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MTO 18.3 Examples: Love, Possible Paths

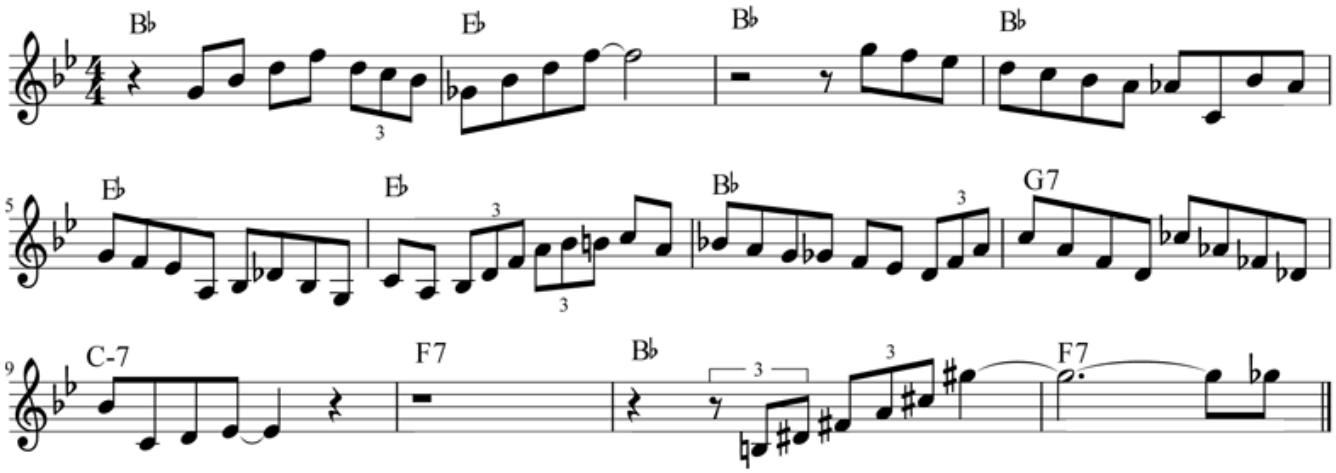
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.love.php

Example 1. The metrical-harmonic structure of a typical bebop blues (for simplicity, sevenths are omitted)

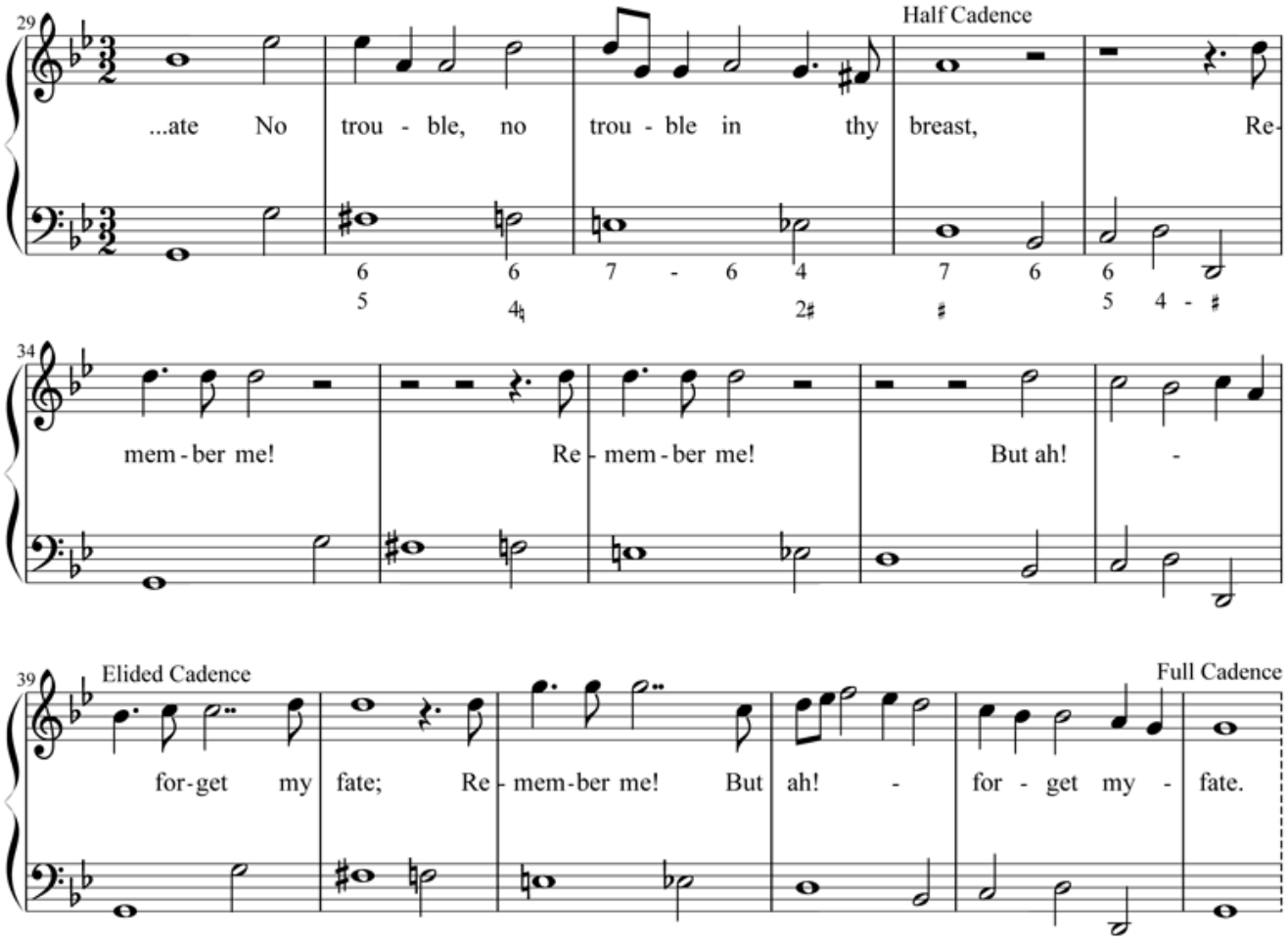
measures 1–4	I	IV	I	V/IV	
measures 5–8	IV	IV	I	V/ii	
measures 9–12	ii	V	I	(V)	

Example 2. The freedom of the improvised melody

Note the 2/8/2 grouping structure and the suppression of the final cadence ("Bigfoot," chorus 6; Owens 1974, vol. 2, 160)

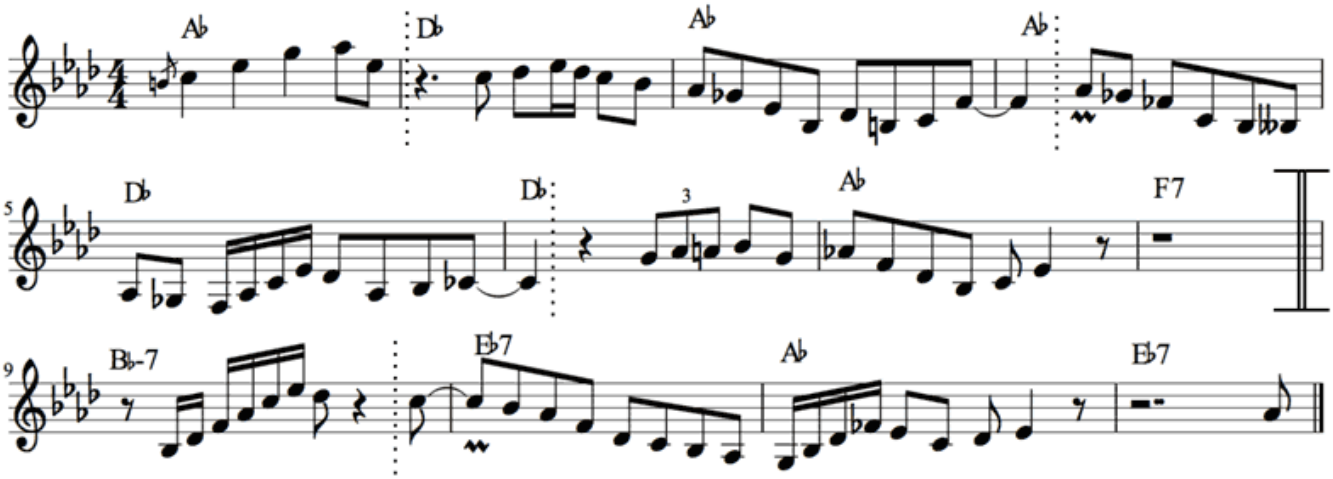


Example 3. Different cadences over the same ostinato (Purcell, "Thy Hand, Belinda…", from *Dido and Aeneas*)



Example 4. The phrase hierarchy and the "primary division"

Dotted lines show lowest-level phrase divisions; the square bracket shows the chorus's deepest division, the primary division. Here, inter-onset interval (IOI) suggests that the division in measure 8 is the chorus's deepest, resulting in a chorus-level 8/4 phrase structure. ("Chi Chi," chorus 2; Aebersold 1978, 28)

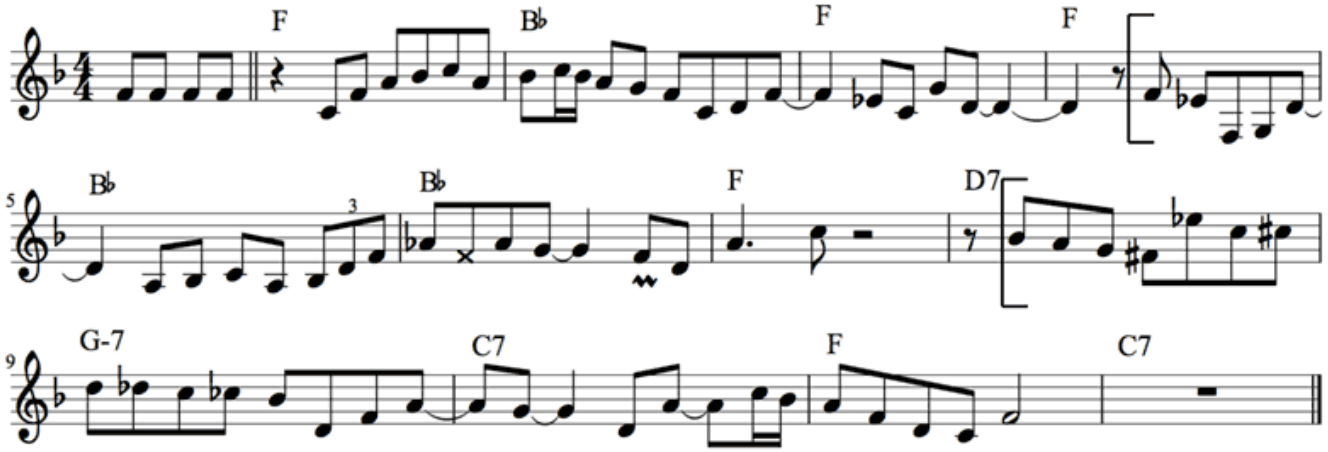


Example 5. The five phrasing schemata

measure	1	2	3	4	5	6	7	8	9	10	11	12
4/4/4	4				4				4			
8/4	8								4			
4/8	4				8							
6/6	6				6							
TC	does not fit any of the above											

