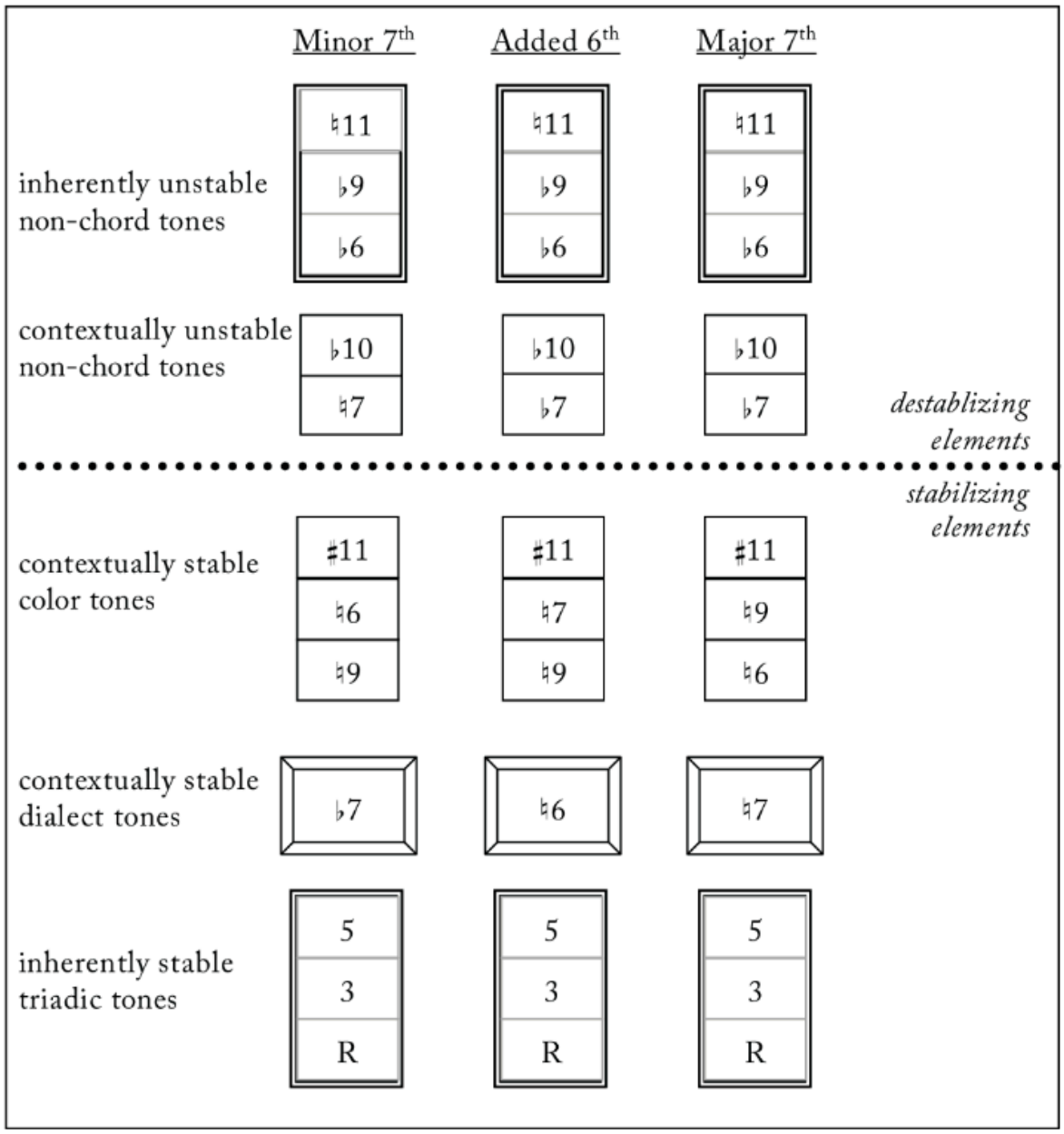
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

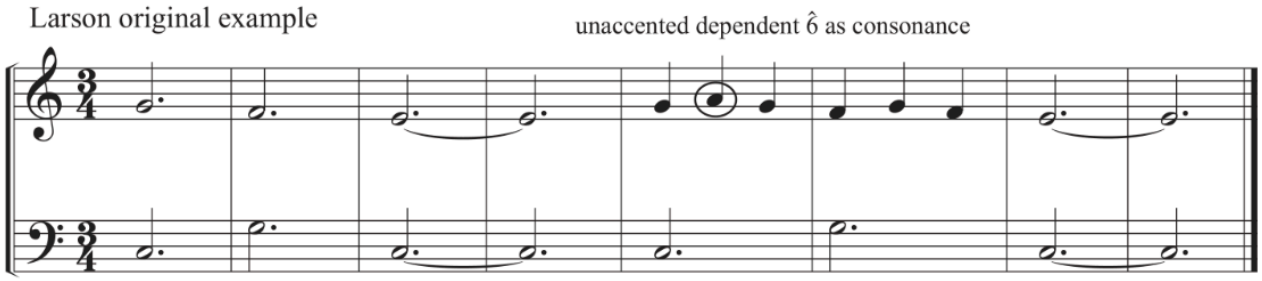
MTO 29.2 Examples: Martin, On the Tonic Added-Sixth Chord in Jazz

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.23.29.2/mto.23.29.2.martin.html

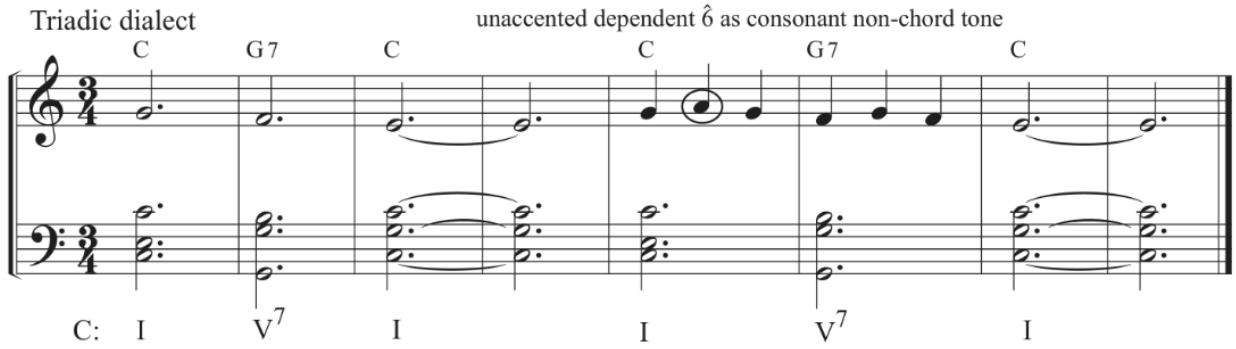
Example 1. McGowan's chart with three jazz dialects for major-key tonic chords (2011, 187)



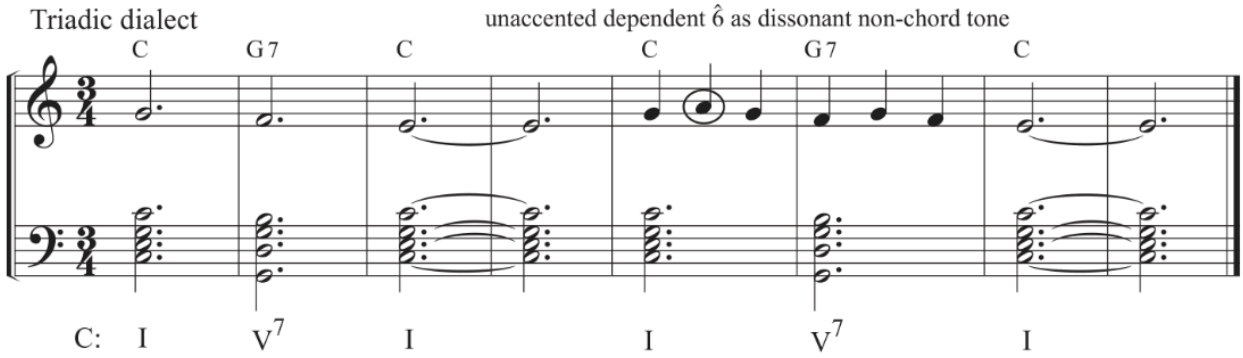
Example 2. Larson's example 4 (1997, 107) with circled A4 and label added in m. 5



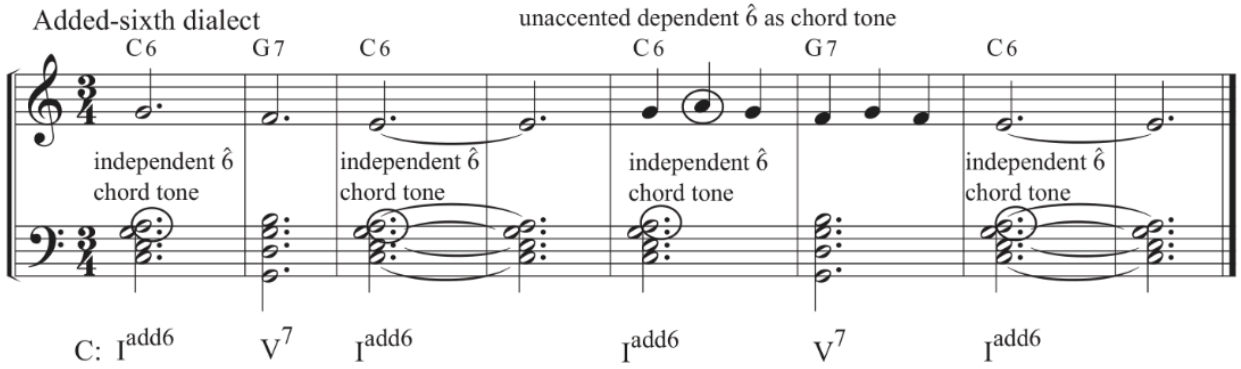
Example 3. Example 2 rewritten with bass altered to incomplete chords



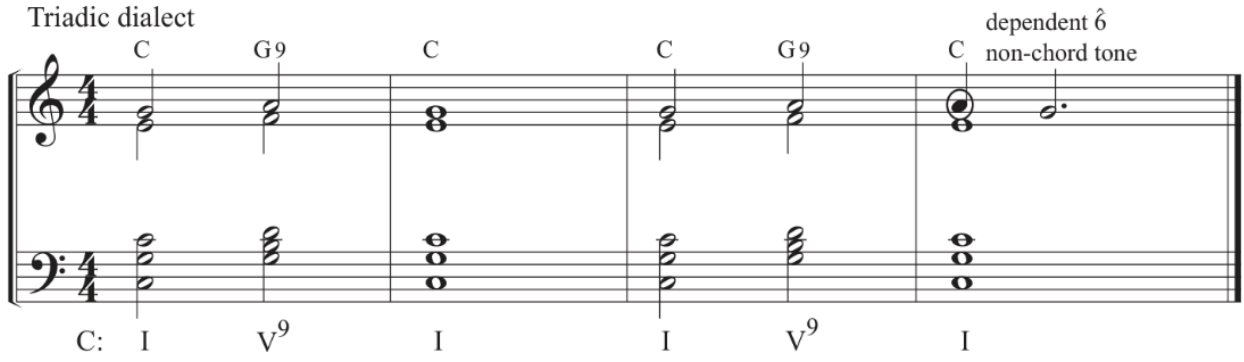
Example 4. Example 2 rewritten with bass altered to complete V and I chords



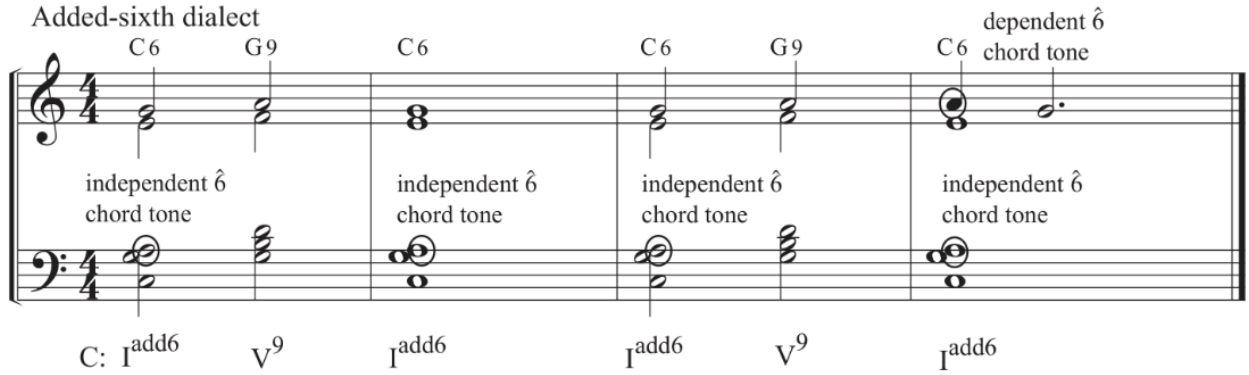
Example 5. Example 2 rewritten with bass altered to V chords and tonics as I^{add6} chords



