



MTO 28.2 Examples: Aziz, Billy Joel's Enharmonic Duplicity

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.aziz.html>

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: $\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{6} \flat\hat{7} \hat{7}$

Harmony and melody are major, Mixolydian, or use flexible scale degree $\hat{7}$. Common subsets are the diatonic major hexachord (scale degrees $\hat{1}$ to $\hat{6}$) and the major pentatonic scale ($\hat{1} \hat{2} \hat{3} \hat{5} \hat{6}$).

2: minor mode: $\hat{1} \hat{2} \flat\hat{3} \hat{4} \hat{5} \flat\hat{6} \flat\hat{7} \hat{7}$

Harmony and melody are natural minor/Aeolian or Dorian. A common subset is the minor pentatonic scale ($\hat{1} \flat\hat{3} \hat{4} \hat{5} \flat\hat{7}$).

3: blues/ “pentatonic union”: $\hat{1} \hat{2} \flat\hat{3} \hat{4} \hat{5} \hat{6} \flat\hat{7} \hat{7}$

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: $\hat{1} \hat{2} \flat\hat{3} \hat{4} \hat{5} \hat{6} \hat{7}$

harmonic minor: $\hat{1} \hat{2} \flat\hat{3} \hat{4} \hat{5} \flat\hat{6} \hat{7}$

Phrygian: $\hat{1} \flat\hat{2} \flat\hat{3} \hat{4} \hat{5} \flat\hat{6} \flat\hat{7}$

Locrian: $\hat{1} \flat\hat{2} \flat\hat{3} \hat{4} \flat\hat{5} \flat\hat{6} \flat\hat{7}$

Example 3. “Honesty,” piano intro, mm. 1–2 (0:00–0:09)

$\hat{1}$ - $\flat\hat{7}$ - $\flat\hat{6}$ - $\hat{5}$

Example 4. "Honesty," mm. 1-11 (0:00-0:39)

Vocal

1
Verse (0:08)
1. If you search for ten-der-ness -
2., 3. See additional lyrics
2nd and 3rd times - sim.

Piano

4
it isn't hard to find...
You can have the love, you need to live...

7
but if you look for truth-ful-ness you might just as well be blind... if

9
al-ways seems to be so hard to give...
deceptive
Chorus (0:36)
Honesty is

d: ♭II V7 (not II) D7,4+3

Example 5. Deceptive motion in “Honesty,” mm. 9–12 (0:29–0:42)

... deceptive

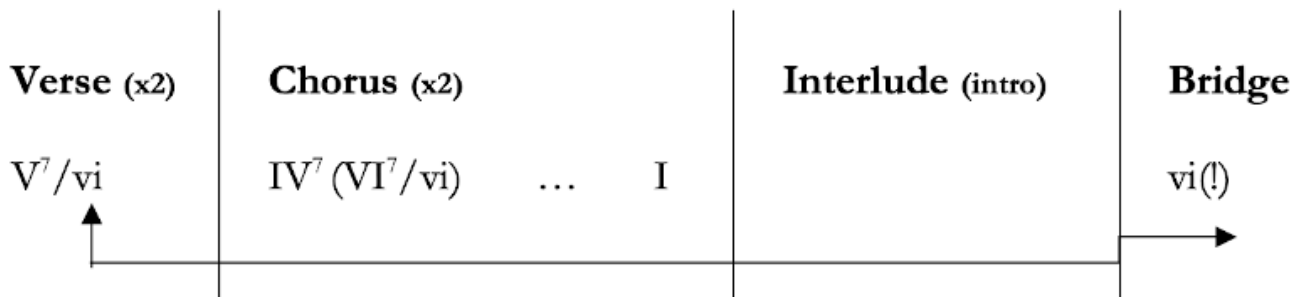
Always seems to be so hard to give; Ho – nes – ty is such a lonely word

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

d: $\flat\text{II}$ V^7 (not i!)
 g: VI V^7/V V^7

VI^7
 B \flat : IV^7 V^7 V_5^6/vi vi
 (g: V_5^6 i)

Example 6. Harmonic “Epiphany” of vi



Example 7. "Honesty," bridge, mm. 22–30 (2:05–2:36)

I can have se-cur-i-ty un-til the bet-ter end.

An-y-one can con-fort me with prom-is-es a-gain, I know.

I know, I know, what, what.