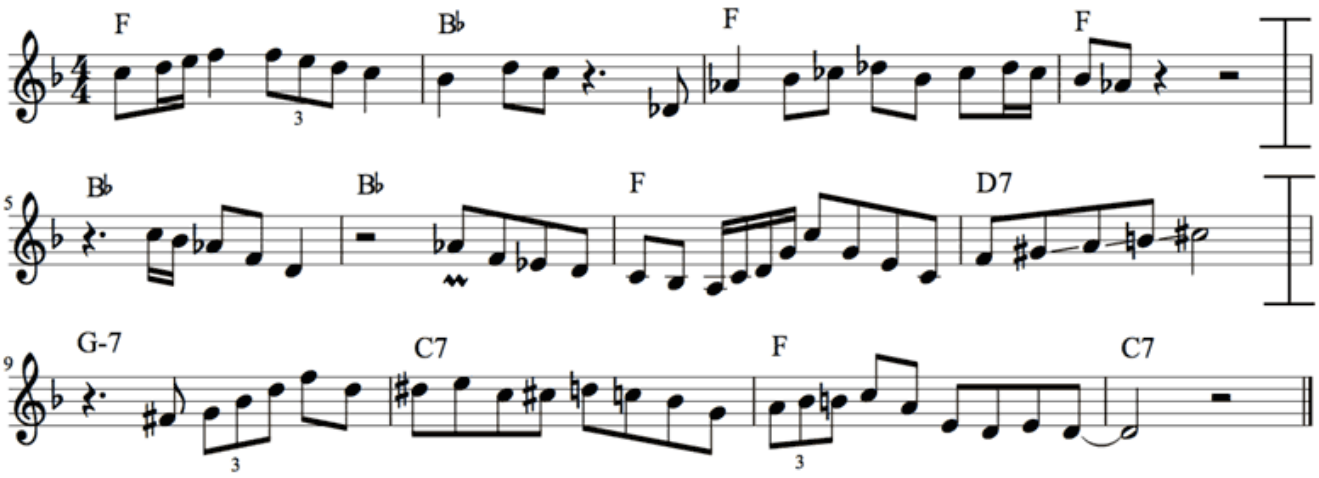
Example 6a. A typical example of the phrasing schema 4/4/4

Since there is no primary division, phrase divisions are shown with a single bracket, not a double bracket as in Example 4 ("Billie's Bounce," take 1, chorus 4; Owens 1974, vol. 2, 242)



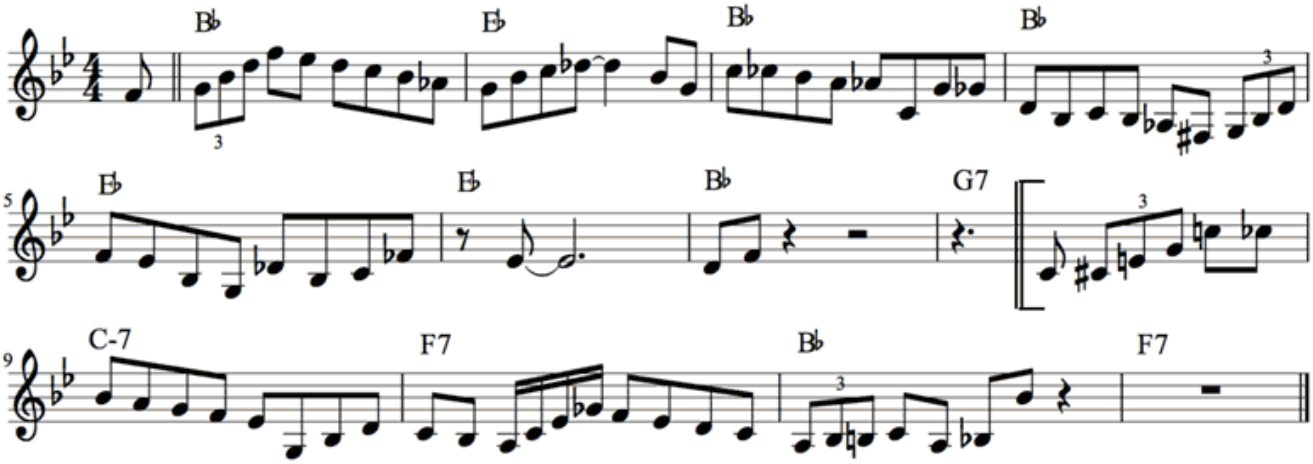
Example 6b. A more complex example of 4/4/4, due to phrase subdivision, rhyme, and voice leading

("Barbados" live, chorus 6; Owens 1974, vol. 2, 253)



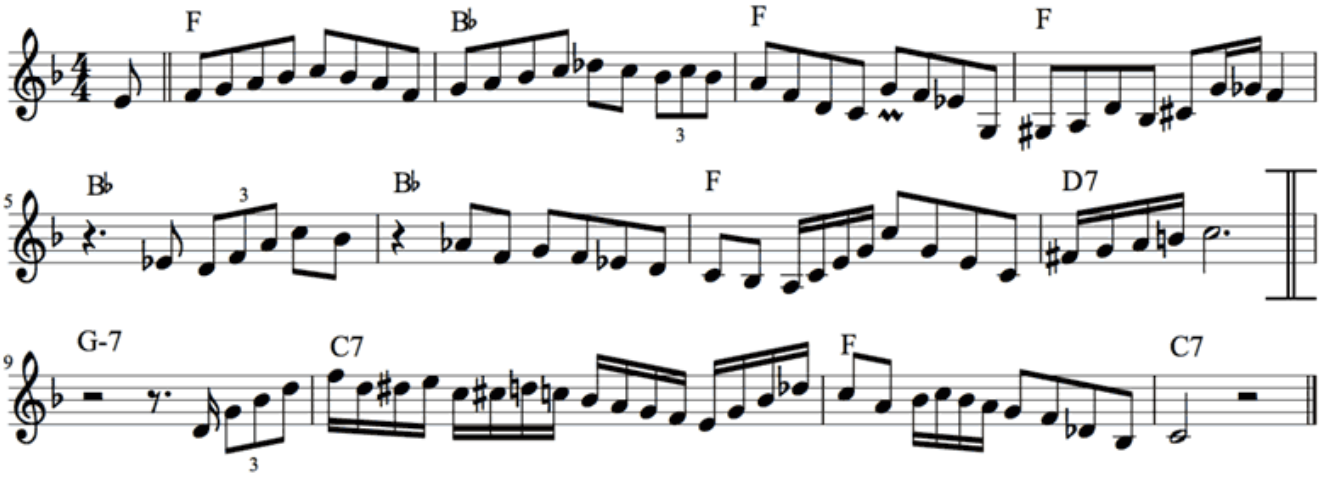
Example 7a. A typical example of 8/4, with phrases undivided

("Tiny's Tempo," take 3, chorus 3; Owens 1974, vol. 2, 137)



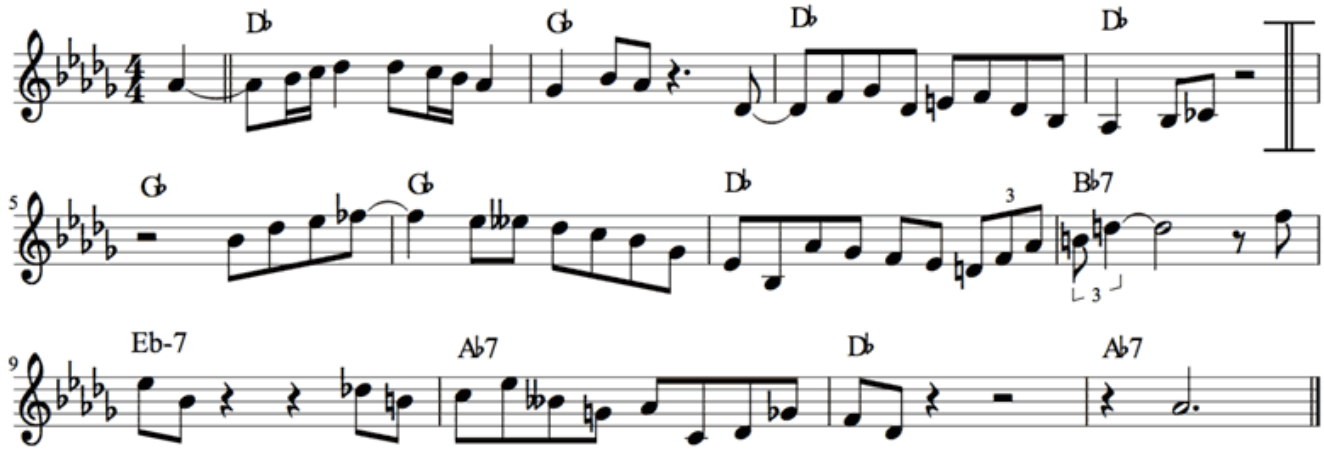
Example 7b. A more dissonant example of 8/4, due to off-tonic ending in measure 8

("Barbados" live, chorus 3; Owens 1974, vol. 2, 252)



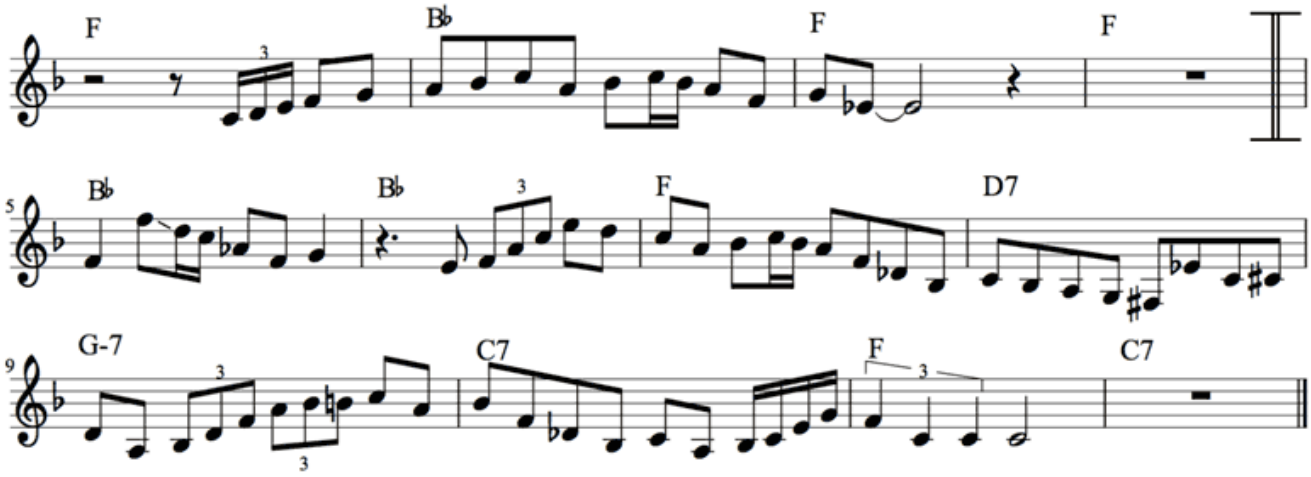
Example 8a. A typical example of 4/8

("Blues for Norman," chorus 31; Owens 1974, vol. 2, 30)



