Example 1. Classification of Rock’s Preeminent Tonal Systems (Everett 2004, Table 1)

1a Major-mode systems with common-practice harmonic and voice-leading behaviors. May be inflected by minor-mode or chromatic mixture.

1b Minor-mode systems with common-practice harmonic and voice-leading behaviors. May be inflected by major-mode or chromatic mixture.

2 Diatonic modal systems with common-practice voice-leading but sometimes not with common-practice harmonic behaviors.

3a Major-mode systems, or modal systems, with mixture from modal scale degrees. Common-practice harmonic and voice-leading behaviors would be common but not necessary.

3b Major-mode systems with progressive structures. Common-practice harmonic and voice-leading behaviors would be typical at lower, but not higher, levels.

4 Blues-based rock: minor-pentatonic-inflected major-mode systems. Common-practice harmonic and voice-leading behaviors not always emphasized at the surface, but may be articulated at deeper levels and/or in accompaniment.

5 Triad-doubled or power-chord minor-pentatonic systems unique to rock styles: I - bIII - IV - V - bVII. Common-practice harmonic and even voice-leading behaviors often irrelevant on the surface.

6a Chromatically inflected triad-doubled or power-chord doubled pentatonic systems of early metal. Common-practice harmonic and voice-leading behaviors often irrelevant on the surface.

6b Chromatically related scale degrees with little dependence upon pentatonic basis. Common-practice harmonic and voice-leading behaviors often irrelevant at deeper levels as well as surface.
Example 2. Tonal Systems in Pop/Rock (reproduced from Biamonte 2017, Example 2)

1: expanded major mode: 1 2 ♯ 3 4 ♯ 5 6 ♯ 7 7
Harmony and melody are major, Mixolydian, or use flexible scale degree ♯7. Common subsets are the diatonic major hexachord (scale degrees 1 to ♯6) and the major pentatonic scale (1 ♯2 ♯3 ♯5 ♯6).

2: minor mode: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7 7
Harmony and melody are natural minor/Aeolian or Dorian. A common subset is the minor pentatonic scale (1 ♯3 ♯4 ♯5 ♯7).

3: blues/“pentatonic union”: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7 7
Harmony is basically major, although chord extensions and embellishments may be minor; melody has flexible third and seventh degrees with microtonal embellishments. A common subset is the minor pentatonic scale.

4: other forms of minor
melodic minor: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7
harmonic minor: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7
Phrygian: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7
Locrian: 1 ♯2 ♯3 ♯4 ♯5 ♯6 ♯7

Example 3. “Honesty,” piano intro, mm. 1–2 (0:00–0:09)
Example 4. “Honesty,” mm. 1–11 (0:00–0:39)
Example 5. Deceptive motion in “Honesty,” mm. 9–12 (0:29–0:42)

Always seems to be so hard to give;  Ho–nes–ty is such a lonely word

Submediant complex: \( \hat{5} \quad \#5 \quad \hat{6} \) (in major)
\( \hat{7} \quad \#7 \quad \hat{8} \) (in minor)

d: \( \flat II \) \( V^7 \) (not ill)
g: \( VI \) \( V^7/V \) \( V^7 \) \( VI^7 \)
Bb: \( IV^7 \) \( V^7 \) \( V^6/vi \) \( vi \)
(g: \( V^6 \) i)

Example 6. Harmonic “Epiphany” of vi

<table>
<thead>
<tr>
<th>Verse (x2)</th>
<th>Chorus (x2)</th>
<th>Interlude (intro)</th>
<th>Bridge</th>
</tr>
</thead>
<tbody>
<tr>
<td>( V^7/vi )</td>
<td>( IV^7 (VI^7/vi) ) ... I</td>
<td>vi (!)</td>
<td>vi (!)</td>
</tr>
</tbody>
</table>
Example 7. “Honesty,” bridge, mm. 22–30 (2:05–2:36)
Example 8. Outer-voice reduction of verse-refrain of “Through the Long Night” (0:12–0:35)

Example 9. Bass line of bridge sections, “Through the Long Night” (1:07–1:30)

Example 10. Opening bass line, “Miami 2017” (2x, 0:17–0:29)
Example 11. Opening bass line, “State of Grace” (0:00–0:18)

Example 12. Opening bass line of “Laura,” introduction (2x, 0:00–0:13)

Example 13. Opening bass line of “Laura,” verse (0:14–0:27)
Example 14. Harmonic reduction of chorus, “Laura” (0:38–1:08)

Chorus (0:41)

Gb♭ (V7/♭II) C♭ (♭II?) F♭ (V?) Gm♭ (vi?) G♭ (♭... V7/♭II)
“pre”-predominant pre-dominant 5 dominant 6 deceptive ♭6 ... pre-predominant

Cb (♭II?) F♭ (V?) Gm♭ (vi?) G♭ (♭... C♭ (TT-sub) B♭)
pre-dominant 5 dominant 6 deceptive ♭6 pre-dom. dominant tonic
Example 15. “Am Leuchtenden Sommermorgen” reduction in Agawu 1994, 92 (instances of enharmonic chord boxed)

(Tritone-related: \( V^7/_{b}II \) \( II \) \( V^7/V \) \( V \))

Example 16. “Vienna,” piano intro (0:00–0:13)
Example 17. Source of triplet motive: Weill, “Come Up from the Fields, Father”

Example 18. Reduction of “Vienna,” piano intro

“Vienna” chord French aug6+ CT7 IV6 ii6 V7 I

“reminiscence”
Example 19. Reduction of “Vienna” (0:14–0:30; 0:31–0:47; 0:47–1:07)

Example 20. Opening of “Zanzibar”
Example 21. “Zanzibar,” opening of chorus (0:55–1:01)

Chorus

C: V7 I Aug. i7 (C ped., EbM triad)

“I’ve got the old man’s car / I got a jazz guitar”

Example 22. “Where’s the Orchestra,” introduction (0:00–0:12)

C: Ⅲ , V/Ⅲ i V5 5+
Example 23. “Where's the Orchestra,” opening verse (0:13–0:49)