VI \\
 & & \underbrace{\hspace{2em}} & & & & & \\
 & & & ii & & & &
 \end{array}$$

There are two instances of a chord that does not correspond with the normal diatonic expectations. In both instances, it is an F major chord; however, despite the similarity between the two chords, they function differently. Therefore, both cannot be identified in the same way. The first appearance of an F major chord is not an instance of T[^]VI; T[^]VI cannot function as a secondary dominant. Subsequently, the first appearance of the F major chord functions like a dominant, therefore it does not qualify as a T[^]VI occurrence. The second appearance of the F major chord, however, is a perfect example of T[^]VI because it is a brief cadential moment that does not function as a secondary dominant (although not shown, the following chord is the subdominant in A-flat major).

Figure 14.3 Franklin, *Don't Cry* mm. 109-115

109
 don't cry; wipe your
 Ebm7 Ab7 Dbmaj9

112
 eyes. He's not dead!
 Gbmaj7 Ebm/C F7 Bb

ff

A RN analysis of Figure 14.3 would reveal:

$$\begin{array}{cccccccc}
 Ebm^7 & - & Ab^7 & - & Db^9 & - & Gb^7 & - & C^{\circ 7} & - & F^7 & - & Bb \\
 Db: & ii^7 & & V^7 & & I^9 & & IV^7 & & ii^{\circ 7} & & V^7 & & I \\
 & & & & & & & & & \underbrace{\hspace{2cm}} & & & & \\
 & & & & & & & & & T^{\wedge}VI & & & &
 \end{array}$$

T[∧]VI not only occurs on the final chord (B-flat major), but it is also a part of a ii-V-I motion.

Therefore, the ii-V-I motion of T[∧]IV should be reflected in the analysis.

Figure 14.4 Bowens, *Drive* mm. 91-95 (piano reduction)

E major triad to the A major triad. Subsequently, the first D-flat chord does not mark the beginning or ending of the phrase—thus it does not meet the qualifications of T[^]VI.

The chapter would remain incomplete if the chapter did not conclude on a Bach example.

Figure 14.6 Bach, “Little” fugue in G minor mm 65-67



Without the need to perform a RN analysis on this excerpt, T[^]VI occurs on the final chord (whole note) on G major. Nevertheless, one can observe that prior to the T[^]VI (or Picardy third) moment, the quality of each G chord is minor—thus, causing the G major chord to mark a cadential arrival.

In many ways, T[^]VI is derivative of the Picardy third phenomenon. However, T[^]VI can also occur at the beginning of the phrase; not just the ending of a section. This gesture occurs often enough in Afro-centric music, let alone music in other idioms, that a designation is warranted.

For a musical moment to be identified as T[^]AD, it should follow these criterions:

- **The root chord must function as the submediant.**
- **The minor submediant becomes major by borrowing from its relative major.**
- **The cord cannot function as a dominant or create an expectation for immediate resolution.**
- **The chord must occur at the beginning or ending of musical phrase or thought.**

XV

Theory of the Da Capo Aria (T[^]DCA)

The Theory of the Da Capo Aria is not a new concept to Western theorists. The conception of The Theory of the Da Capo Aria is derivative of the Da Capo Aria style from the Baroque period. The primary distinction between the Da Capo Aria of the Baroque and The Theory of the Da Capo Aria is the former focuses more on the broad overarching form; whereas The Theory of the Da Capo Aria focuses on the abstract and the specific gestures of a particular musical moment that has an impact on the surrounding musical material. Subsequently, the latter is tailored to the Afro-centric idiom as musicians and artist utilize this phenomenon to mark the climax of a work.

Throughout my life, I have had many defining musical moments. One of my early defining musical moments occurred when I was a student in high school. A peer, who was a songwriter, asked me to assist them with an accompaniment to their composed melody. The form of this piece utilized the standard verse—chorus—verse—chorus—bridge—chorus structure. The first two choruses were performed this way (Figure 15.1a):

Figure 15.1a Jackson, *Sweet Love* (refrain)

Sweet, sweet, sweet love. ___ Mi - ser - y ___ is gone. ___

Your love will last for - ev - er Sweet, sweet, sweet love ___

When it came time for the final repetition of the chorus, I inwardly hoped that the vocalist would perform this iteration of the chorus a little bit differently. It was to my immediate pleasure when the vocalist performed the final chorus this way:

Figure 15.1b Jackson, *Sweet Love* (final statement of the refrain)

Sweet, sweet, sweet love. ___ Mi - ser - y ___ is gone. ___

Your love will last for - ev - er Sweet, sweet, sweet love ___

This was particularly because the melody in measures 5 and 6 of the excerpt was inverted. But why was this so immediately satisfying to me?

It was at that moment I realized that this was a common phenomenon in the African American Gospel, Jazz, R&B, and Hip-hop genres. In these instances, the artist alters or embellishes the melody on the final repetition of the chorus to mark a climatic point in the music.