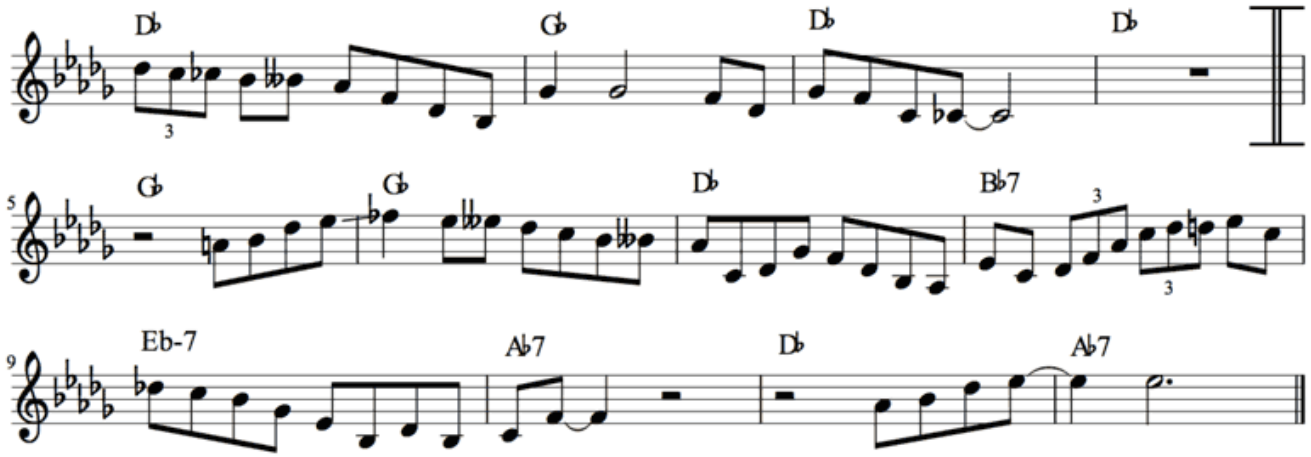
Example 8b. A 4/8 chorus with a clear return to tonic in measure 7, heard as a passing chord

("Au Privave," take 3, chorus 3; Owens 1974, vol. 2, 272)



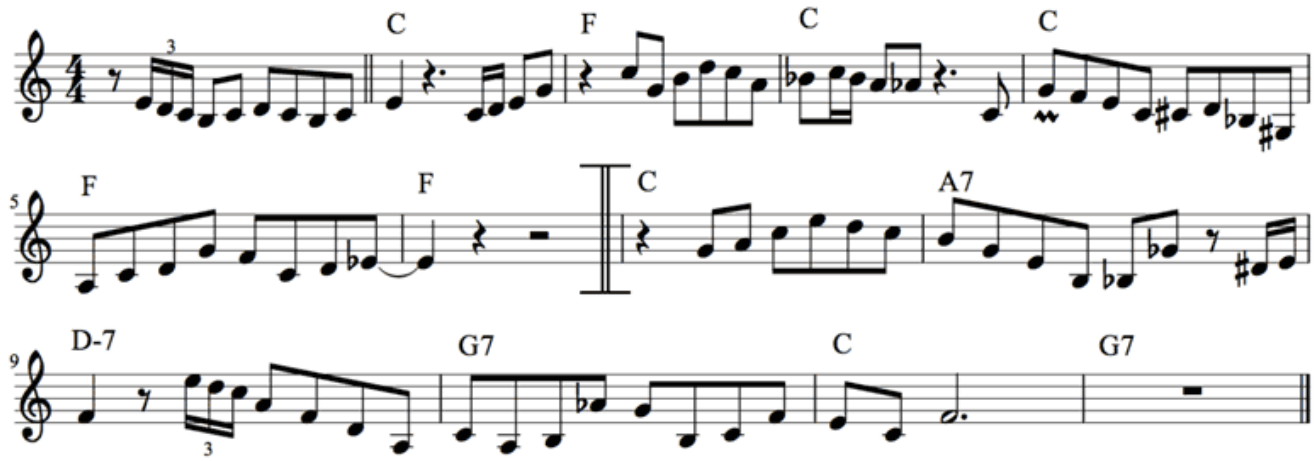
Example 8c. A 4/8 chorus with a late, extended tonic in measures 7–8, dividing the pre-dominant area (measures 5–9)

("Blues for Norman," chorus 25; Owens 1974, vol. 2, 29)



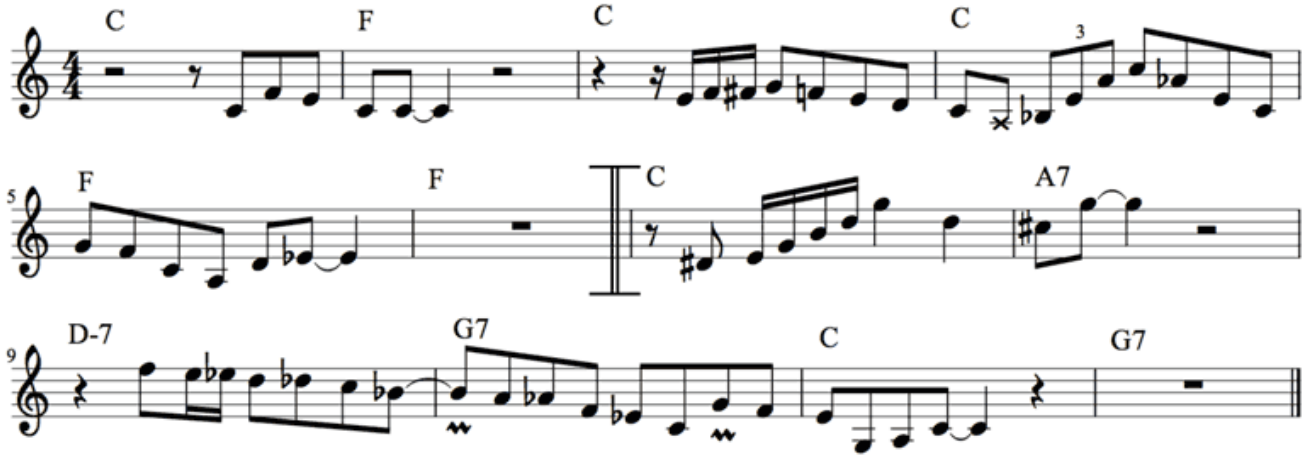
Example 9a. A typical example of 6/6

("Perhaps," take 5, chorus 2; Owens 1974, vol. 2, 353)



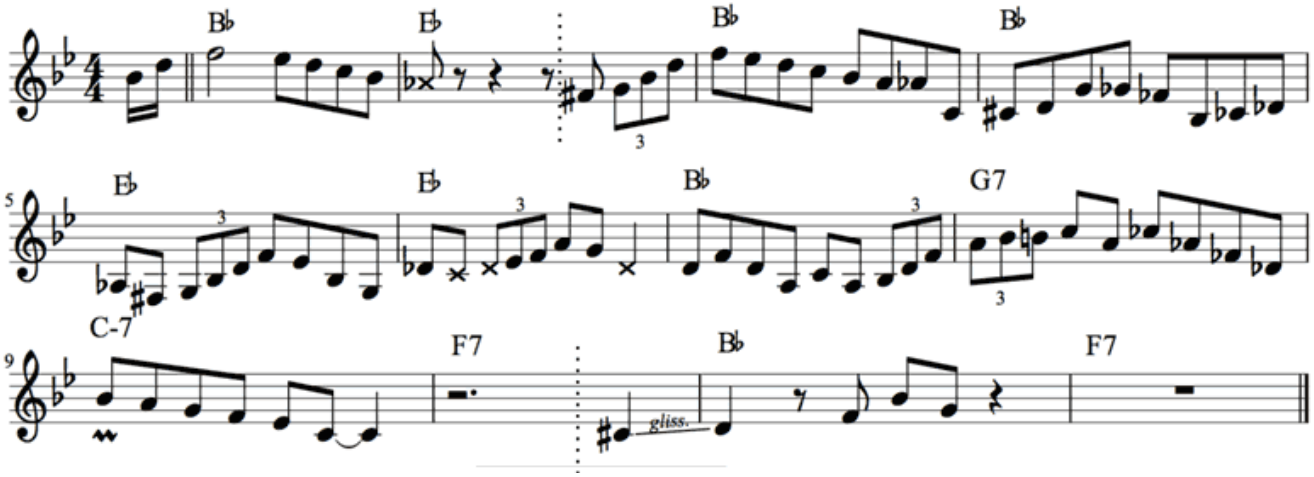
Example 9b. An unusual example of 6/6, due to long IOI in measures 8–9

Note the 2/4 parallelism of each six-measure phrase ("Cheryl," chorus 2; Owens 1974, vol. 2, 349)



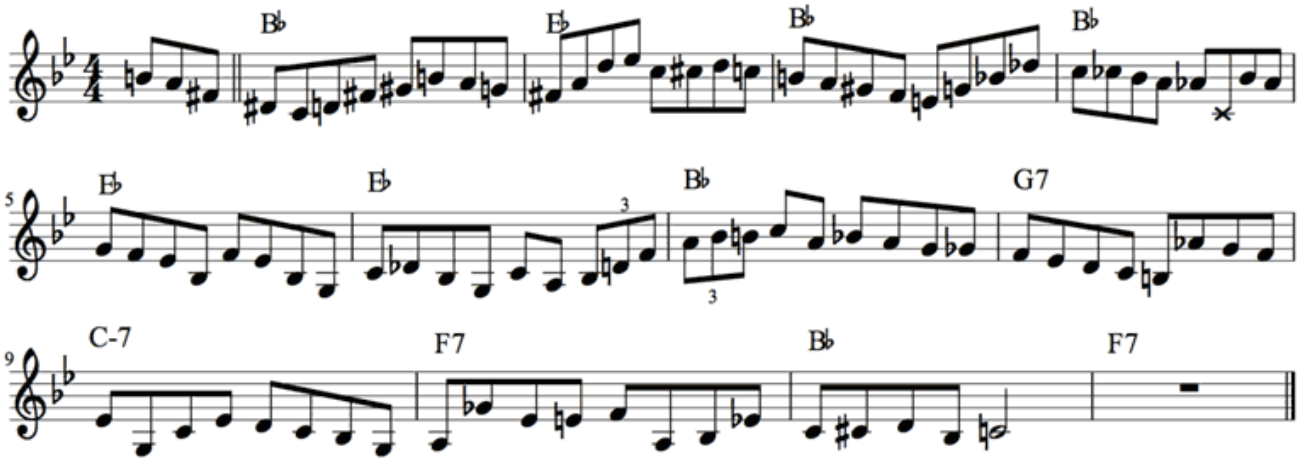
Example 10a. A typical example of a Through-Composed (TC) chorus, due to phrase divisions in the "wrong" places