B♭: III⁶

D.S. al Coda

2 < 3 < 4 < 5 <

V^7/V V^{6-7} ($\hat{5}$) ($\hat{6}$) V/vi ($\text{III}^?$) $\text{IV}^{\text{added } 6}$ V

($\hat{6}$) ($\hat{5}$) ($\hat{4}$) ($\hat{3}$) ($\hat{2}$)

Example 11. Opening bass line, "State of Grace" (0:00–0:18)

I V⁶ bVI iv bII ii^{°7} V⁷ I

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

I bVII bVI iv

Example 13. Opening bass line of "Laura," verse (0:14–0:27)

B^b Gm⁷ C⁷ E^{b7}

Example 14. Harmonic reduction of chorus, "Laura" (0:38–1:08)

Chorus (0:41)

G \flat ⁷ (V⁷/ \flat II) C \flat ⁷ (\flat II⁷) F⁷ (V⁷) Gm⁷ (vi⁷) G \flat ⁷ (?... V⁷/ \flat II)
 "pre"-predominant pre-dominant $\hat{5}$ dominant – $\hat{6}$ deceptive – $\hat{\flat 6}$... pre-predominant

C \flat ⁷ (\flat II⁷) F⁷ (V⁷) Gm⁷ (vi⁷) G \flat ⁷ (Ger⁶⁺) C \flat ⁷ (TT-sub) B \flat
 pre-dominant $\hat{5}$ dominant – $\hat{6}$ deceptive – $\hat{\flat 6}$ **pre-dom.** **dominant** tonic

Example 15. "Am Leuchtenden Sommermorgen" reduction in Agawu 1994, 92 (instances of enharmonic chord boxed)

phrases: 1 2 3

4 5

(Tritone-related: V^7/bII bII V^7/V V)

Example 16. "Vienna," piano intro (0:00-0:13)

phrases: 1 2 3

Example 17. Source of triplet motive: Weill, "Come Up from the Fields, Father"

Musical score for Example 17, showing three staves in 3/8 time. The top staff has a vocal line with a triplet of eighth notes. The middle staff has a piano accompaniment with a triplet of eighth notes. The bottom staff has a bass line with a triplet of eighth notes.

Example 18. Reduction of "Vienna," piano intro

Musical score for Example 18, showing a piano introduction in 3/4 time. The score consists of two staves: a treble clef staff with whole notes and a bass clef staff with chords. Arrows indicate the progression of chords from left to right.

"Vienna" chord French aug⁶⁺ CT⁰⁷ IV⁶₄ ii⁰⁶₅ V⁷ I

"reminiscence"

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

m. 9/17 10/18 11/19 12/20 13/21 14/22 23 16/24

B \flat : vi I V \flat VII IV I ii⁷ / vi $\hat{3}$ V / vi
 ("double-plagal")
 g: ii⁷ V

m. 25 26 27 28 29 30 31 32 33 34 35

B \flat : IV⁷ V I ----- vi ----- IV⁷ ii⁷ V⁷ → vi⁷ V⁷/V Ger/Fr⁺⁶ V⁷ I
 g: VI⁷ (ii⁷ V⁷ i⁷) "When will you realize... Vienna
 waits for you."
 Fifths: E \flat ⁷ Am⁷ D⁷ Gm⁷ C⁷ (G \flat ⁷)

Example 20. Opening of "Zanzibar"

V⁺/C[?] a(!): V⁷/V V⁺

Example 21. "Zanzibar," opening of chorus (0:55–1:01)

Chorus

C: V⁷ I Aug. i⁷ (C ped., E \flat M 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: \flat III V/ \flat III i V⁵ - 5+

Example 23. "Where's the Orchestra," opening verse (0:13-0:49)

or - ches-tra? _ Was - n't this sup - posed _ to be a mu - si - cal? _

The first line of the musical score shows a vocal line and a piano accompaniment. The vocal line begins with a question mark and a long note, followed by a melodic phrase. The piano accompaniment consists of a steady bass line of chords. A rectangular box highlights the first two measures of the piano accompaniment.

Here I am _____ in the bal - co - ny. _ How the hell could I have missed the o -

The second line of the musical score continues the vocal and piano parts. The vocal line has a long note on 'am' and another on 'ny'. The piano accompaniment features a steady bass line. Two ovals highlight specific melodic phrases in the vocal line, and two rectangular boxes highlight corresponding sections of the piano accompaniment.

- ver - ture? _ I like _____ the scen - er - y _ e - ven though I have

The third line of the musical score continues the vocal and piano parts. The vocal line has a long note on 'I' and another on 'y'. The piano accompaniment features a steady bass line. A rectangular box highlights the first two measures of the piano accompaniment.

ab - so - lute - ly no _____

The fourth line of the musical score concludes the opening verse. The vocal line has a long note on 'no'. The piano accompaniment features a steady bass line. A rectangular box highlights the first two measures of the piano accompaniment, and an oval highlights a melodic phrase in the vocal line.