When I began to study the history of Western classical music, I realized that this phenomenon (I had only thought occurred in popular music) existed several centuries prior to the development of these newer genres. This technique that encompassed this phenomenon

Figure 15.2b *Bowens, Drive* mm 107-109 (trumpet I, II, and III part)



Even though the restatement of the original theme is in a different key, notice how the occurrence of $T^{\wedge}4$ in the Figure 15.2a is now an occurrence of $T^{\wedge}7$ in Figure 15.2b. Also take note that the theme is embellished in measure three (of the second *Bowens* example) in the top staff. Due to the utilization of the $T^{\wedge}7$ and embellishment techniques, this qualifies as a $T^{\wedge}DCA$ moment.

In Figure 15.3b, the theme has been elongated, as there has been a textual shift in the restatement of the original theme. In this case, the restatement utilizes all four voices while re-harmonizing the melody. For instance, Figure 15.3a only implies the tonic chord harmonically, whereas the harmonic centers in the restatement are $I-vi-V$ (briefly)— I . Here, the harmonic vocabulary was developed in the restatement.

Figure 15.3a Gregory, *Renderings: Homage* mm 1-5

Figure 15.3a shows a musical score for the first five measures of the piece. The score is arranged in two systems. The first system includes Tenor I, Tenor II, Bass I, and Bass II. The second system includes T I, T II, B I, and B II. The lyrics are as follows:

Tenor I: *f* Oh, West Vir - gin - ia moon shine down on me And make me as hap - py as I used to be Be -

Tenor II: *f* Oh, West _____ Vir - gi - nia moon shine _____

T I: fore I went so far a - way To a - no - ther land to fight and pray. *p* Hmm,

T II: down _____ on _____ me _____ *p* Hmm, West Vir -

B I: _____

B II: _____ *f* Oh,

Now observe the restatement of this phrase (the restatement begins at letter F).

Figure 15.3b Gregory, *Renderings: Homage* mm. 30-38

Figure 15.3b shows a musical score for measures 30-38. The score is arranged in four staves: T I, T II, B I, and B II. A boxed 'F' is placed above the first measure of the T I staff. The lyrics are as follows:

T I: **F** la - dee - dai did - dle um dee - ni West Vir - gi - nia moon keep shi - ning down _____ Till

T II: la - dee - did - dle id - dle um dee - ni *pp* Ah, shi - ning down Ah, _____

B I: la dee - id - dle did - dle um dee - ni *pp* Ah, shi - ning down _____ Ah, _____

B II: um dee - ni doe um dee - ni *pp* Ah _____ Ah, _____

33

T I I get back to my home - town Just keep on shi - ning is my prayer

T II my home - town Ah, is my

B I back to my home Ah,

B II Ah,

36

T I Till I find the girl I left wait - ing there.

T II pray - er Ah,

B I pray - er Ah,

B II Ah,

G

An example of T^ADCA from the pop genre can be observed in Figures 15.4a and 15.4b.

Figure 15.4a Njam (T-pain), *Therapy* (refrain)

1 - 2 - 3 - 4 - get the hell up out my door. 5 - 6 - 7 - 8 I don't need your sex, I'll mas-ter - bate.

9 - 10 - 11 - 12 you can go to hell all I care, yeah

Figure 15.4b Njam (T-pain), *Therapy* (last restatement of the refrain).

1 - 2 - 3 - 4 - get the hell up out my door. 5 - 6-7 8 I don't need your sex, I'll mas-ter-bate.

9 - 10 - 11 - 12 you can go to hell all I care, yeah_____

In the final restatement of the refrain, the melody is inverted. When comparing measures 2, 4, and 6 of the two excerpts, one will find that the melodic line is about a third higher in the final restatement (for example, the first four notes of measure four in the original statement of the refrain are “D-flat’s” whereas the first four notes of measure four in the final restatement are “F’s”). This technique is capitalized by the occurrence of T⁷ moment that occurs in beat three of measure 6 in the final restatement of the refrain—this marks the apex of the melodic line.

The T⁷DCA phenomenon is one of the most utilized techniques in Western music as it highlights the ternary form (ABA) which is commonly implemented and recognized in many different compositional styles. The marriage of the T⁷DCA and the ternary form allows for the composition to simulate an adventurous experience as it tells a story. In this case, the first statement of “A” allows for the listener to experience the “world” in which it exists by means of harmonic, rhythmic, and textual language. The “B” section (which is usually supported by contrasting material) allows for a “musical problem” to be presented to the listener. Finally, the last restatement of the “A” brings the listener back to home base as it presents the listener with

familiar material; however, this material is altered as it reflects the journey that the listener experienced via the “B” theme. In a sense, T^{ADCA} and the ternary form breeds a narrative.

Throughout this chapter, there have been multiple observations of T^{ADCA} that have utilized different moduleic theories within T^{SDF}. The first example utilized the T² technique, the Bowens example utilized the T^F technique, and the T Pain example utilized the T⁷ technique. Therefore, T^{ADCA} is included in T^{SDF} as it encompasses many characteristics within the theory.