("Tiny's Tempo," take 2, chorus 4; Owens 1974, vol. 2, 136)



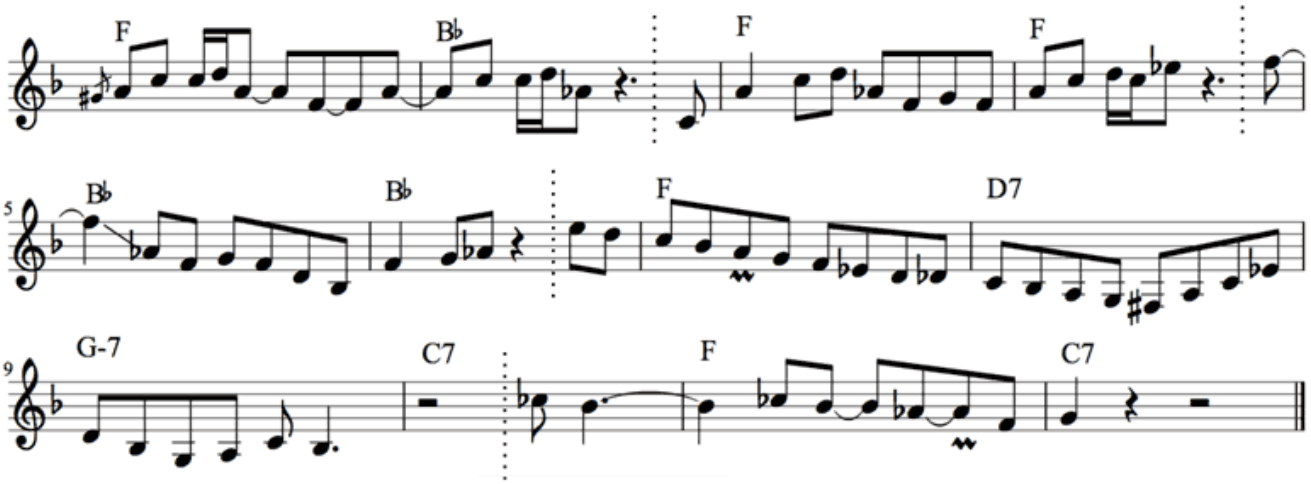
Example 10b. A TC chorus with no divisions at all

("The Closer," chorus 3; Owens 1974, vol. 2, 164)



Example 11a. An ambiguous chorus: possible primary divisions are blurred by other factors

("Now's the Time," chorus 3; Aebersold 1978, 74)



Example 11b. Another ambiguous chorus

("Perhaps," Take 5, chorus 4; Owens 1974, vol. 2, 353)

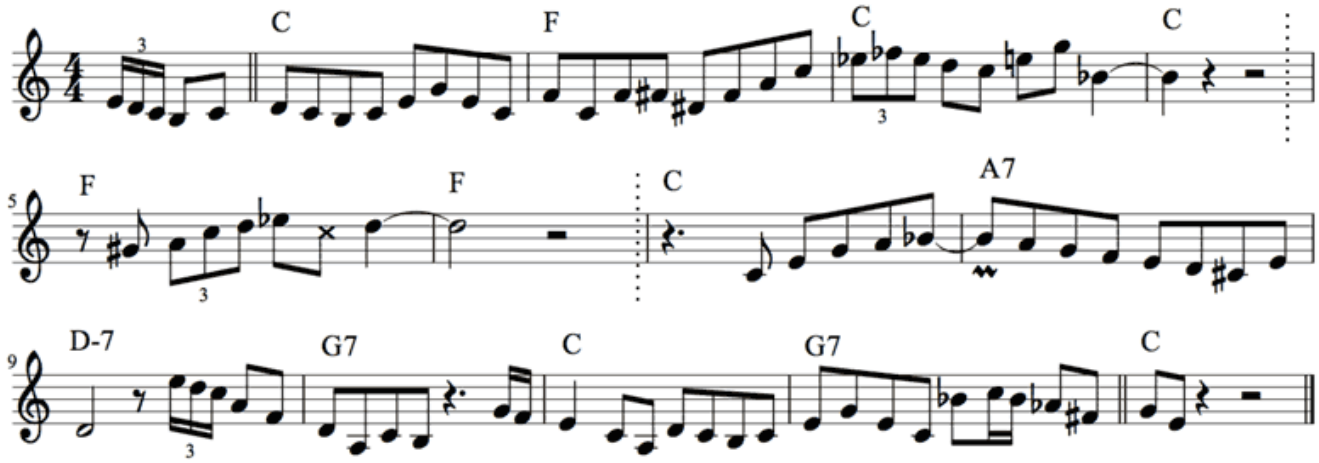


Table 1. Overall frequency of each phrasing schema in the corpus

Schema	*# choruses*	*%*
4/4/4	23	15
8/4	31	20
4/8	30	19
6/6	40	26
TC	32	21
Total	156	100

Table 2. Frequency of each phrasing schema as the *first* chorus of a solo, compared to expectations derived from Table 1. Actual values are shown first, followed by expected values (derived from Table 1) in parentheses

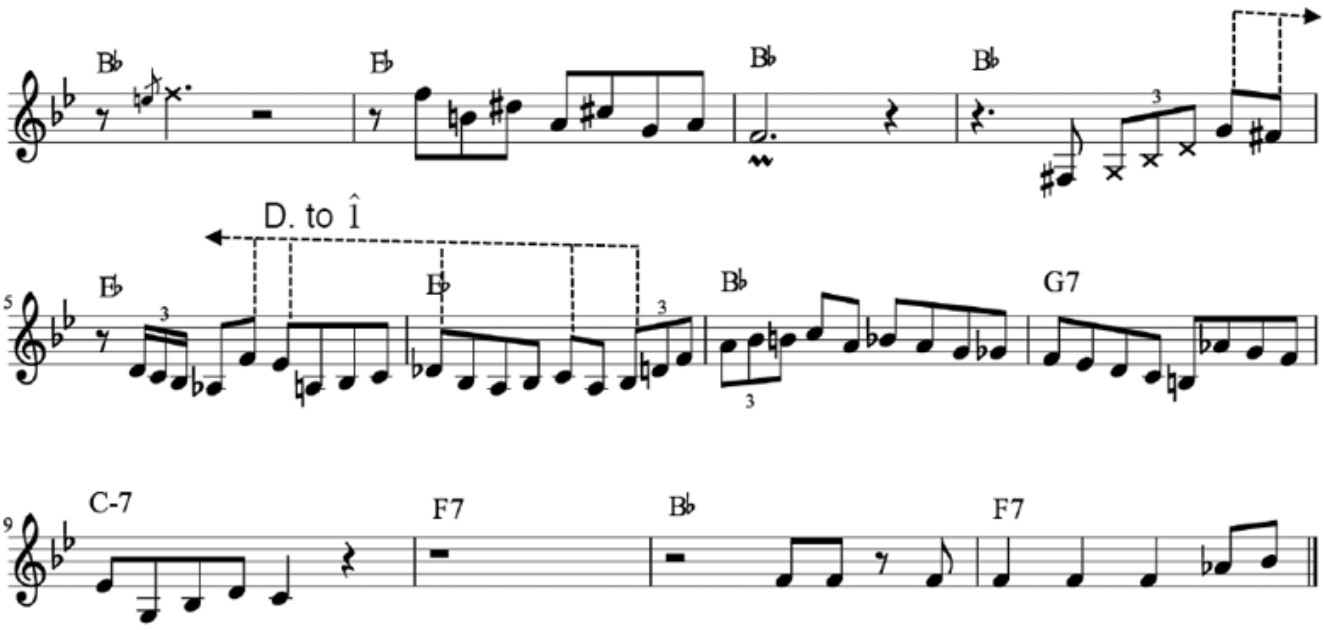
Schema	*# (exp. #)*	*% (exp. %)*
4/4/4	7 (5.9)	18 (15)
8/4	6 (7.8)	15 (20)
4/8	7 (7.4)	18 (19)
6/6	12 (10.1)	31 (26)
TC	7 (8.2)	18 (21)
Total	39	100

Table 3. Frequency of each phrasing schema as the *last* chorus of a solo, compared to expectations derived from Table 1. Actual values are shown first, followed by expected values (derived from Table 1) in parentheses

Schema	*# (exp. #)*	*% (exp. %)*
4/4/4	5 (5.9)	13 (15)
8/4	9 (7.8)	23 (20)
4/8	7 (7.4)	18 (19)
6/6	11 (10.1)	28 (26)
TC	7 (8.2)	18 (21)
Total	39	100