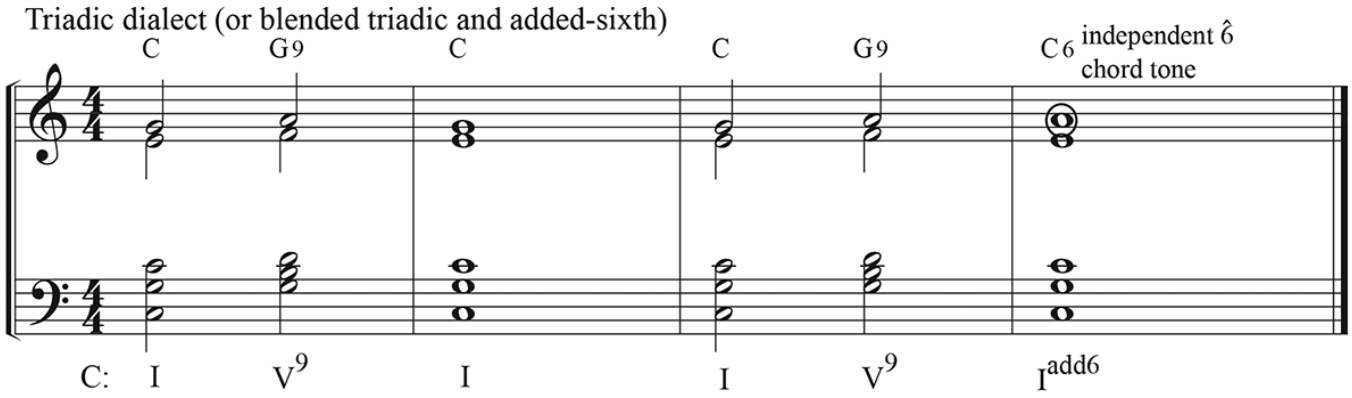
Example 6. Dependent 6ˆ6ˆ as non-chord tone in 6ˆ6ˆ–5ˆ5ˆ suspension, triadic dialect



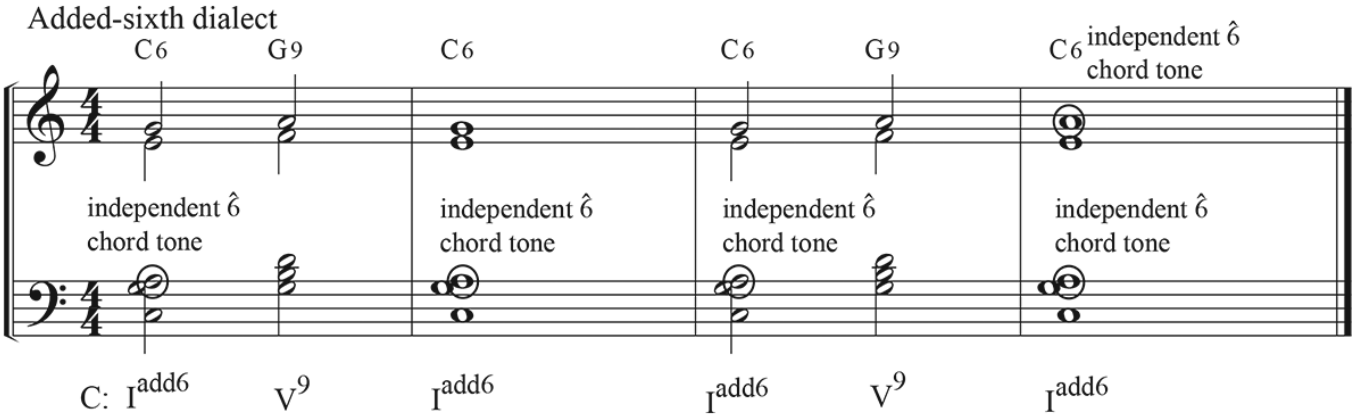
Example 7. Dependent 6ˆ6ˆ as chord tone in 6ˆ6ˆ–5ˆ5ˆ motion, added-sixth dialect



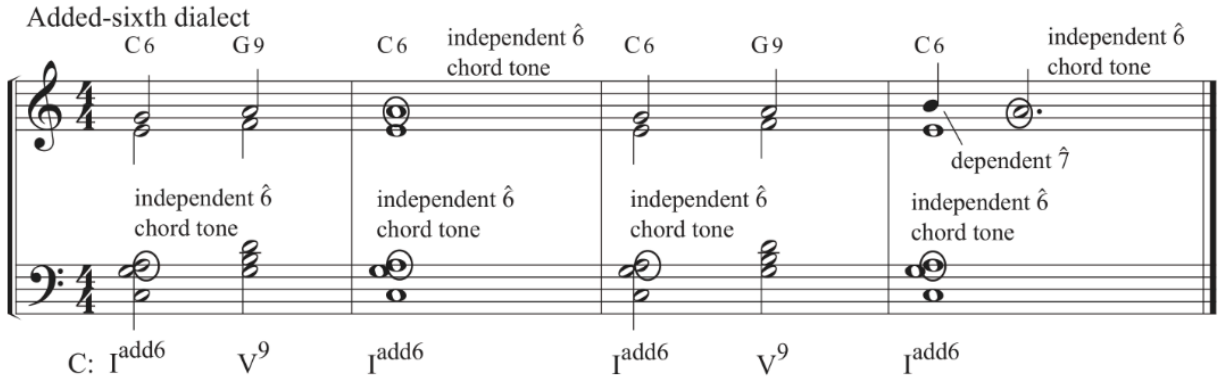
Example 8. Independent 6̂6̂ as chord tone in triadic or blended dialects



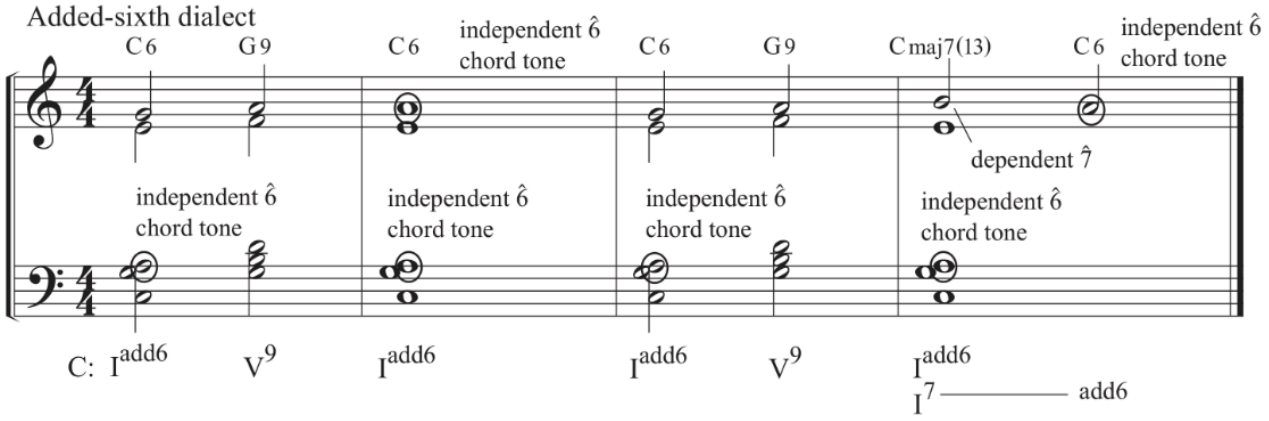
Example 9. Independent 6̂6̂ as chord tones in added-sixth dialect



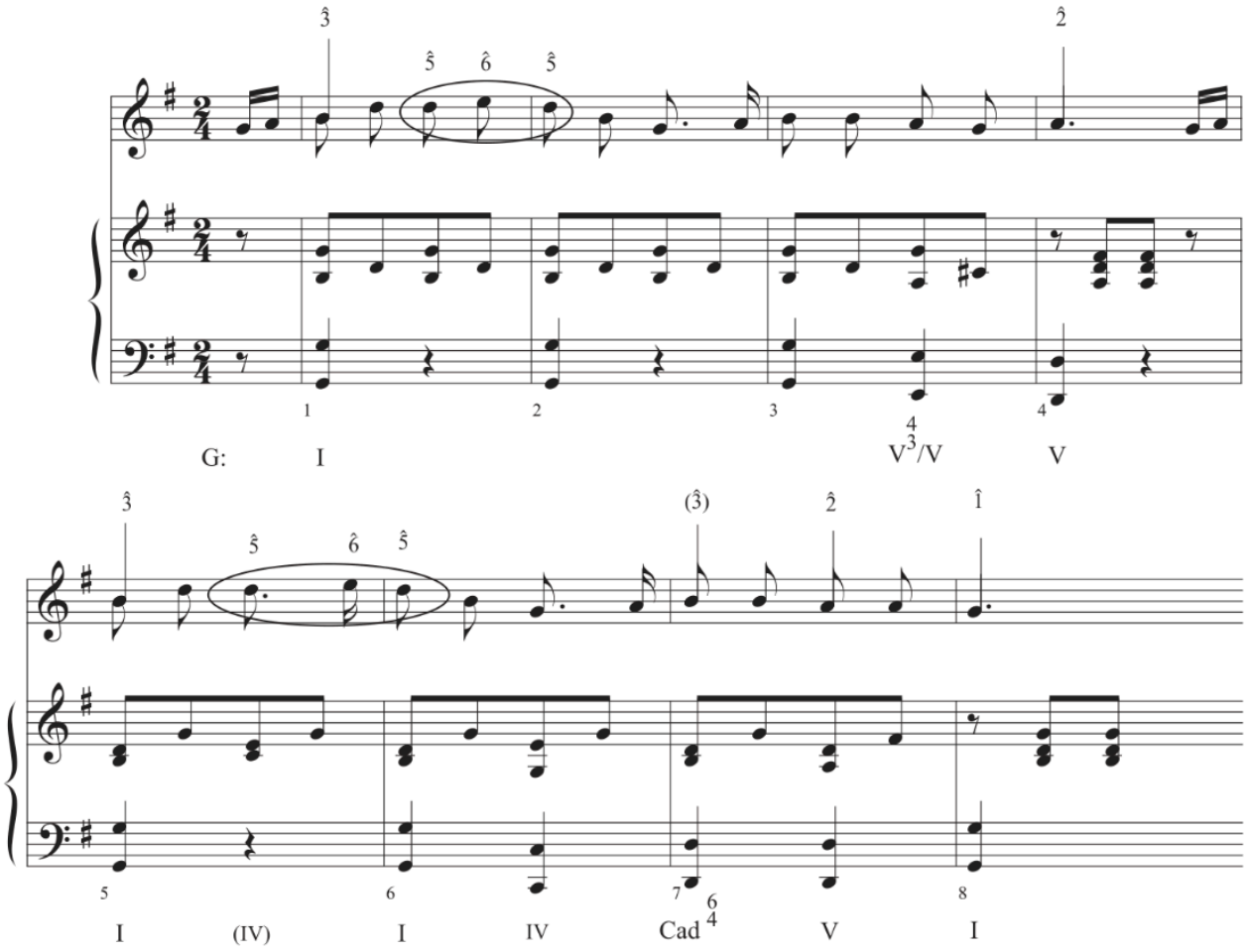
Example 10. Dependent 7̂7̂ as non-chord tone in 7̂7̂–6̂6̂ motion, added-sixth dialect



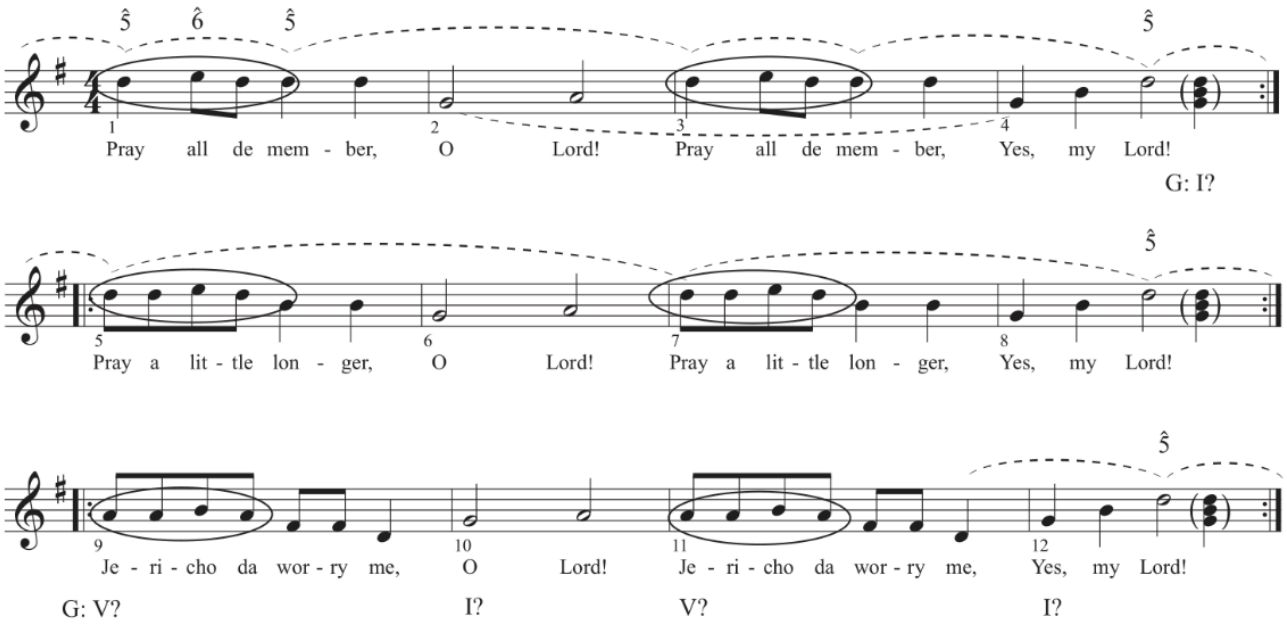
Example 11. Dependent 7̂7̂ as possible chord tone in 7̂7̂–6̂6̂ motion, added-sixth dialect