For a musical moment to be identified as T^{ADCA}, it should follow these criterions:

- **A musical line or phrase, which has been previously stated, is altered.**
- **This altered restatement utilizes the inverted melody, retextualization, re-harmonization, or embellishment techniques.**
- **The musical moment may serve as the apex of climax of a work. .**

XVI

Conclusion

Throughout this theoretical essay, there have been multiple observations of moduleic theories that highlight common phenomena within Western music. These moduleic theories are contextualized through the lens of the Afro-American musical expressionism. This contextualization has allowed for a thorough form of a melodic system of analysis of Afro-American genres such as gospel, jazz, rhythm and blues, and hip-hop, while providing a framework for harmonic tendencies that occur in the idiom. The Theory of Scale Degree Function (T[^]SDF) can then be utilized to highlight the commonality within Western music as a whole—primarily through melodic and harmonic means—while not subjecting itself too favorably to only art music. As a result, T[^]SDF can be used as a pedagogical pillar in the aural skills classroom—an area within the music discipline that is not the beneficiary of a codified curriculum within academia, unlike music theory or music history.

T[^]SDF provides an analytical system for the Black music of the West—particularly America. Because these styles are derivative of the spiritual and the folk melody, the idiom, in whole, has a rich melodic component that has been mostly overlooked by academics. By utilizing

the T^{SDF} Method, the sophisticated, yet innate, characteristics of the idiom can serve as a broader catalyst to effectively consider the significant musical implications that change over time within the idiom. Although this essay has focused on only a small sample size, the characteristics mentioned can apply to the broader spectrum of the Afro-American musical idiom with confidence. As a result, music theorists and educators should consider T^{SDF} as a legitimate system of analysis in which it should be explored more in the music theory classroom when evaluating Afro-centric music.

This essay has also served in elucidating a supplemental analytical system that highlights the quintessential-like elements of the tonic and dominant as it pertains to melodic and harmonic functional behaviors. By highlighting these behaviors, a common denominator within Western music has been identified. At the outset of this essay, it was mentioned that each moduleic theory within T^{SDF} can be placed into three major categories: **Category I**, *a moment that creates an expectation for resolution to scale degree five*. The moduleic theories include; T⁷, T⁵, T^{m6}, T⁶, and T⁷. **Category II**, *a moment that creates an expectation for resolution to scale degree one*. The moduleic theories include; T^{m2}, T², T³, and T^{AD}. And, **Category III**, *a moment that marks a point of arrival that is not scale degree one or scale degree five*. The moduleic theories include; T⁴, T^{IV}, T^{IVS} and T^{VI}.

These observations demonstrate the general pull towards, or in some cases away from, the interval of the fifth within Western music. Category I and Category II inherently creates an expectation for resolution toward the interval of the fifth whereas Category III is significant in that it marks a point of arrival away from the interval of the fifth. In principle, T^{SDF} highlights the intrinsic characteristics that exist in Western music—this is, the fundamentals of tonality. In

a sense, the development of Eurocentric art music and traditional American music stem from the tonal structures that are representative of the moduleic theories within T[^]SDF. Even the music of atonality and serialism have been affected by this phenomenon. Not only did composers within these specific idioms attempt to pull away from tonality, but they attempted to destroy any association with the core functionality of each moduleic theory, even if they might not have articulated it in this way.

T[^]SDF should be used as a supplemental system of analysis as it properly considers the linear implication of an analysis. T[^]SDF also illustrates the functionality of a musical moment and highlights the impact that the musical moment has on the music surrounding it. For example, T[^]7 not only identifies the pitch in which it occurs, but it also implies that this pitch functions as the peak of the musical line; the pitch creates an expectation for resolution to the fifth. Currently there is not an analytical theory that properly identifies this phenomenon. Perhaps Schenkerian analysis accomplishes this the most, but even in this case, Schenkerian analysis is applied to the structure of the work, and not necessarily to a specific nuances and characteristics of a measure or beat. For this reason, T[^]SDF should be observed and recognized in the music theory classroom.

T[^]SDF is an impartial theory that allows for a system of analysis that can function in almost any Western musical style. Throughout this essay, examples from the African American Gospel, Jazz, R&B, Hip-Hop, Pop, Rock, Country, Baroque, Classical, Romantic, Neo-classical, and Contemporary genres have been included. This has been in attempt to demonstrate the commonality in Western music regardless of musical genre or style.

And finally, although not explicated in this essay, T[^]SDF can be used as a building block to reconfigure the pedagogy in the aural skills classroom. After all, T[^]SDF is heavily influenced by

the innate and intuitive ability of the Black musician in how they process music aurally, even if they might not have the language to articulate it in this way. Furthermore, this method of aural comprehension can then be replicated in the aural skills classroom since the melodic and harmonic structures of Afro-American music is usually more complex and developed in comparison to the melodic and harmonic structures presented in the aural skills classroom. In short, the pedagogical systems that are displayed in the aural skills classroom draws attention to the leaps and intervallic relationships within a melodic line or harmonic progression, whereas T[^]SDF draws primary attention to the innate functionality of each scale degree, thus allowing for the musician to capture the essence of a musical moment in context of the musical passage as a whole: that is, The Theory of Scale Degree Function.

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