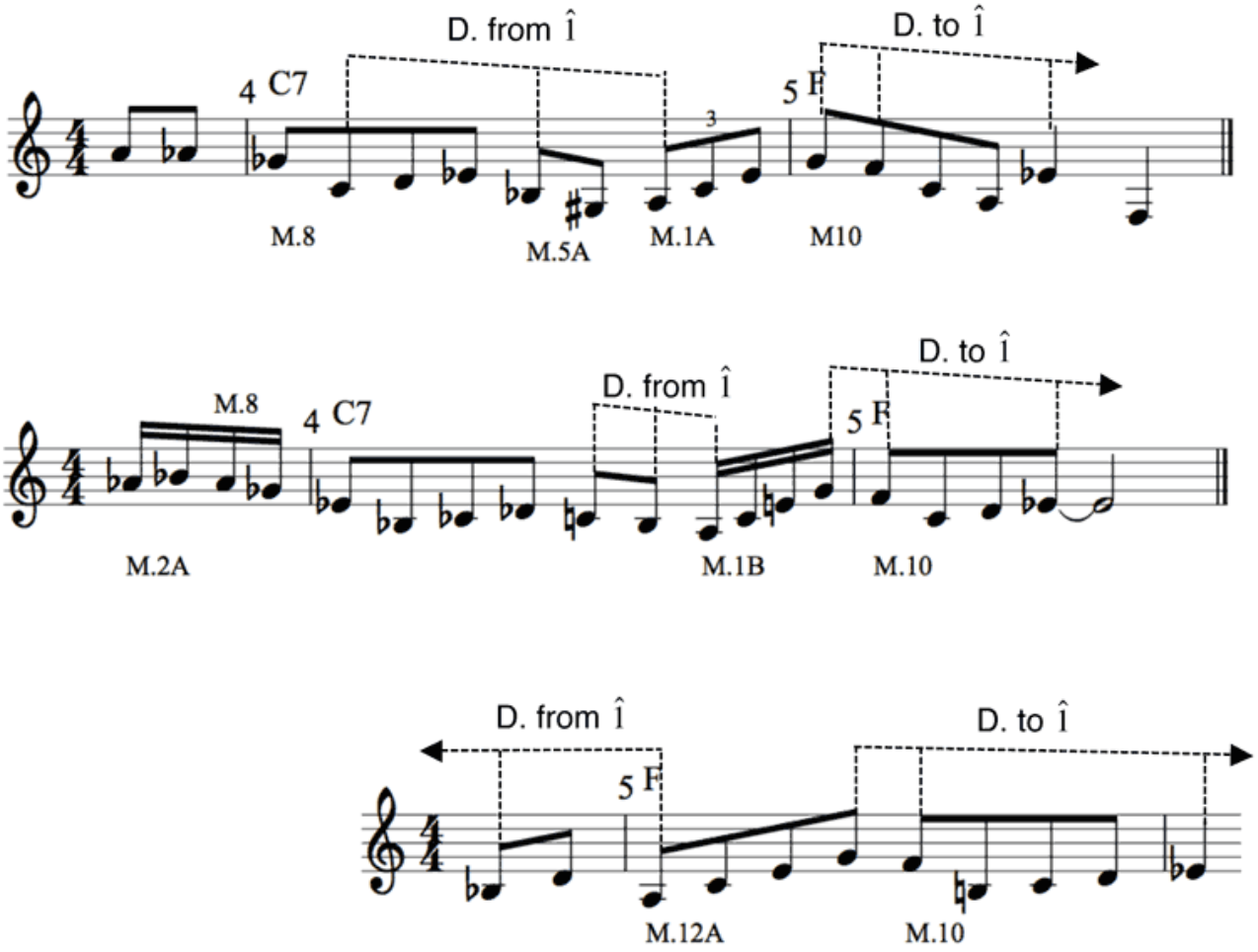
Example 12. One common melodic schema: the Descent to $\hat{1}$, $\hat{6}$–$\hat{5}$–$\hat{4}$–$\flat\hat{3}$–$\hat{2}$–$\hat{1}$

("Big Foot," chorus 4; Owens 1974, vol. 2, 159)

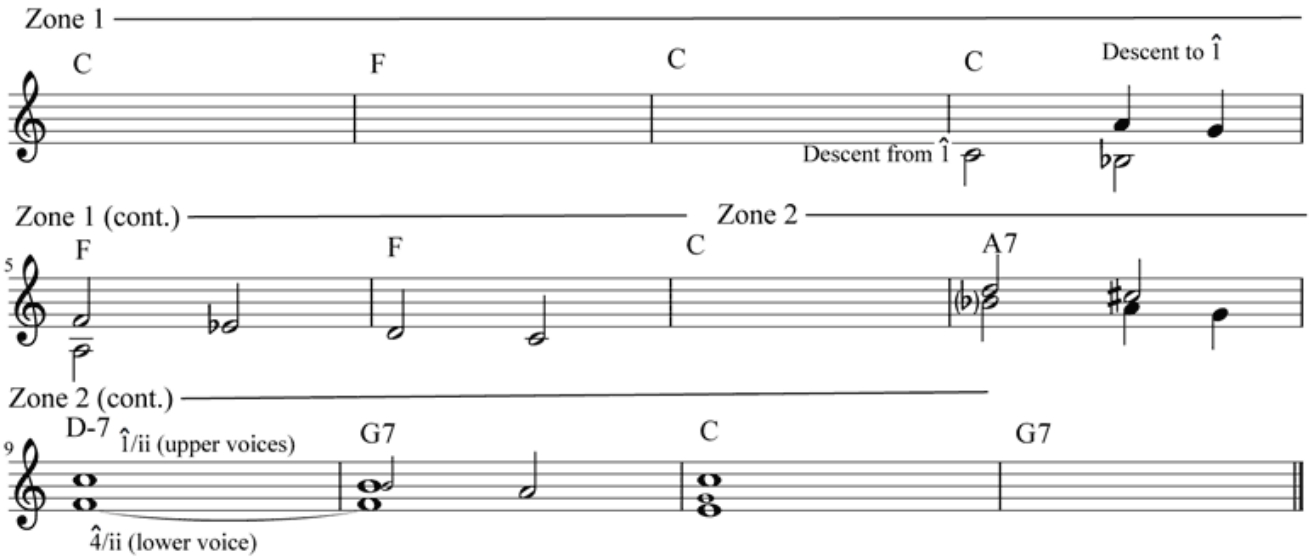


Example 13. A comparison of Owens's formulaic approach and the schematic approach, in measures 3–5 of the blues

Formulas are labeled "M.x" (the placement of labels follows Owens); schemata are beamed and labeled
(Adapted from Owens 1974, vol. 1, 213, Example 6)

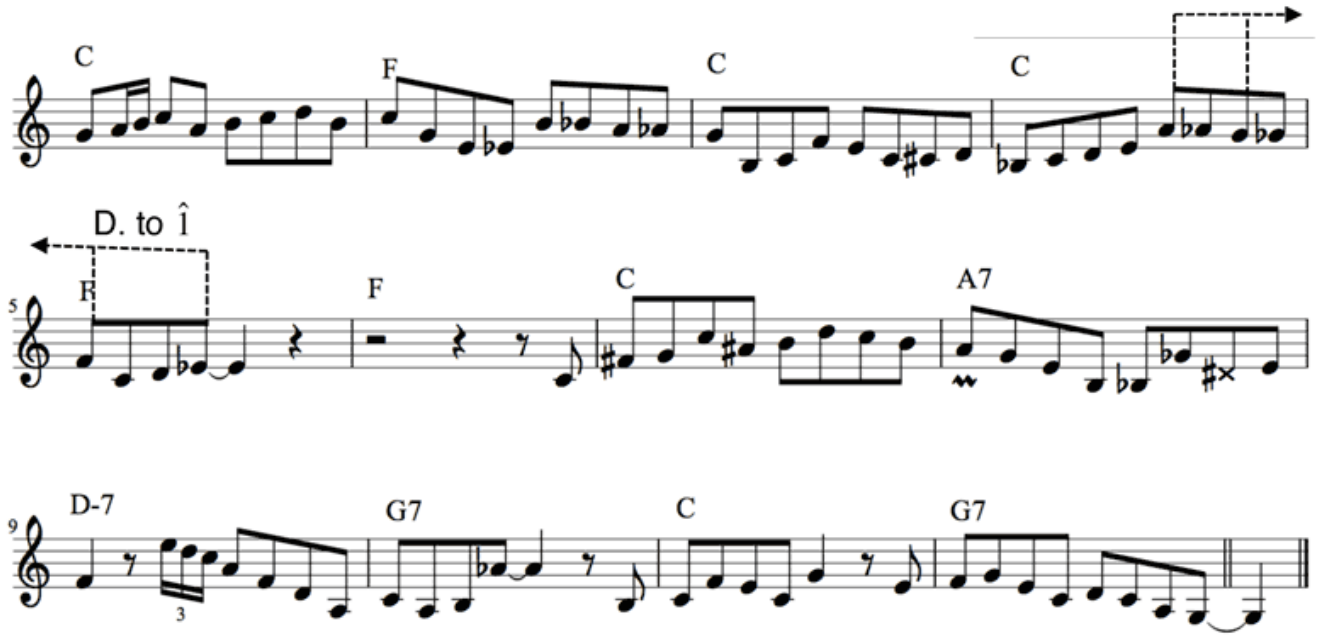


Example 14. Idealized versions of the four melodic schemata discussed in this paper situated in the blues' two harmonic Zones



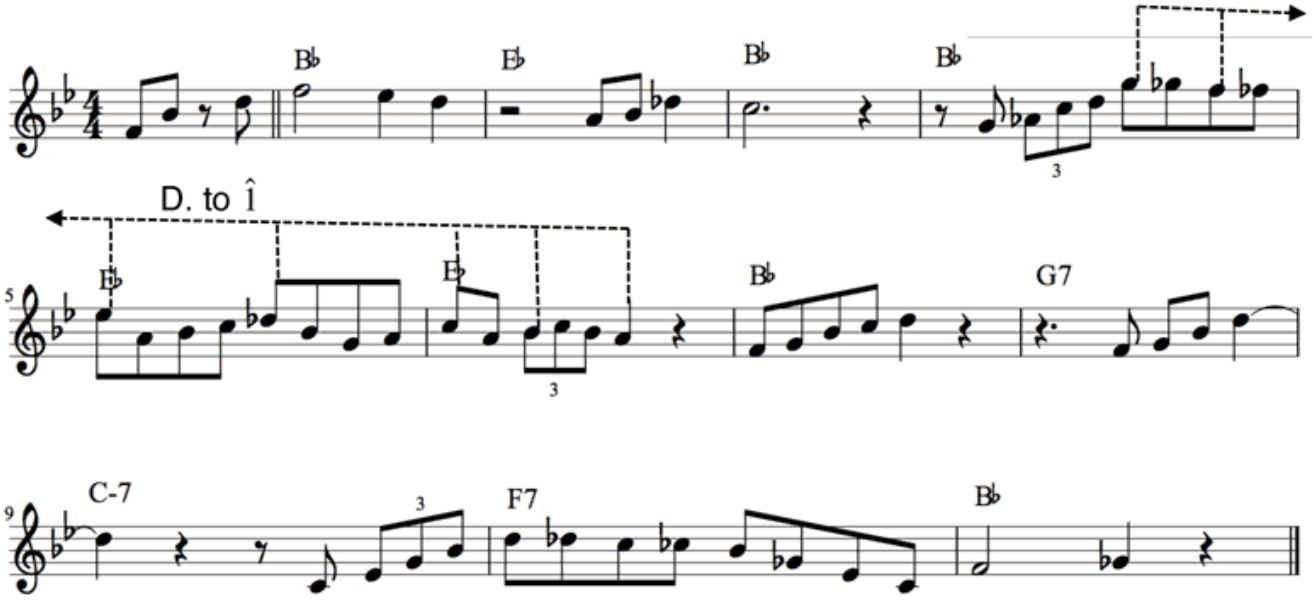
Example 15. A truncated instance of the Descent to î

("Perhaps," take 1, chorus 4; Owens 1974, vol. 2, 350)