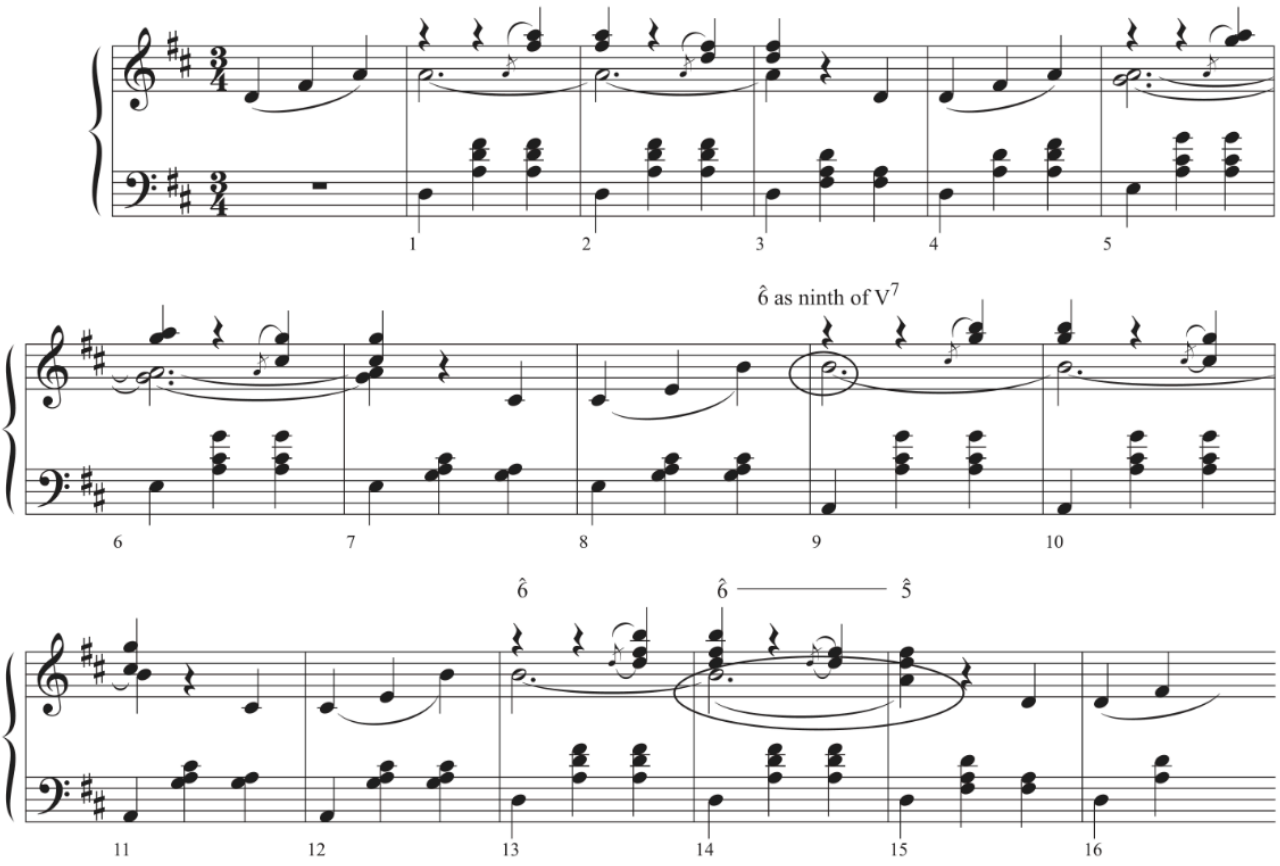
Example 12. "Oh! Susanna," verse; C. Holt, Jr., 1848; original publication reproduced in Jackson (1974, 88–91)



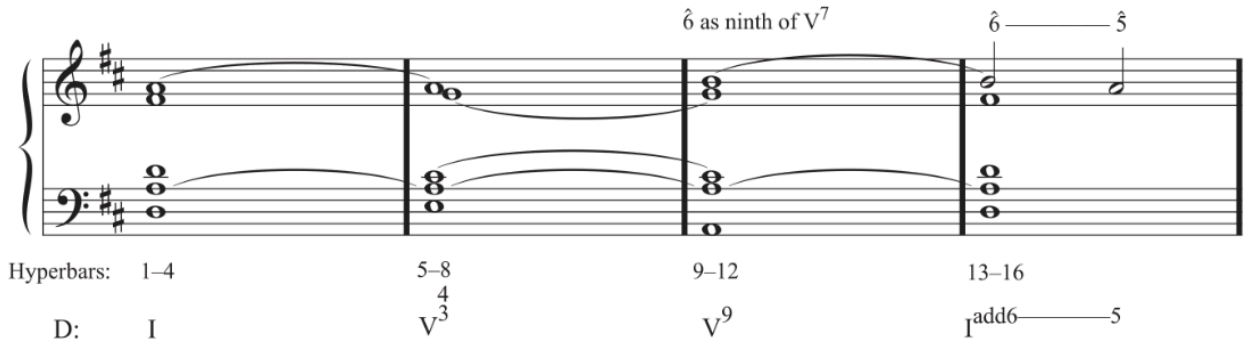
Example 13. "Pray All de Member"; Allen, Ware, and Garrison (1995 [1867], 35)



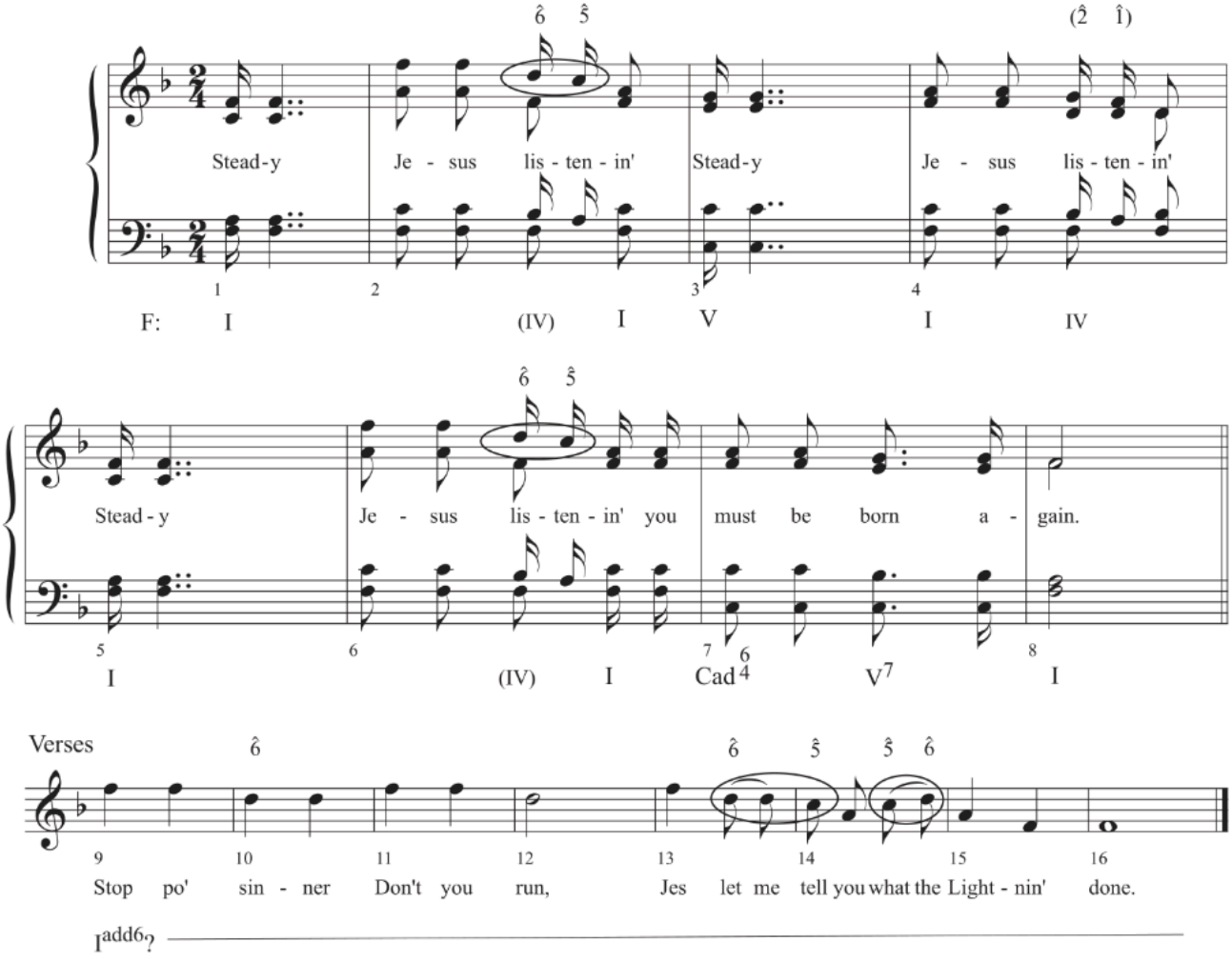
Example 14. "On the Beautiful Blue Danube," main theme, 1867; piano arrangement from Strauss (1934, 4–11)



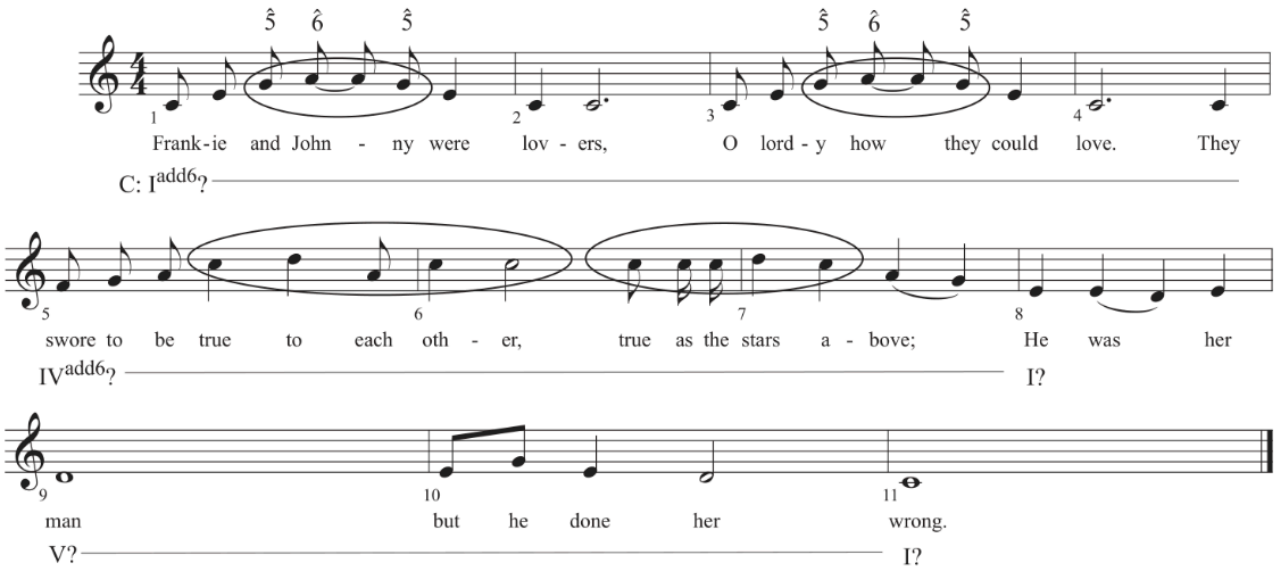
Example 15. "On the Beautiful Blue Danube," main theme as four hyperbars



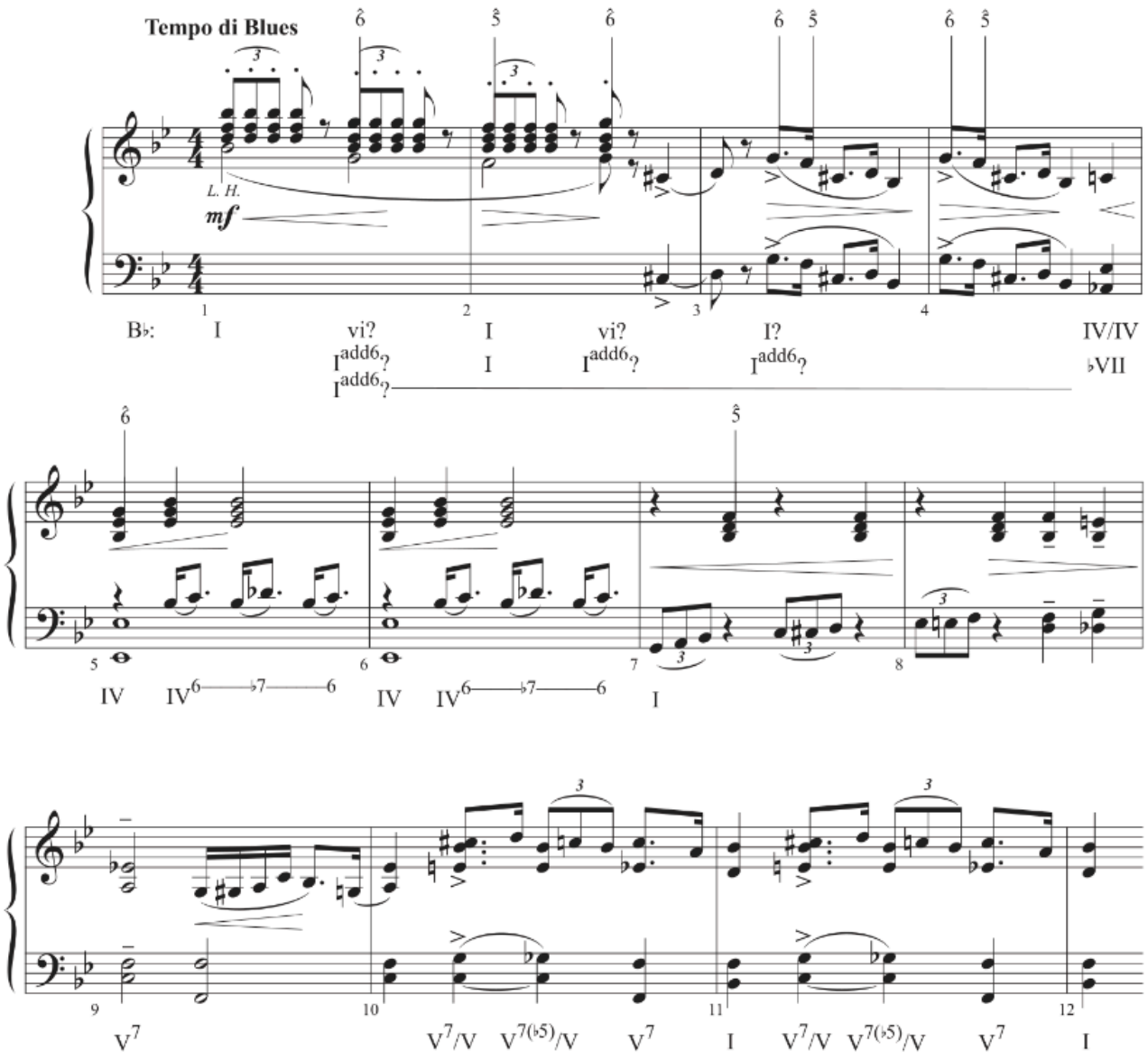
Example 16. "Steady, Jesus Listenin'," Work (1998 [1940], 62)