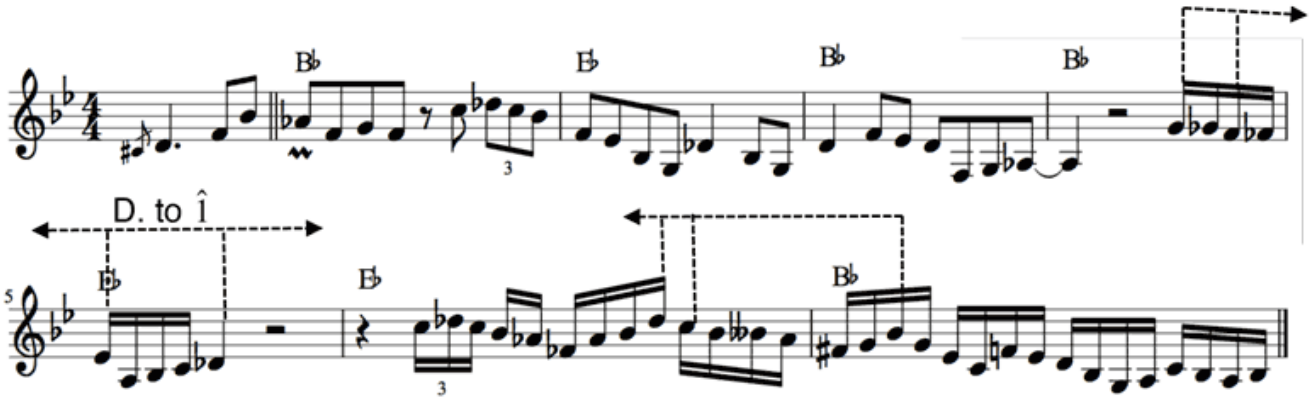
Example 16. An instance of the Descent to $\hat{1}$ extended to $\hat{7}$

("The Closer," chorus 12; Owens 1974, vol. 2, 167)



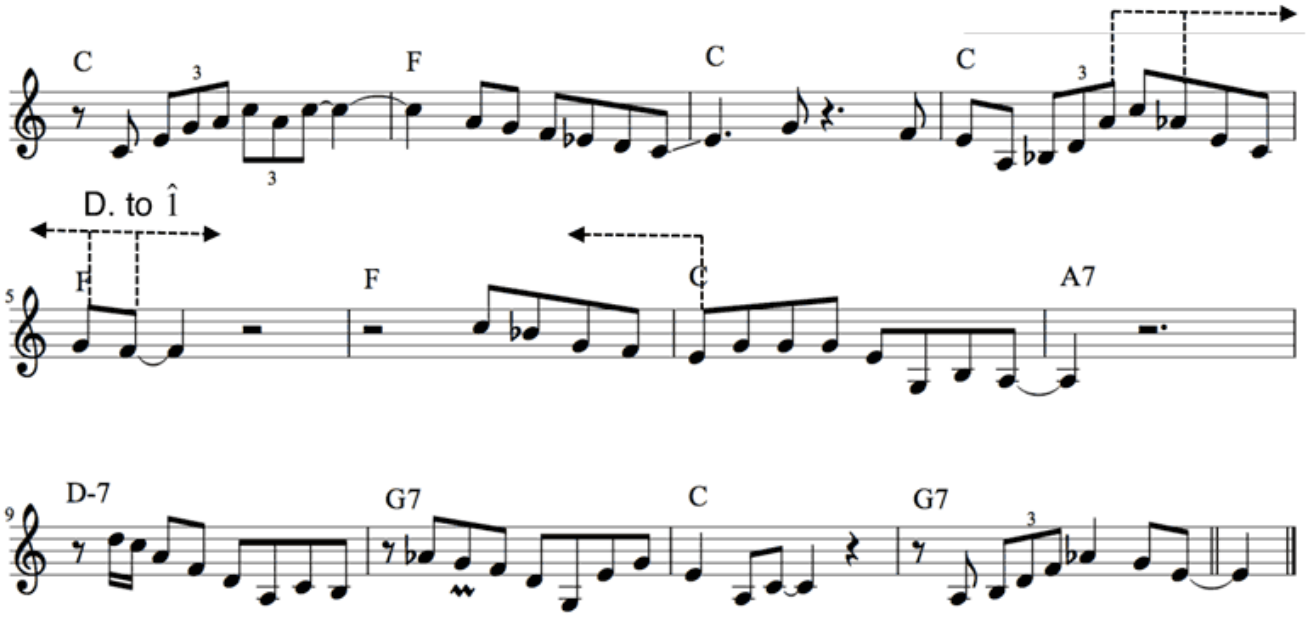
Example 17. A divided instance of the Descent to $\hat{1}$, with octave transfer

("Mohawk," chorus 4; Owens 1974, vol. 2, 168)

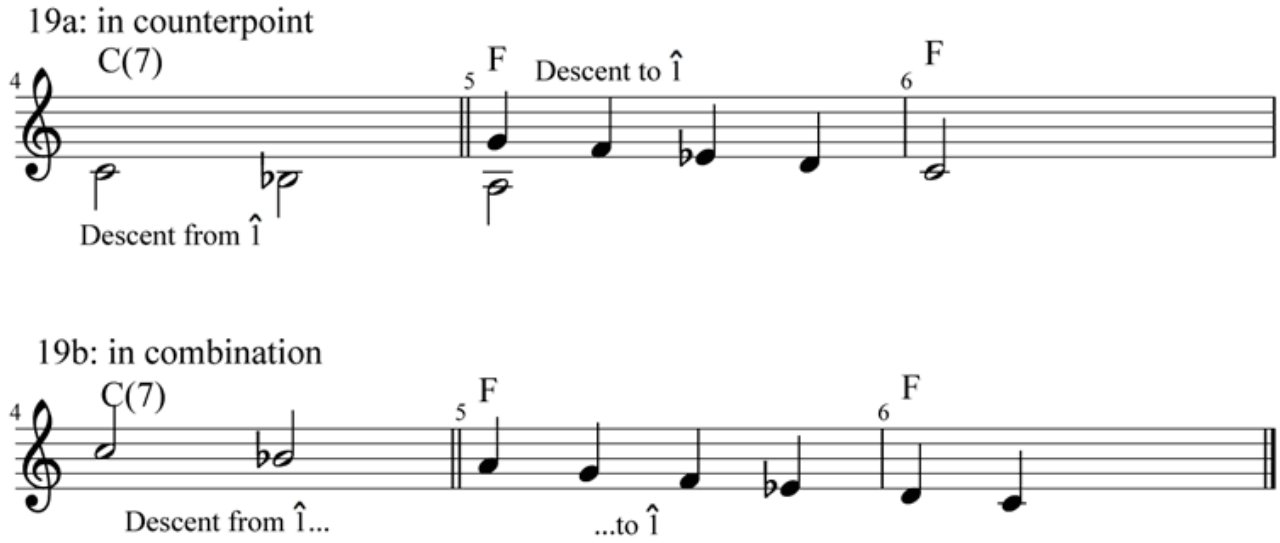


Example 18. The Descent to $\hat{1}$, truncated, divided, and chromatically altered

("Cool Blues," take 3, chorus 3; Owens 1974, vol. 2, 344)

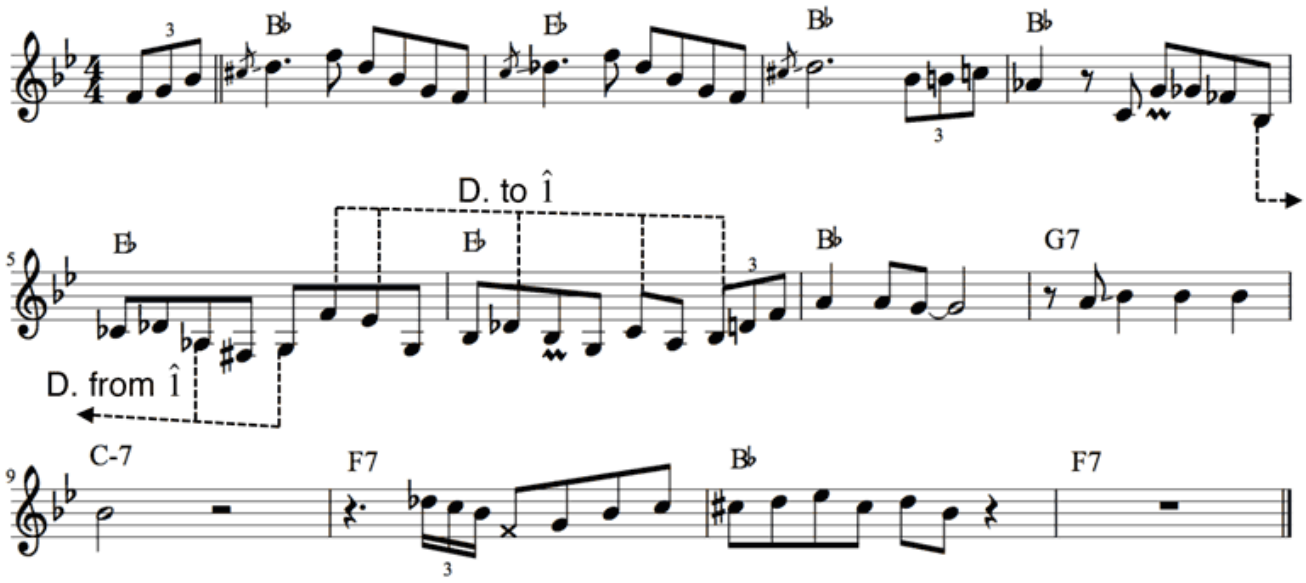


Example 19. Two ways the Zone 1 schemata can both appear in the same chorus



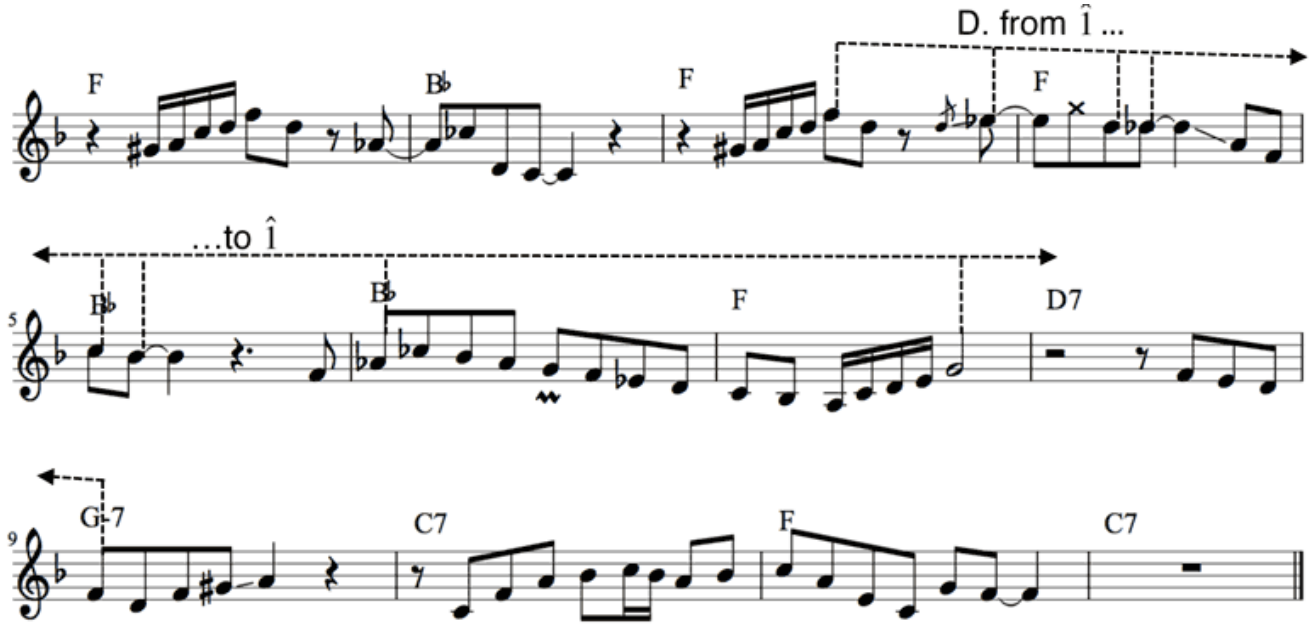
Example 20. The two Zone 1 schemata, Descent from $\hat{1}$ and Descent to $\hat{1}$, in counterpoint

("The Opener," chorus 32; Owens 1974, vol. 2, 161)



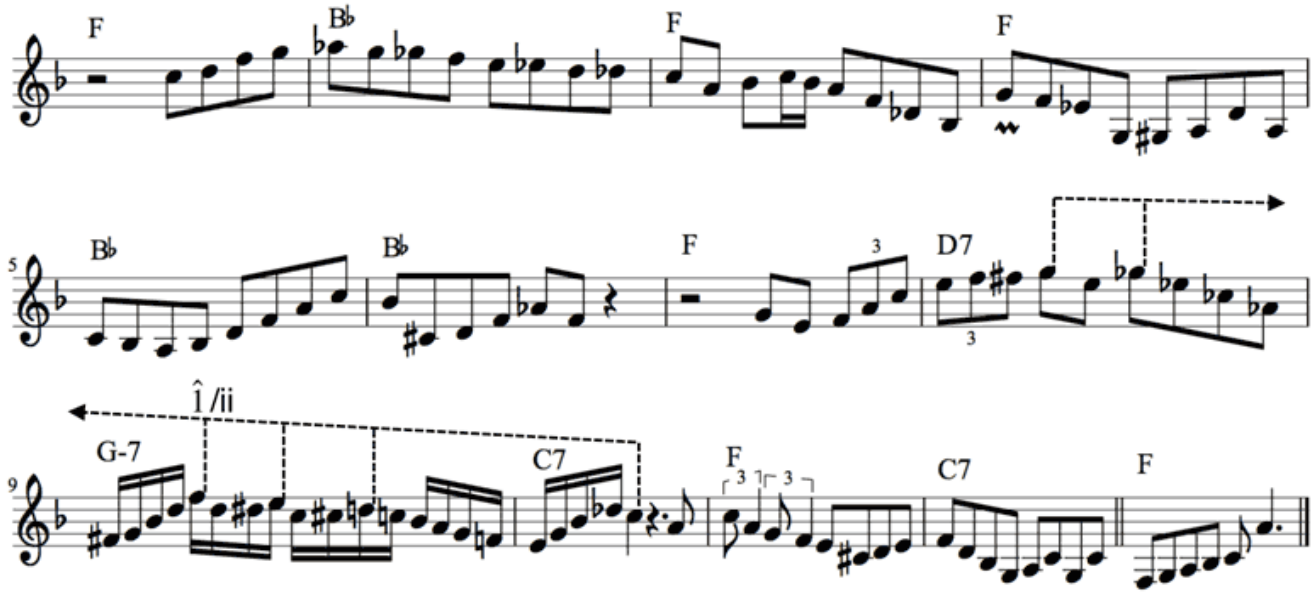
Example 21. The Zone 1 schemata combined into a Descent from $\hat{1}$ to $\hat{1}$

("Billie's Bounce," take 3, chorus 4; Owens 1974, vol. 2, 244)



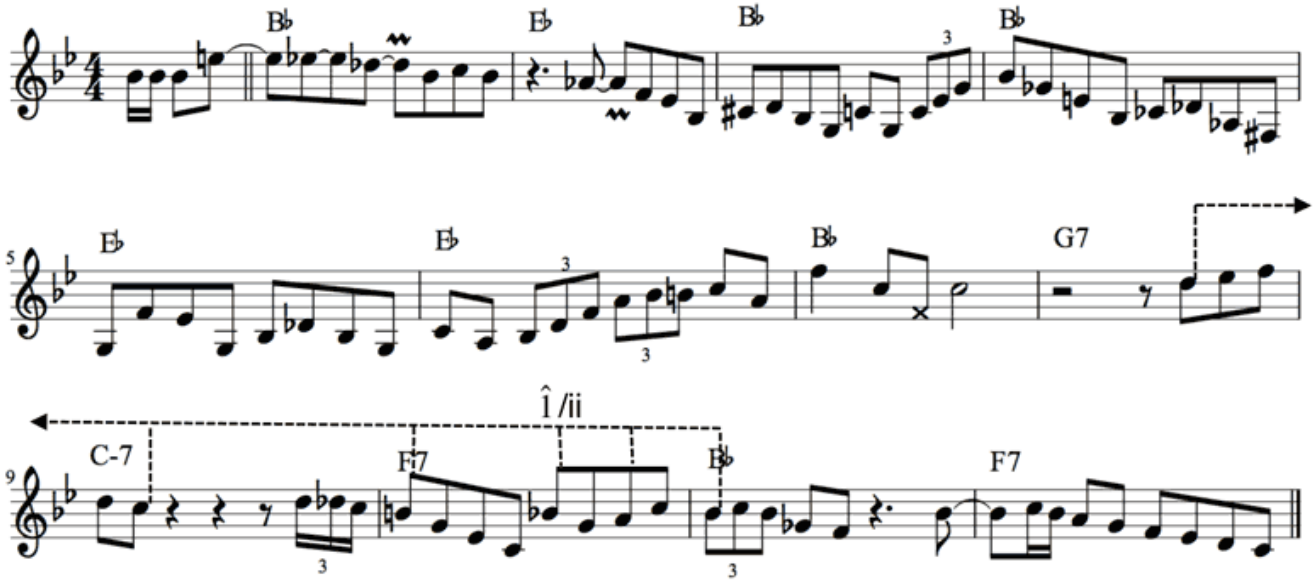
Example 22. The Zone 2 schema $\hat{1}$/ii with usual prefix and suffix

("Barbados" live, chorus 7; Owens 1974, vol. 2, 253)



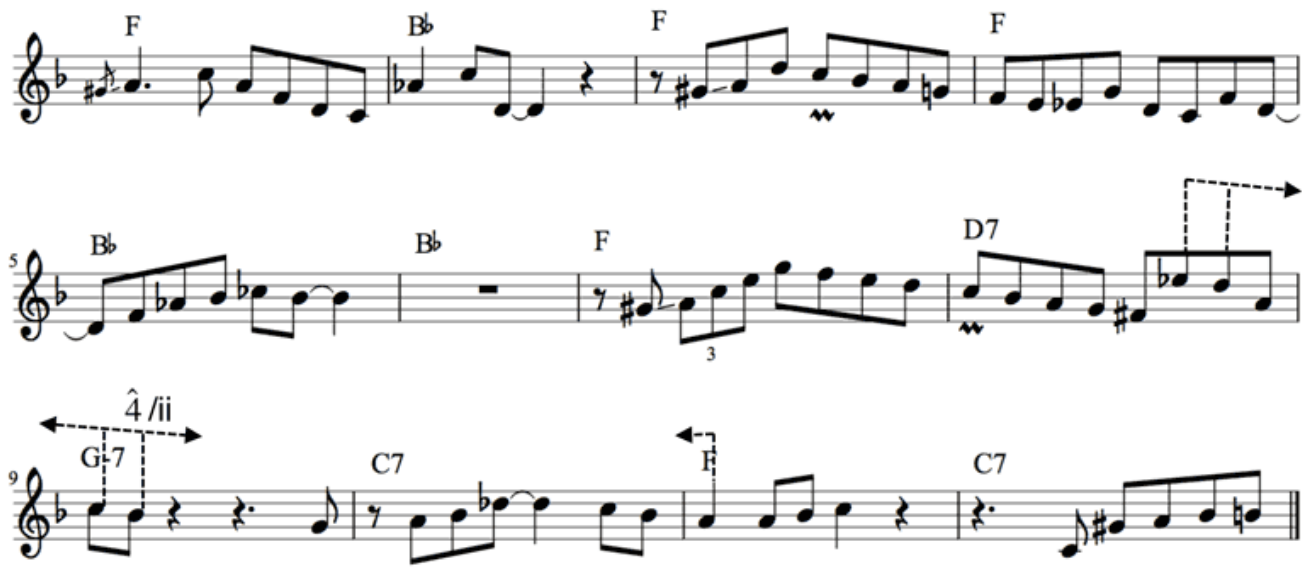
Example 23. The delayed variant of $\hat{1}$/ii, where $\hat{1}$ sounds as a passing seventh resolving to $\hat{7}$, the third of the V chord

Note the chromatic passing tone between $\hat{2}$ and $\hat{1}$, similar to that seen in Example 22
("Bloomdido," chorus 3; Aebersold 1978, 109)



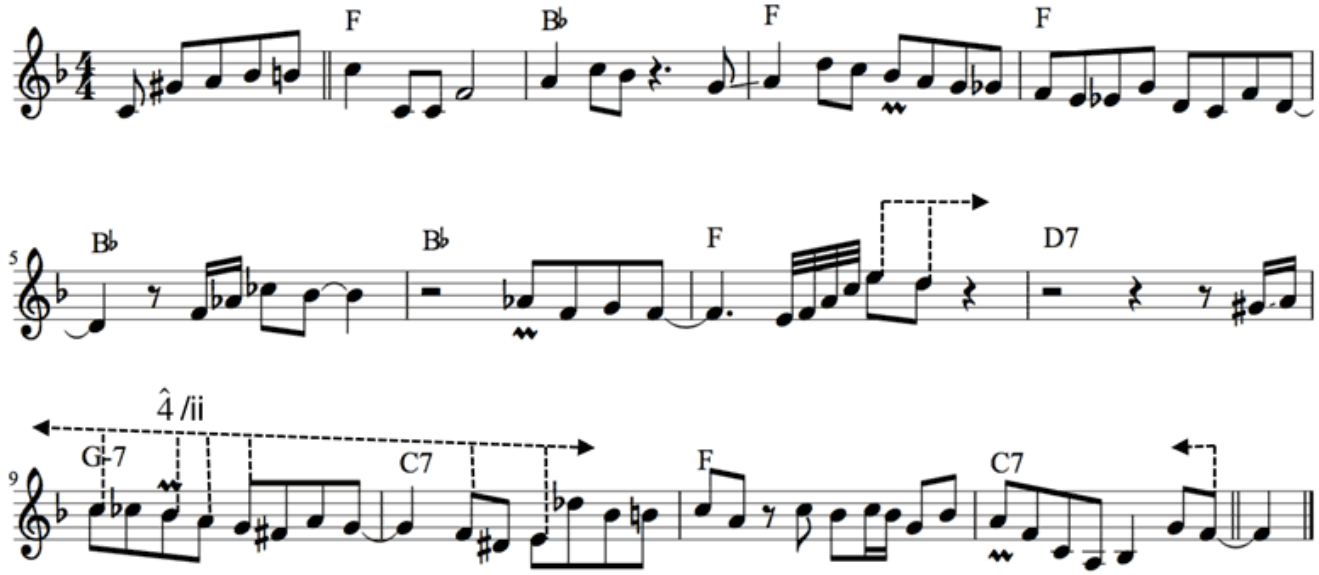
Example 24. The schema $\hat{4}$/ii, with typical prefix and resolution to $\hat{3}$