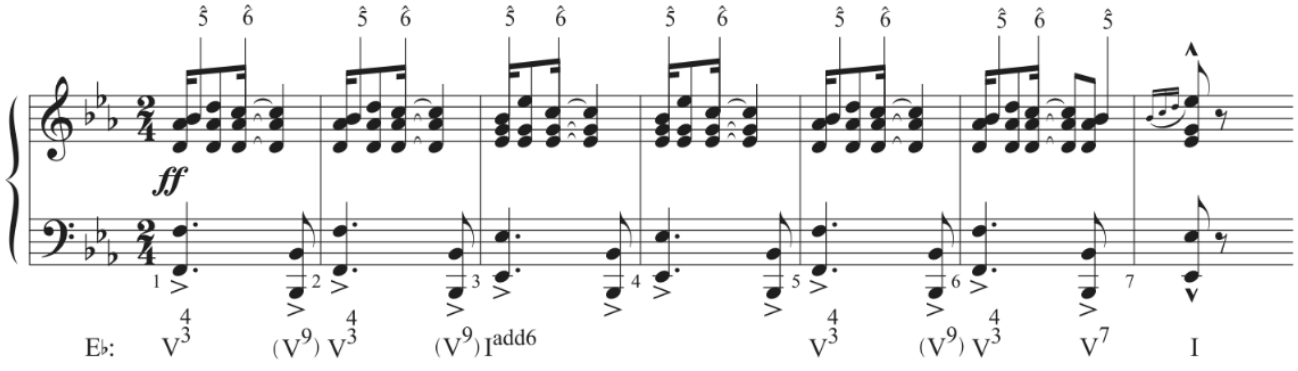
Example 17. "Frankie and Johnny," Sandburg (1990 [1927], 79)



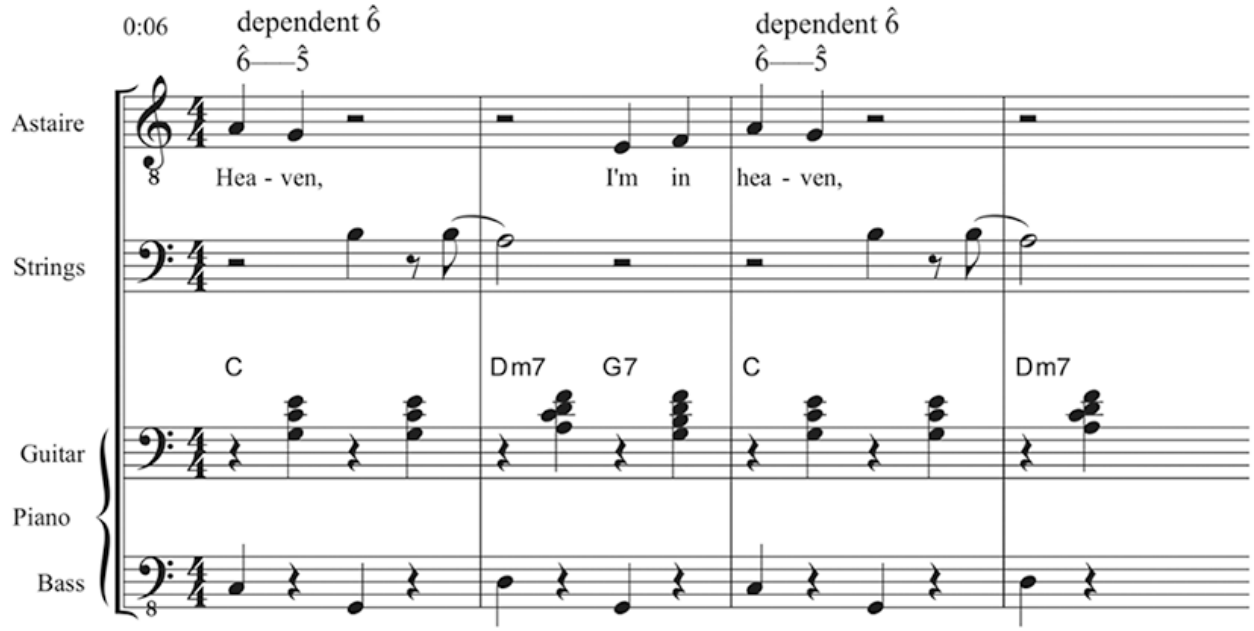
Example 18. "The Jelly Roll Blues," opening strain (as a 12-bar blues); Will Rossiter (publ.), 1915; original publication reproduced in Jasen (1998, 50–53)



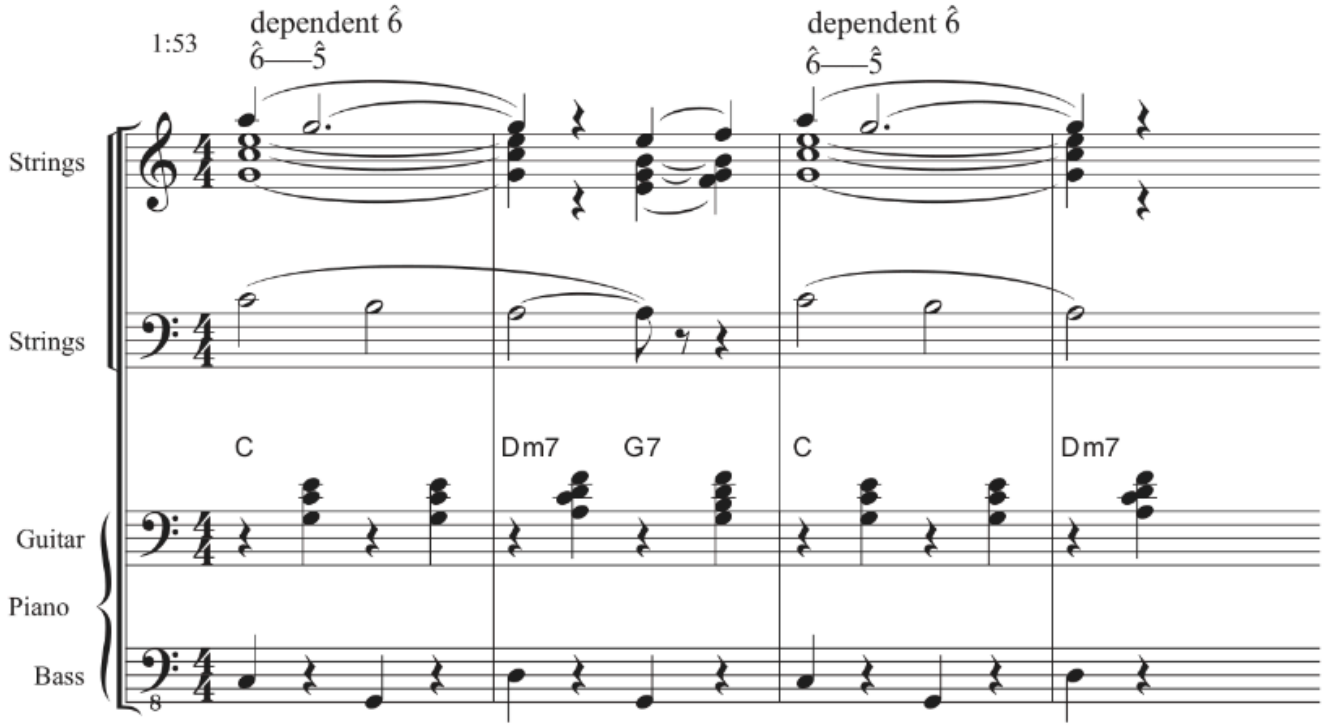
Example 19. "Tiger Rag," excerpt from C strain; Leo Feist (publ.), 1917; original publication of piano arrangement reproduced in Jasen (1994, 115–18)



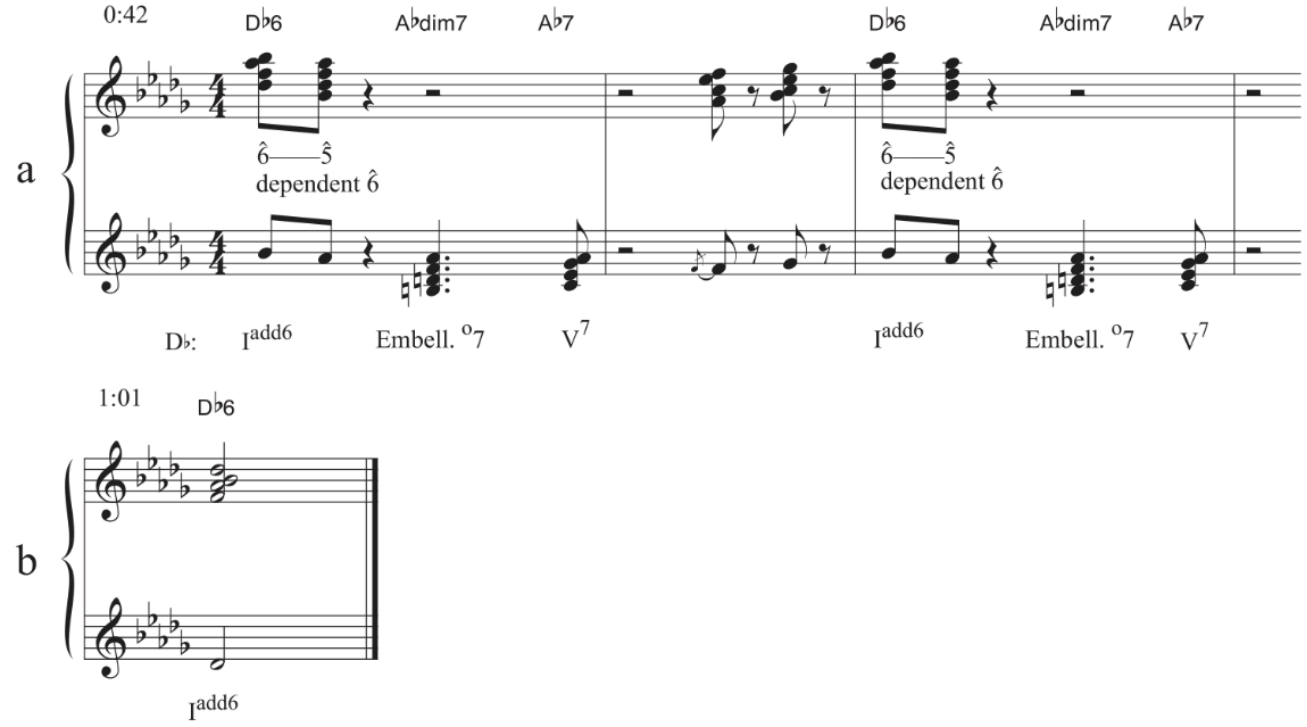
Example 20. "Cheek to Cheek," excerpt from performance by Fred Astaire with Leo Reisman and his Orchestra; beginning of Astaire's first statement of the tune); Brunswick 7486, recorded 1935 (timings on all examples of recordings refer to the originals, not the excerpted audio files