("Billie's Bounce," take 3, chorus 5; Owens 1974, vol. 2, 245)



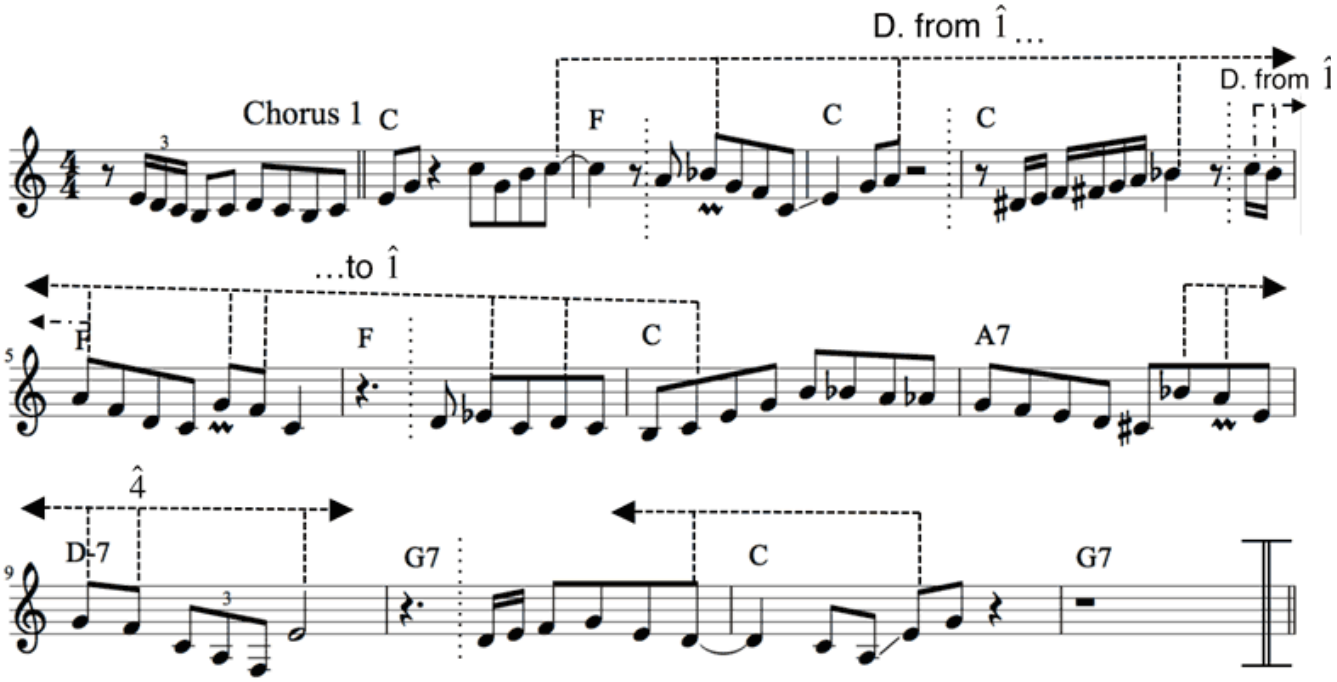
Example 25. $\hat{4}$/ii, extended through a complete octave

("Billie's Bounce," take 3, chorus 6; Owens 1974, vol. 2, 245)



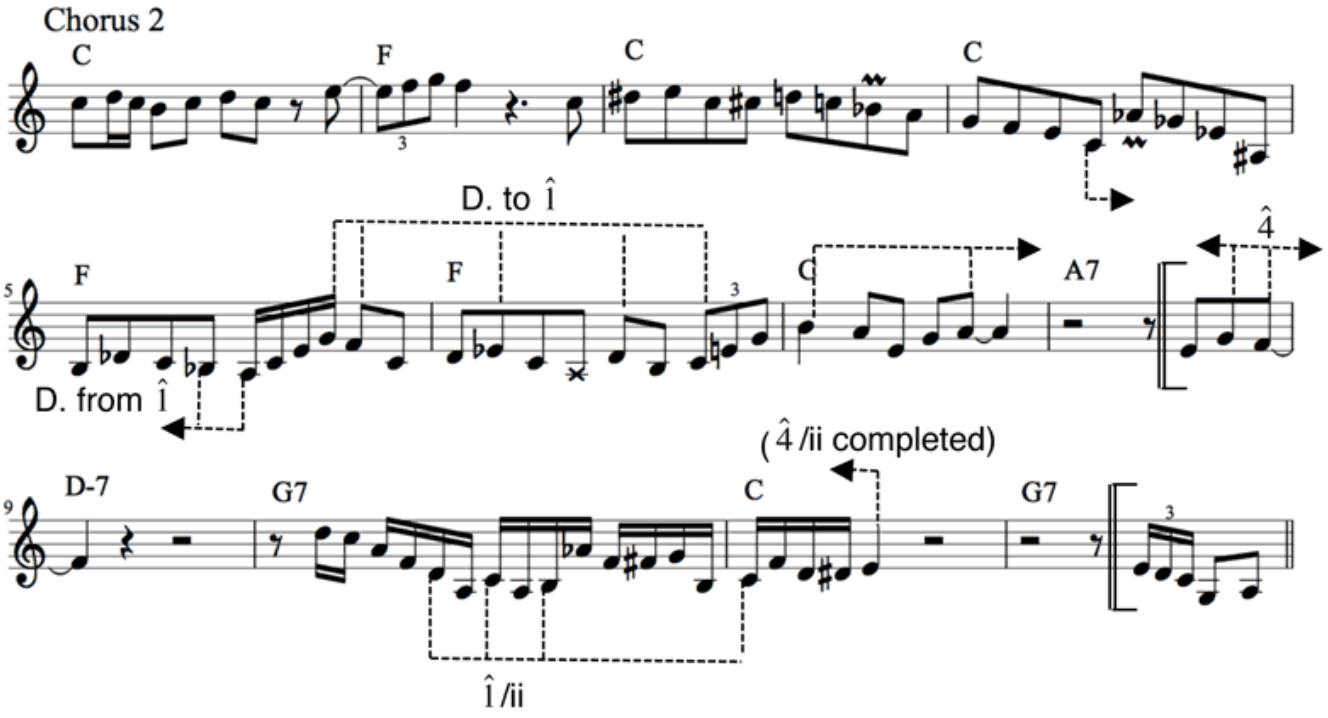
Example 26a. Schematic analysis of "Perhaps," take 3, chorus 1

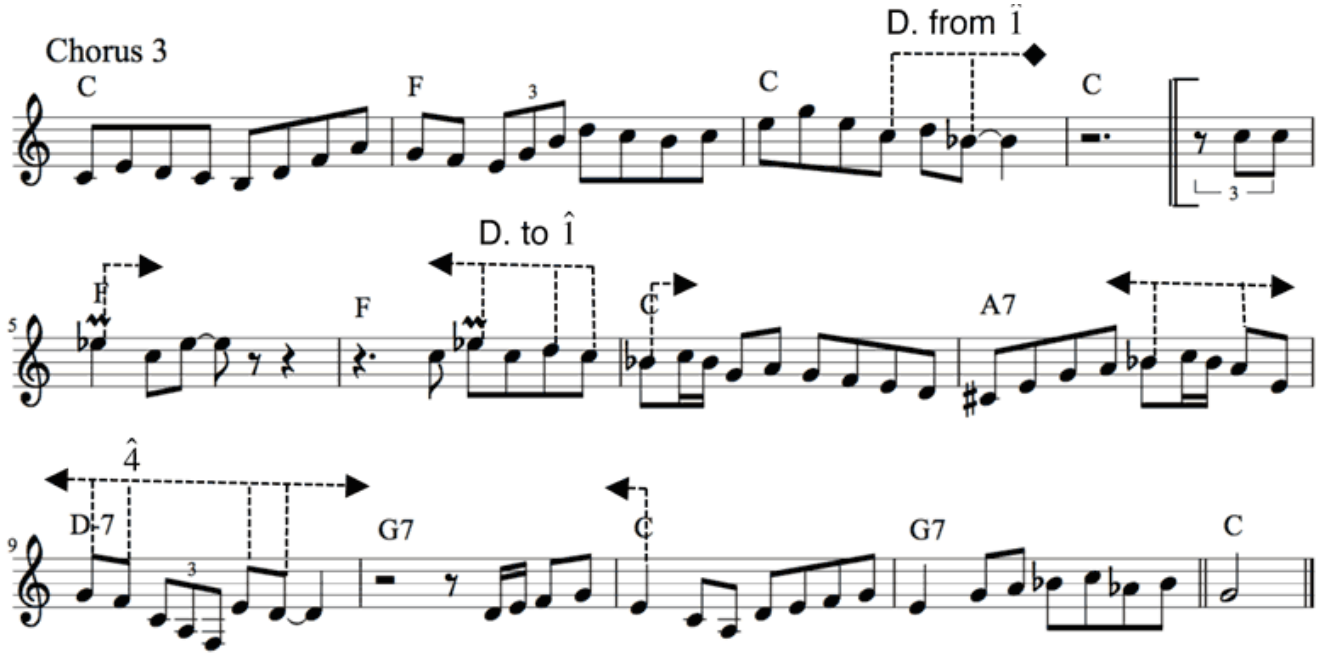
Double-brackets show chorus-level primary divisions *and* divisions between choruses (Owens 1974, vol. 2, 351)



Example 26b. Schematic analysis of "Perhaps," take 3, chorus 2

Double-brackets show chorus-level primary divisions *and* divisions between choruses (Owens 1974, vol. 2, 351)



Example 26c. Schematic analysis of "Perhaps," take 3, chorus 3

Double-brackets show chorus-level primary divisions *and* divisions between choruses (Owens 1974, vol. 2, 351)