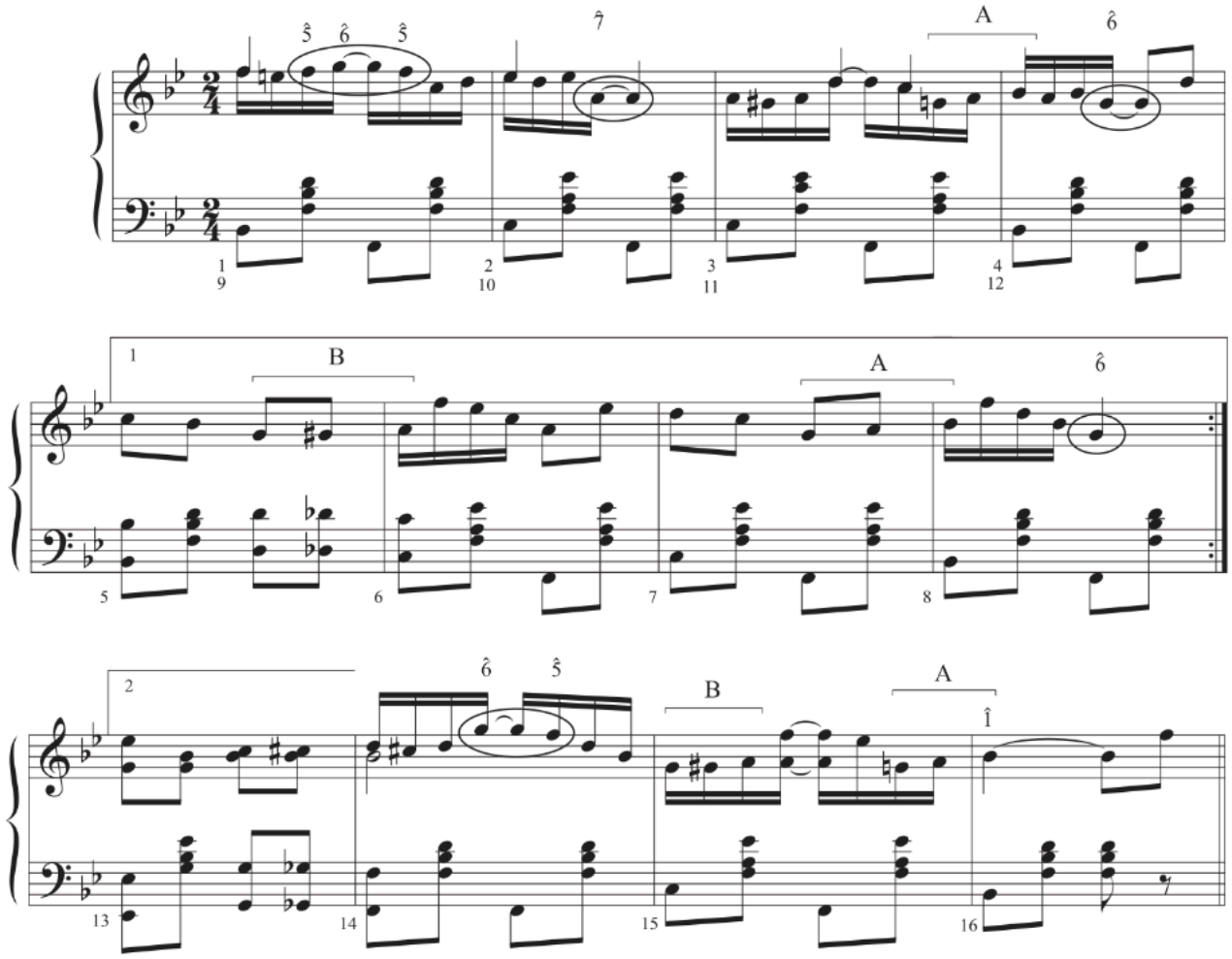
Example 21. "Cheek to Cheek," excerpt from performance by Fred Astaire with Leo Reisman and his Orchestra; strings' statement of the tune at 1:53



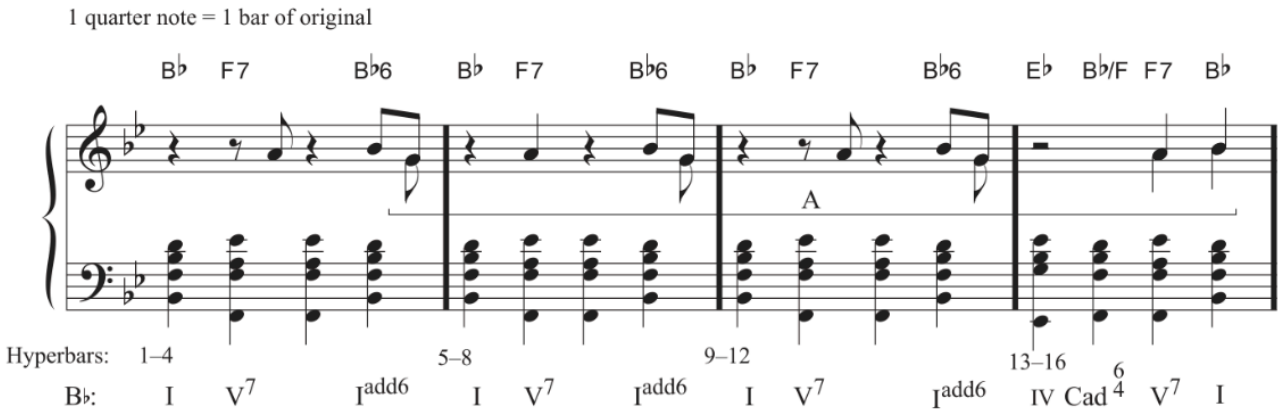
Example 22. "Cheek to Cheek," excerpt from performance by Erroll Garner; beginning of Garner's first statement of the tune; Columbia CL667, recorded February 27, 1953



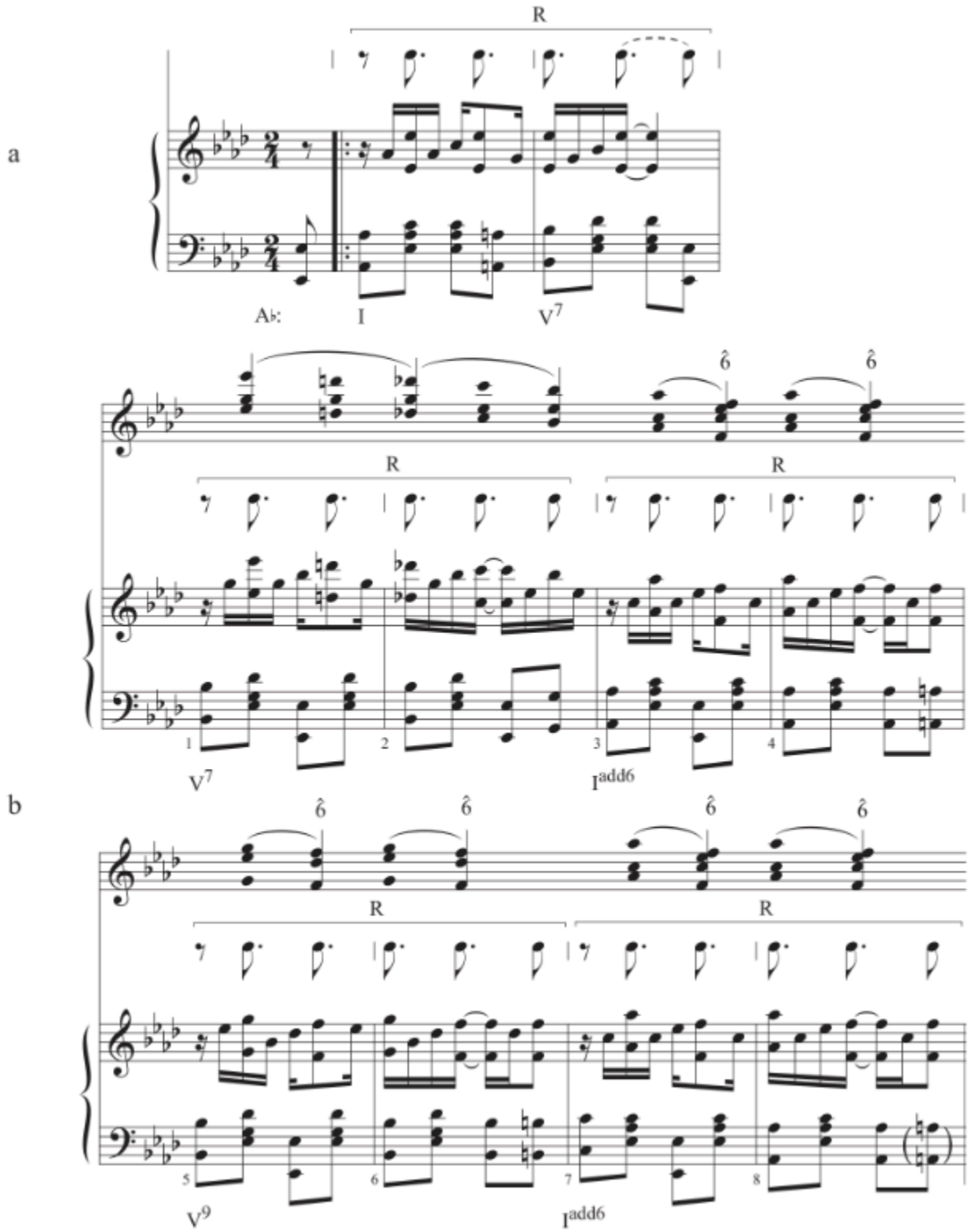
Example 23. "Something Doing," C strain; Val A. Reis Music, 1903; original publication reproduced in Jasen (1988, 50–54); Audio Example performed by Richard Zimmerman (Bescol CD BSCD 4/4), 1974



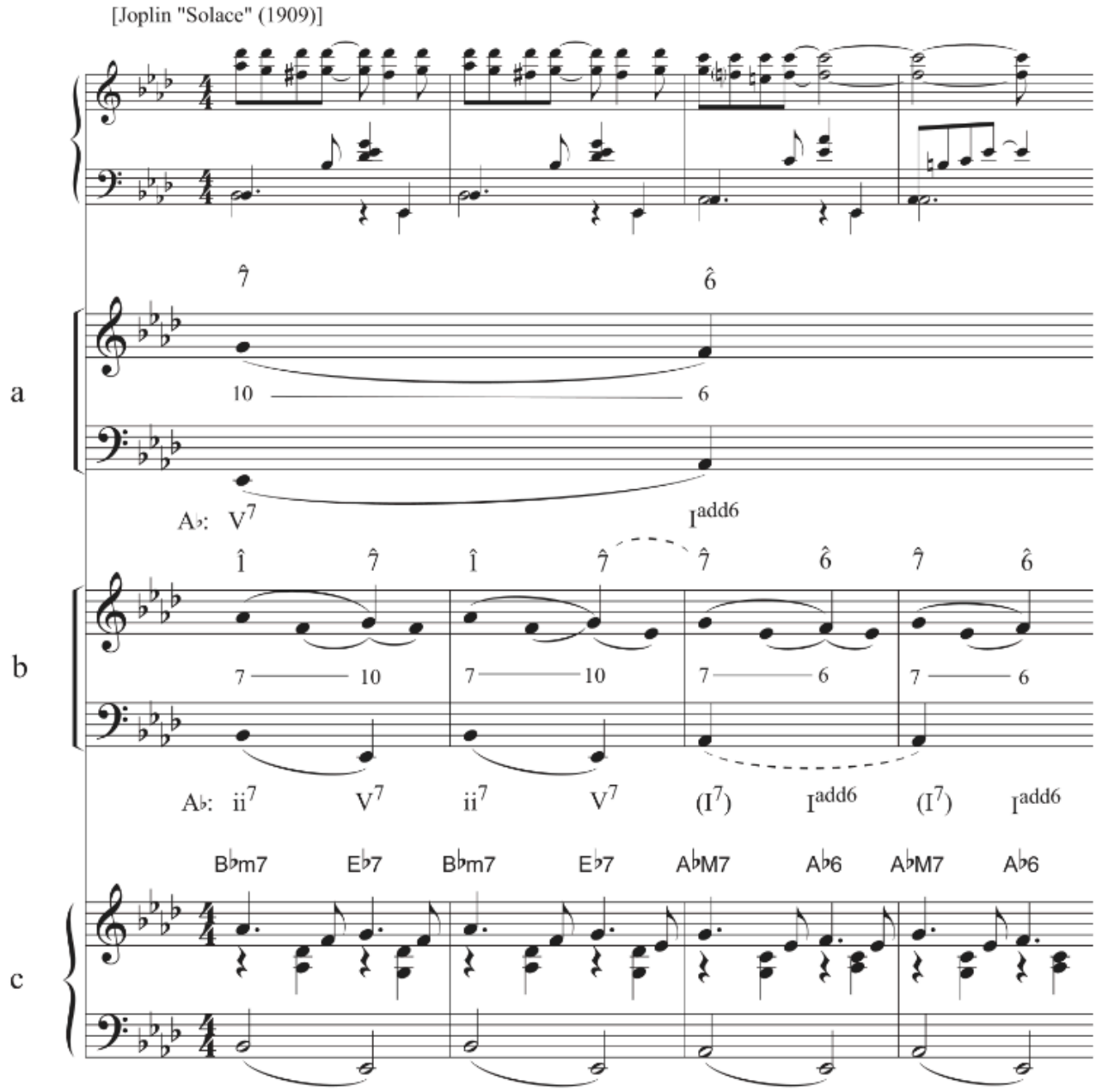
Example 24. "Something Doing" C strain as four hyperbars



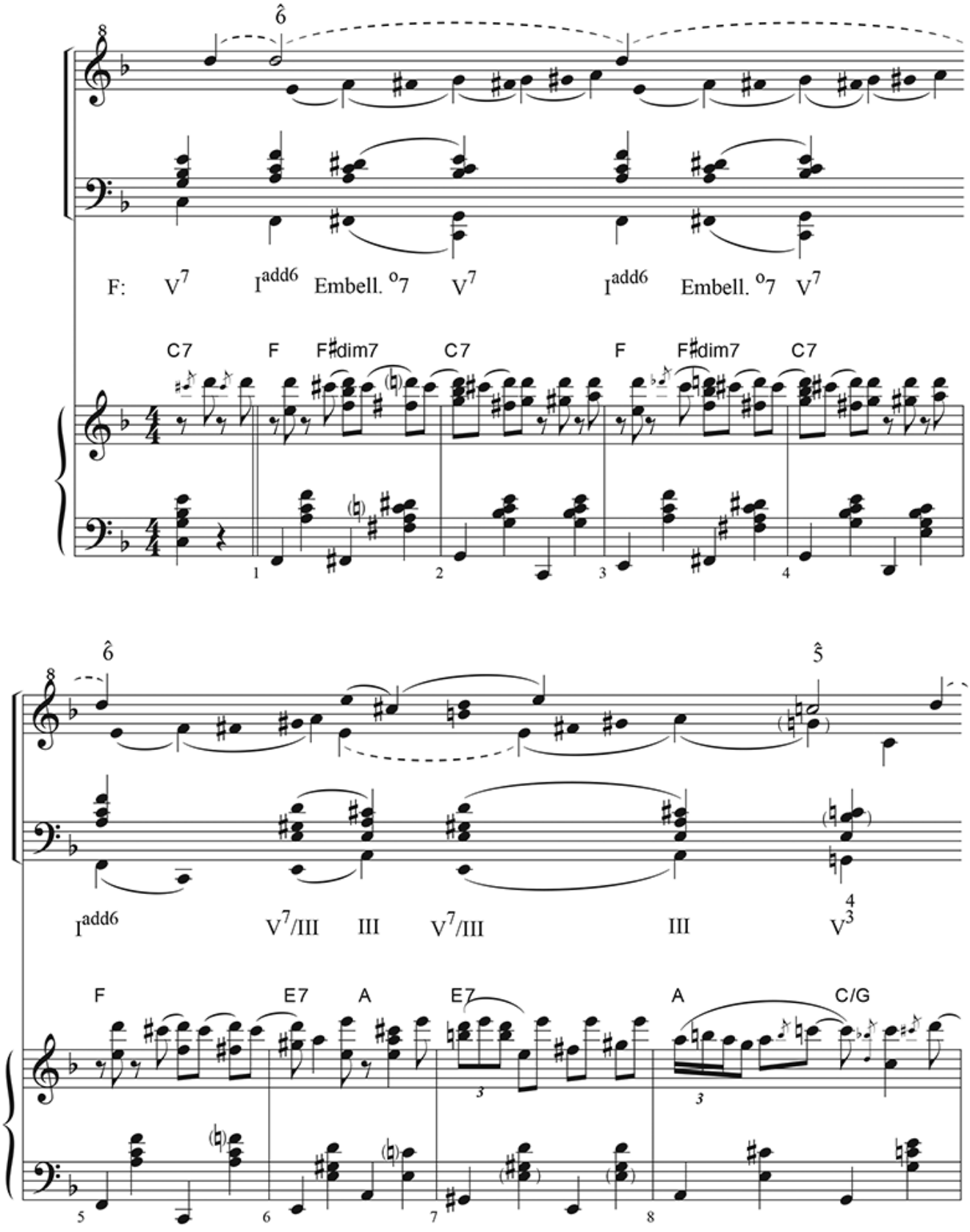
Example 25. "Maple Leaf Rag," opening and first period of B strain; John Stark & Son, 1899; original publication reproduced in Jasen (1988, 6–9)

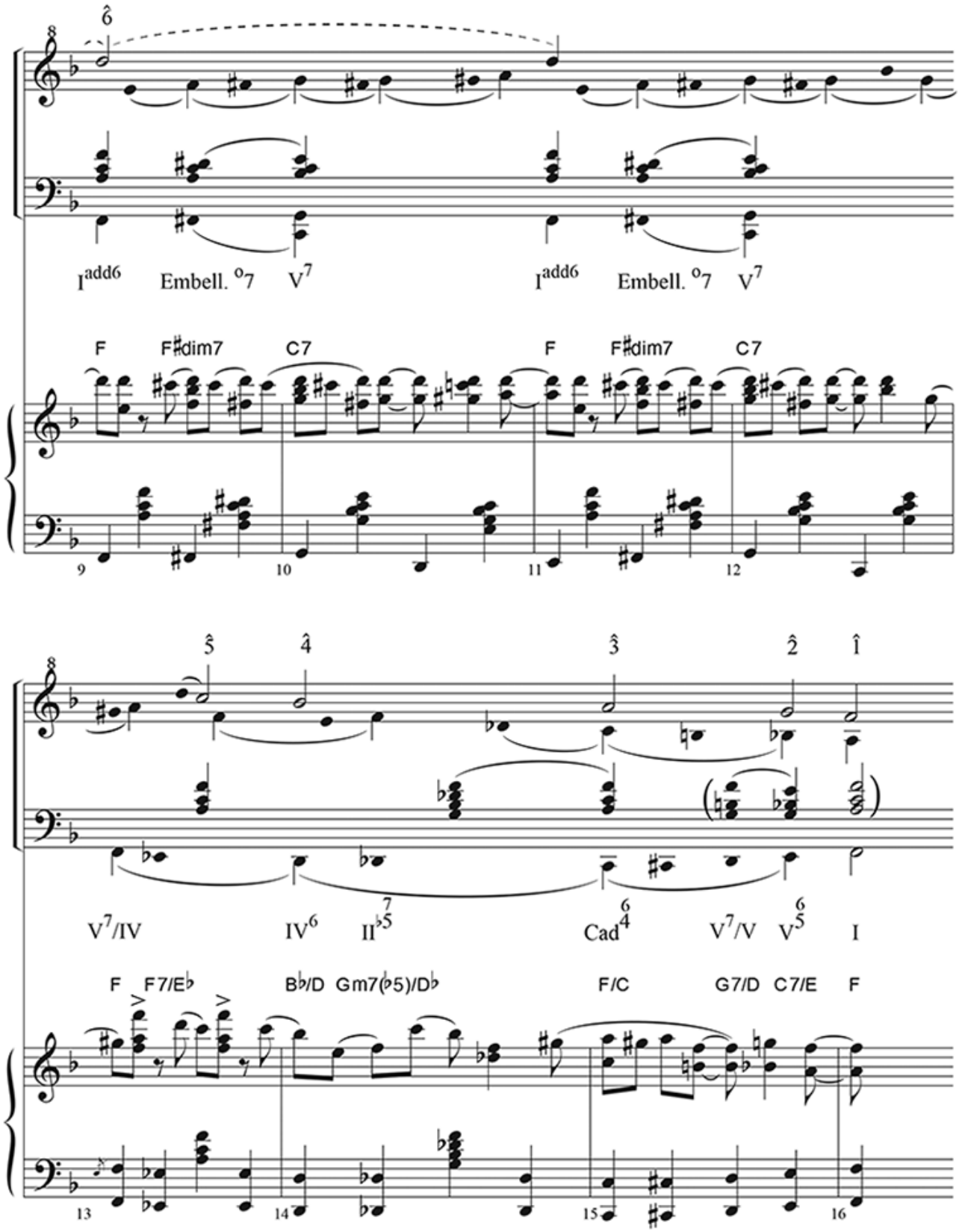


Example 26. "Tea for Two," main idea of refrain (with superimposed "Solace"); level c from Youmans and Caesar (1973 [1924])

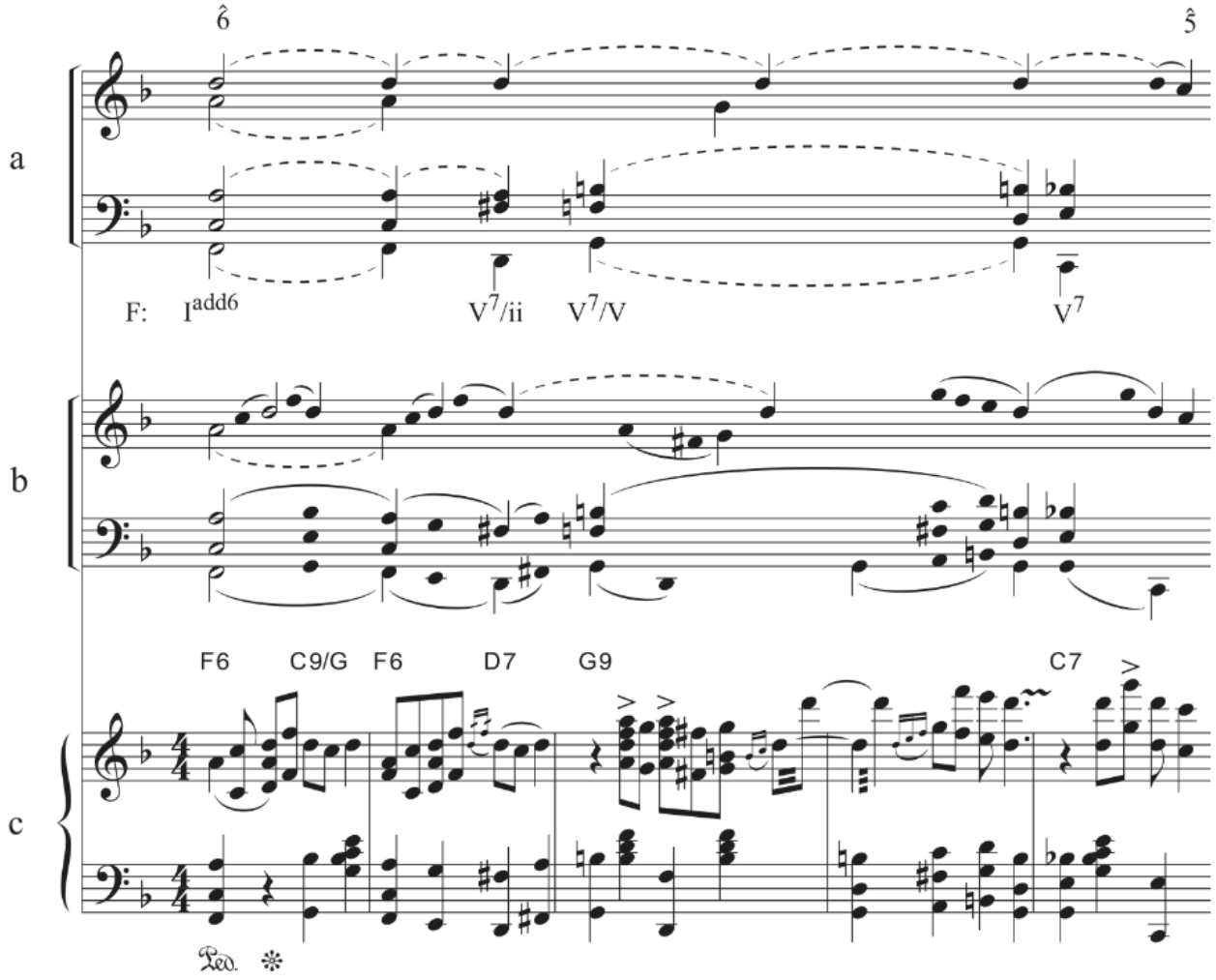


Example 27. "Keep Off the Grass," A strain; OKeh 4495, recorded October 18, 1921

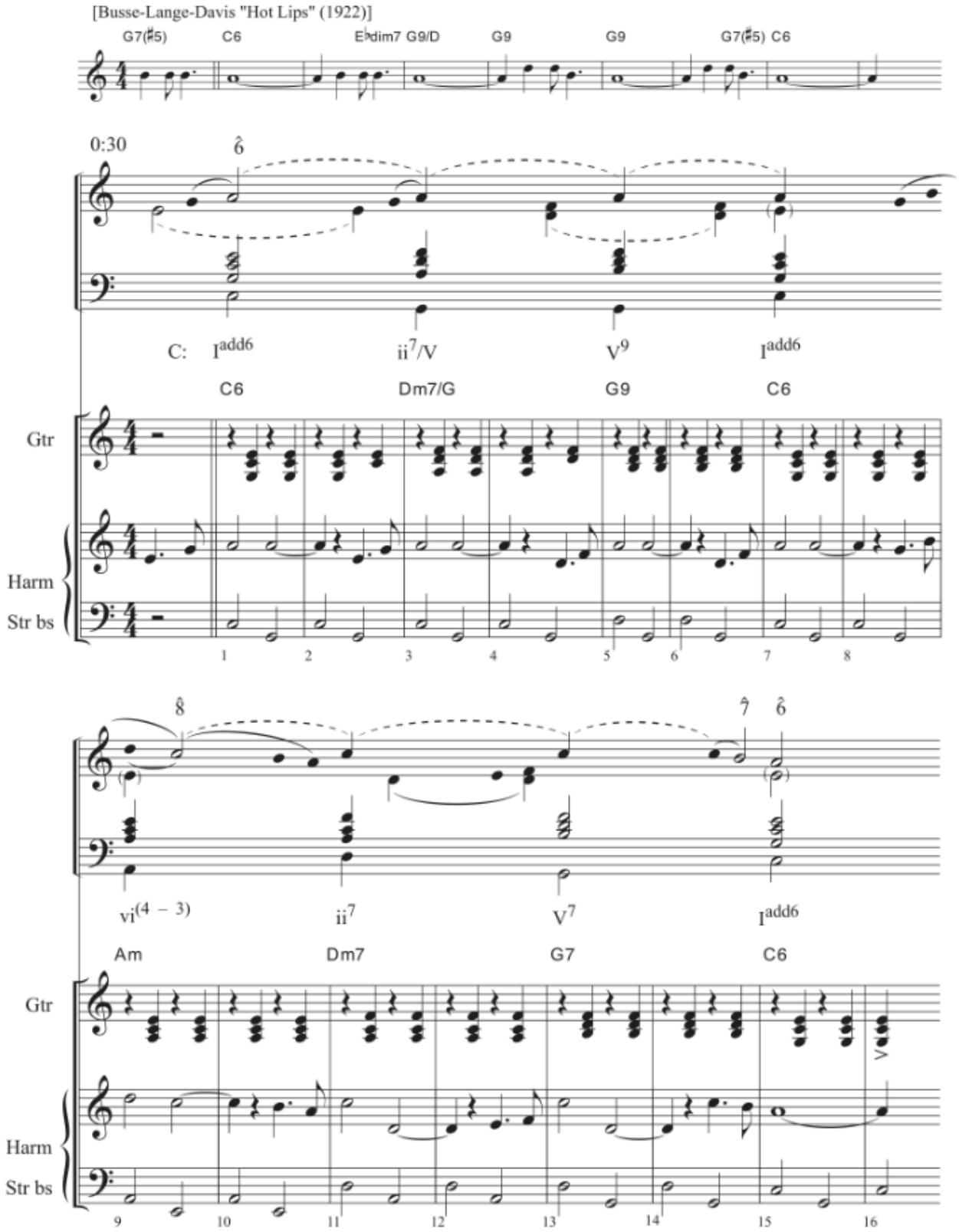



6
I add6 Embell. °7 V7
I add6 Embell. °7 V7
F F♯dim7 C7
F F♯dim7 C7
9
10
11
12
5 4 3 2 1
V7/IV IV6 II♭5 7 Cad 6 4 V7/V V 6 5 I
F F7/E♭ B♭/D Gm7(♭5)/D♭ F/C G7/D C7/E F
13
14
15
16

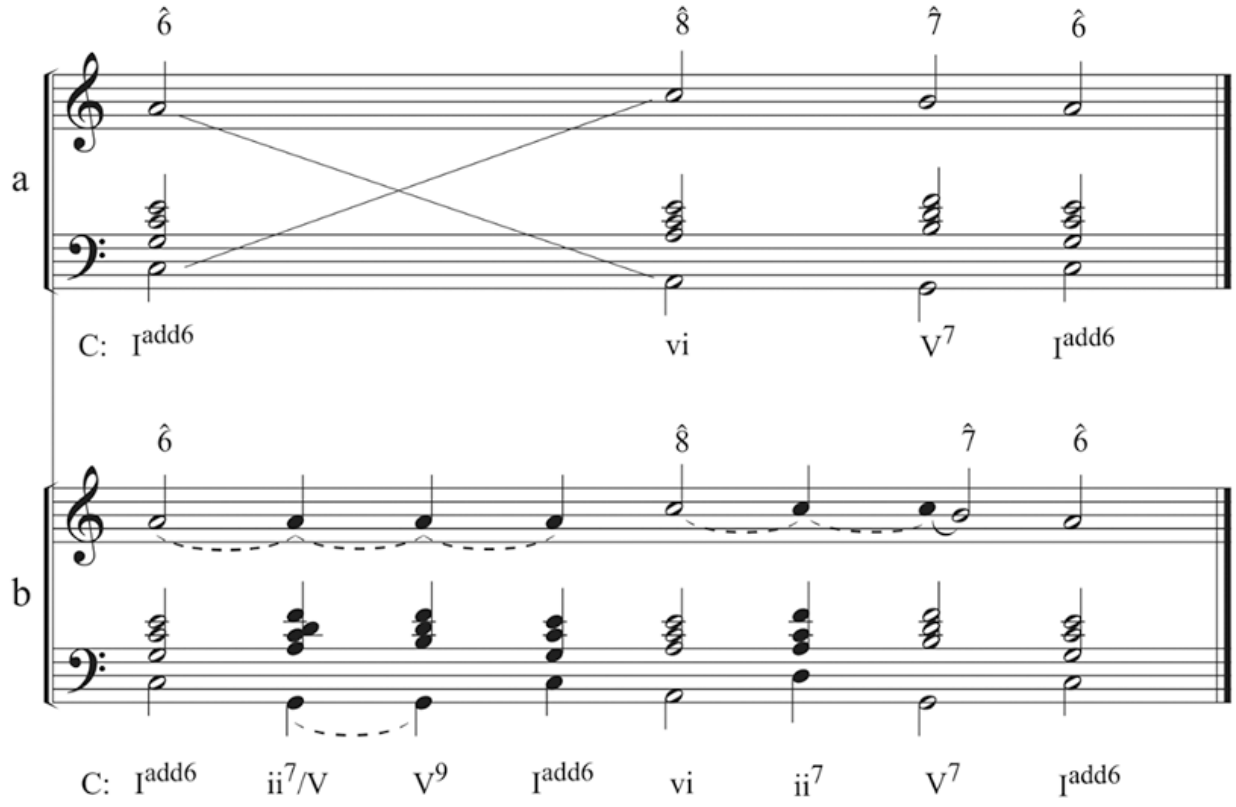
Example 28. "Stowaway," opening; QRS R7038, recorded December 1, 1928; transcribed in Taylor (2006, 11) with added chord symbols



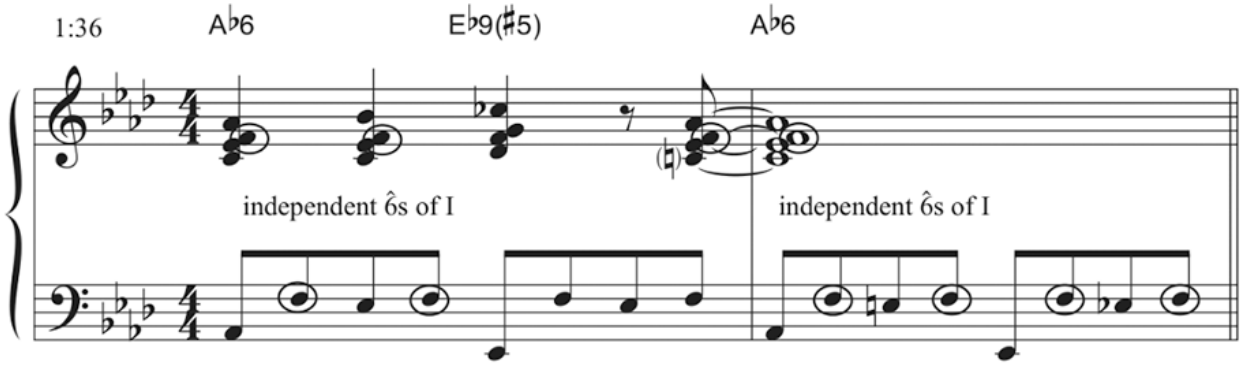
Example 29. "Mack the Knife" (with superimposed "Hot Lips"); "Moritat (Slow Fox aus 'Die 3 Grossenen Oper')"; Parlophon B.12039-11, recorded 1929



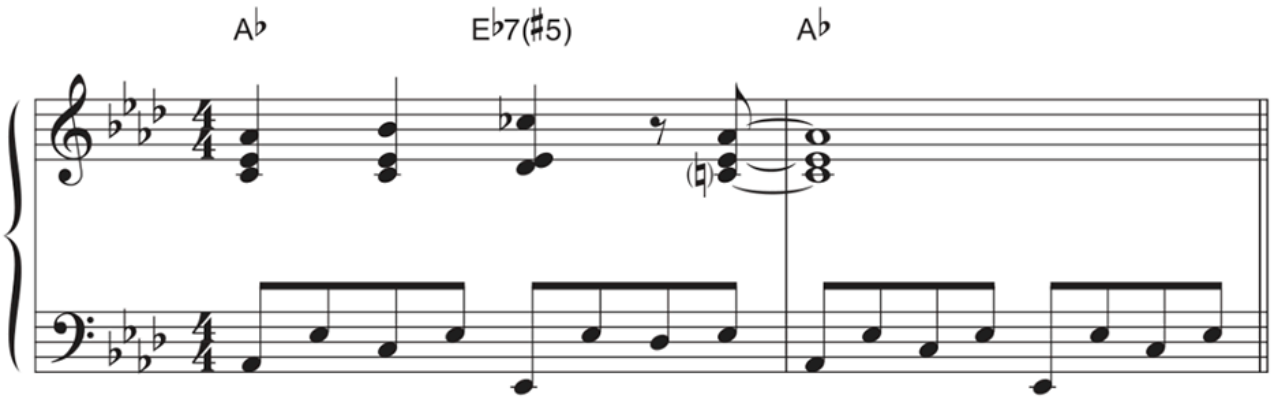
Example 30. "Mack the Knife," large-scale voice leading



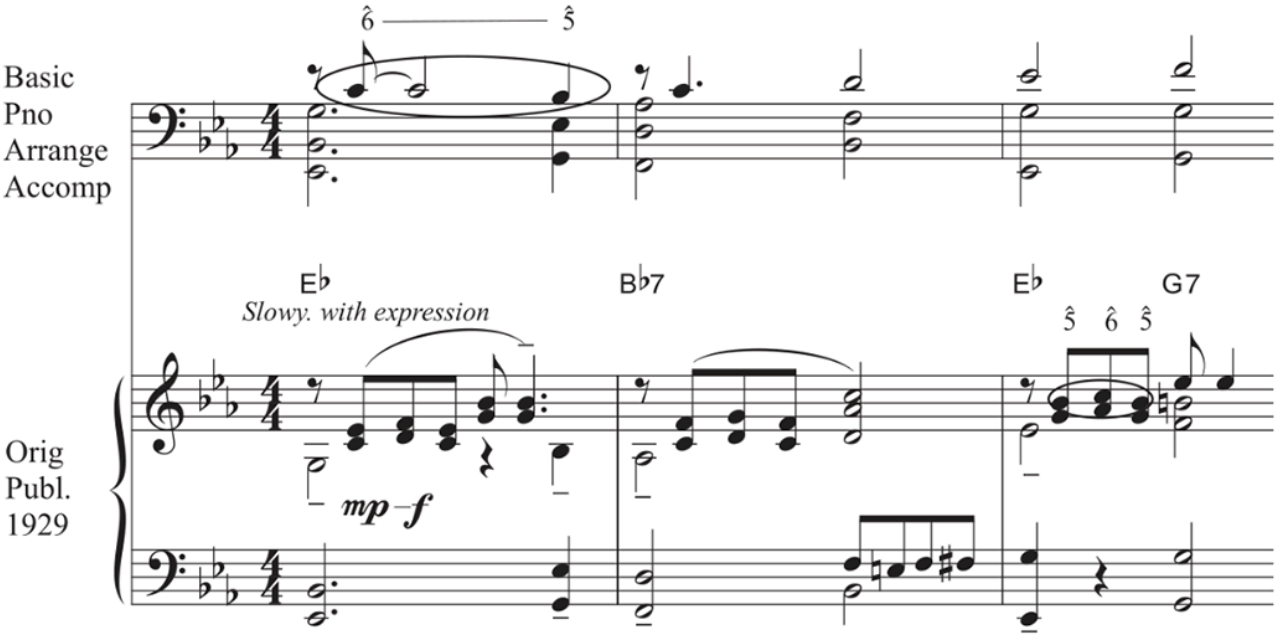
Example 31. "Swampy River," original cadence in added-sixth dialect; OKeh 8636, recorded October 1, 1928



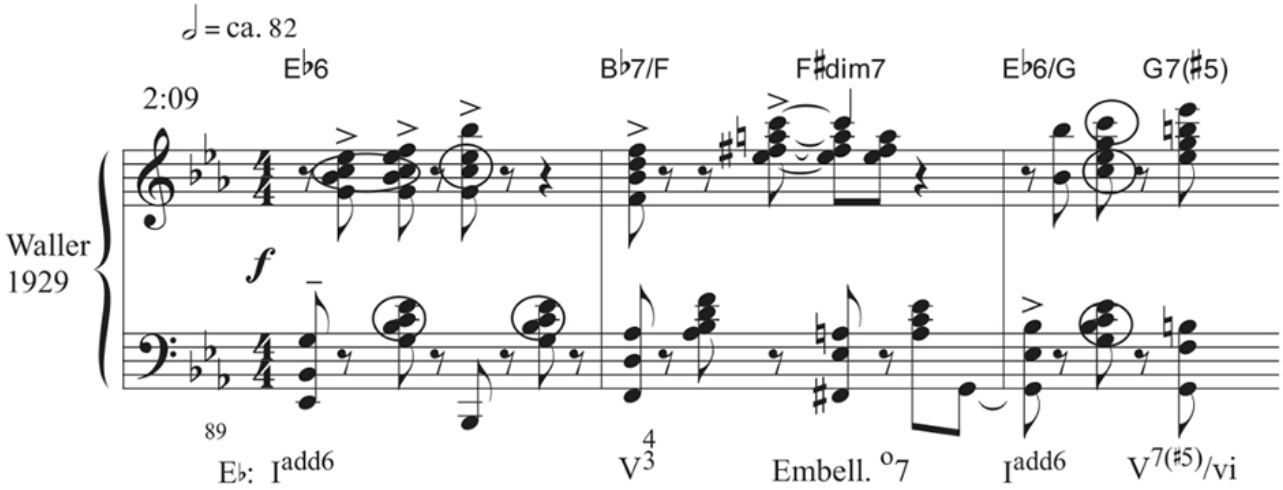
Example 32. "Swampy River," cadence recomposed in triadic dialect



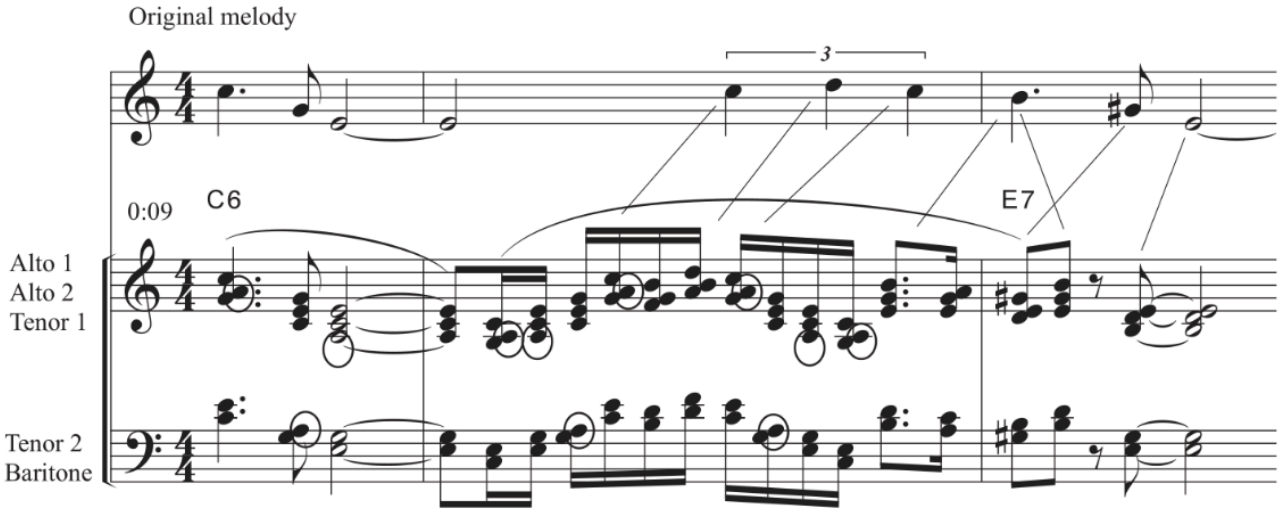
Example 33. "Ain't Misbehavin'," Mills Music, 1929; excerpt from Potter arrangement



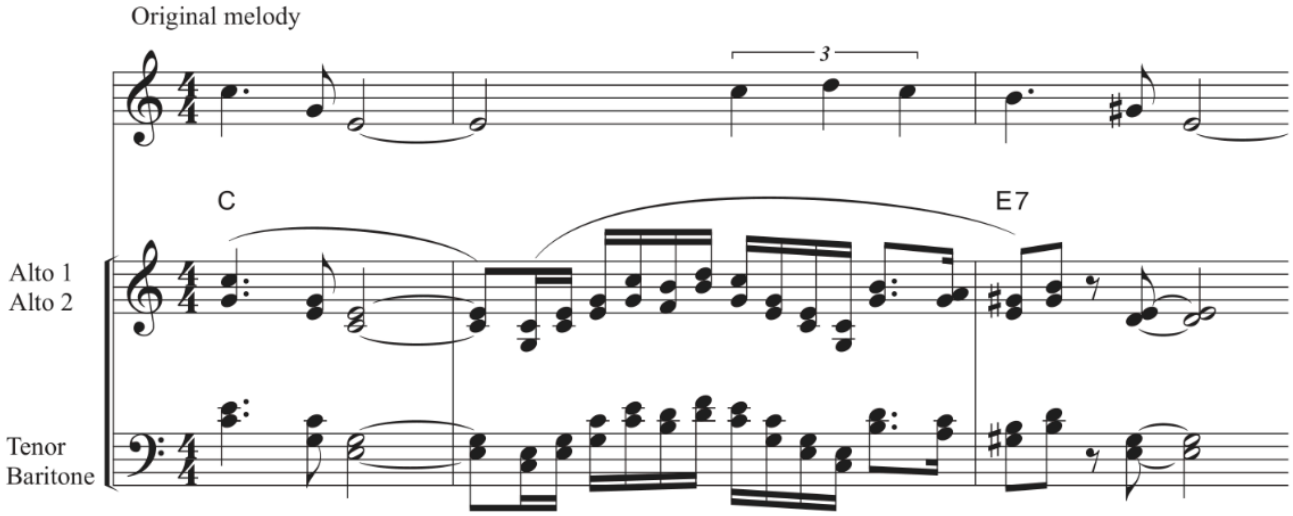
Example 34. "Ain't Misbehavin'," excerpt from Waller performance; Victor 22108, recorded August 2, 1929; transcribed in Machlin (2001, 148) with added chord symbols



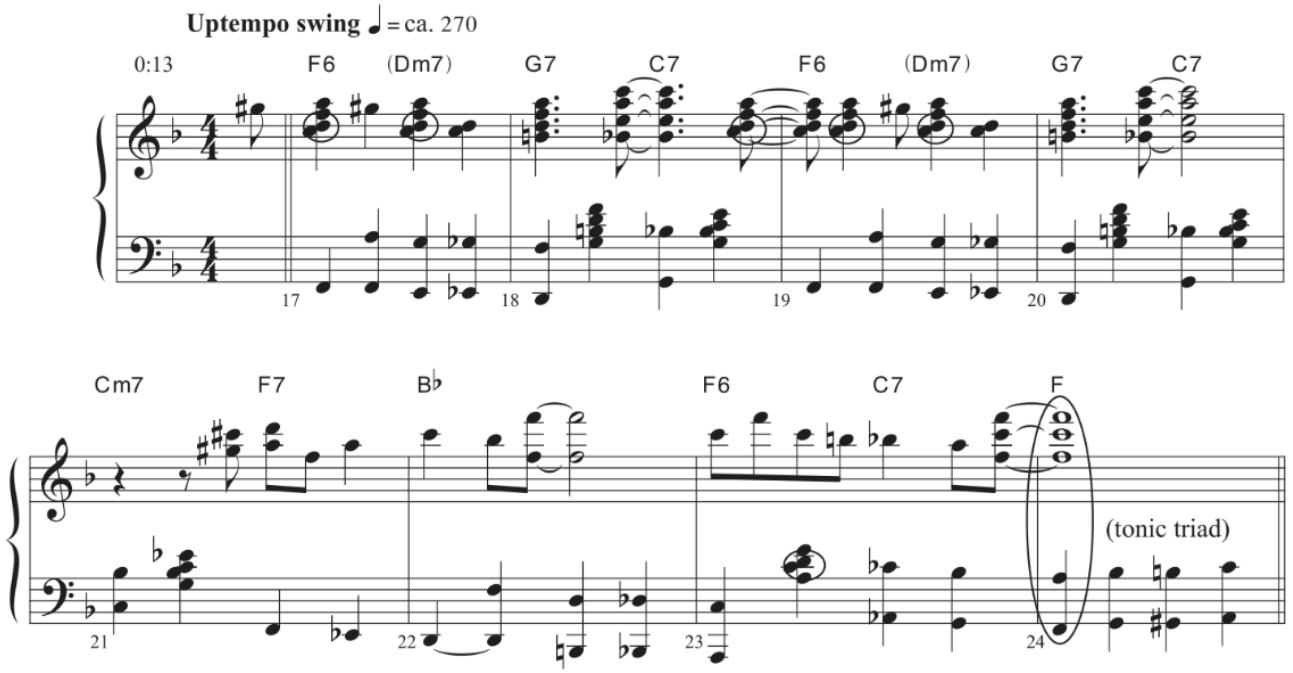
Example 35. "All of Me," Carter arrangement with beginning of saxophone soli; Bluebird B10962, recorded November 19, 1940



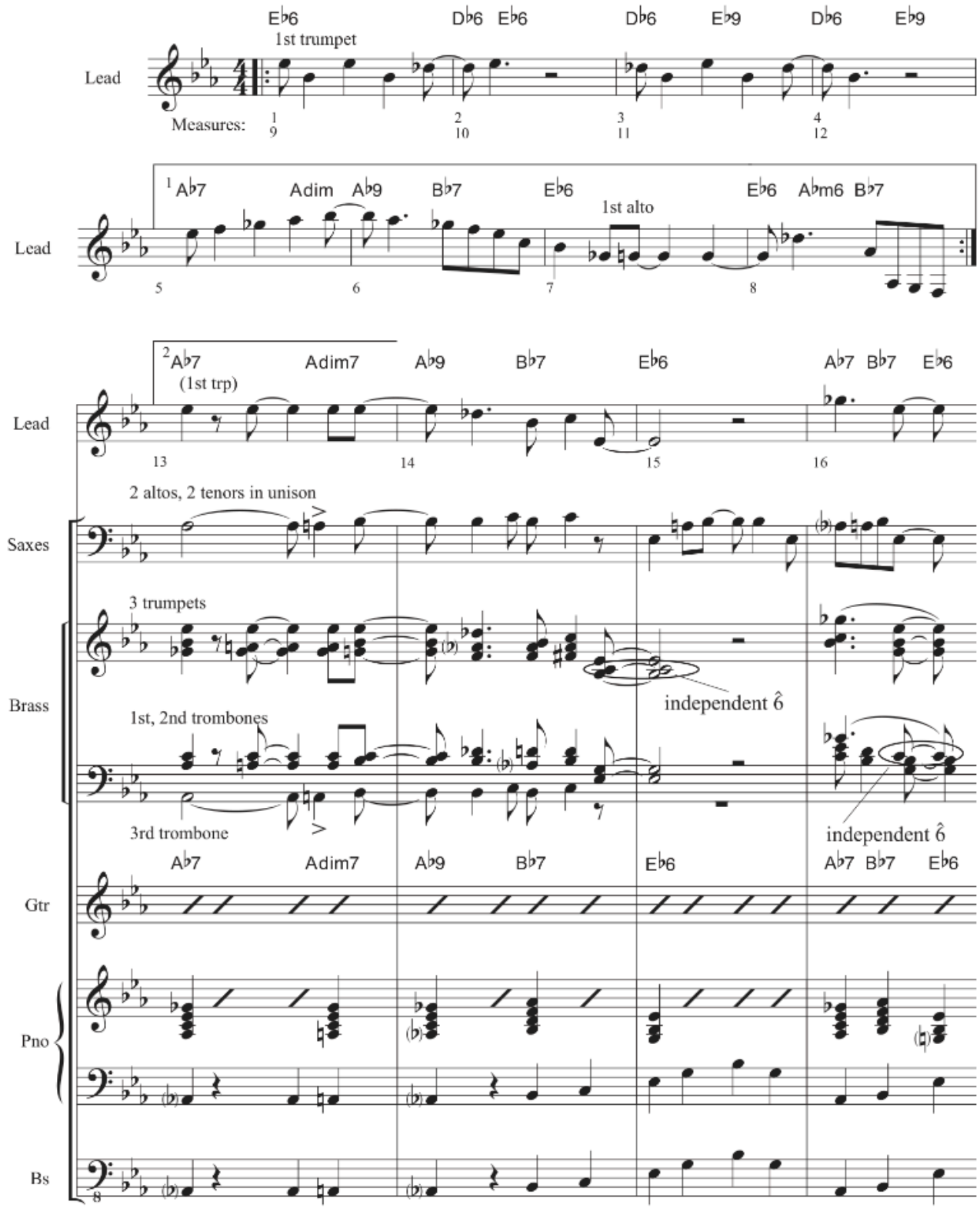
Example 36. "All of Me," Carter saxophone soli recomposed in triadic dialect



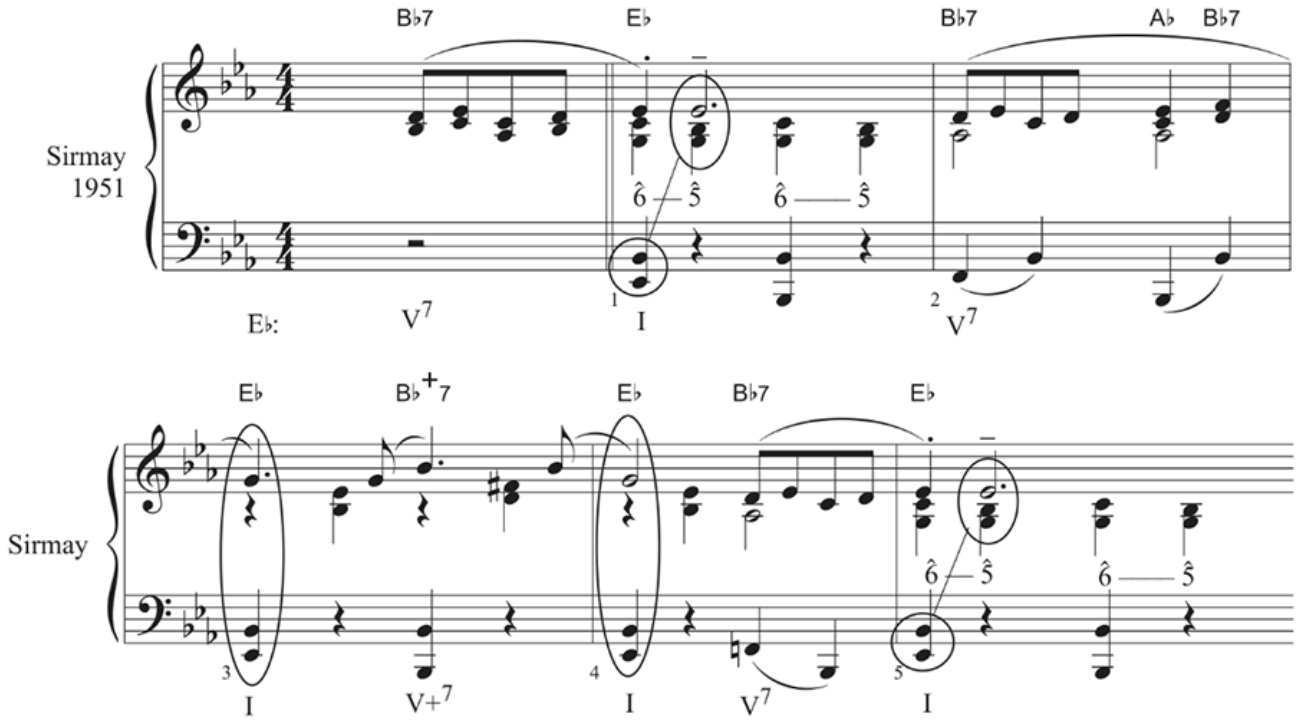
Example 37. "Between the Devil and the Deep Blue Sea," Wilson solo performance of second A section of theme statement; CBS (F) 62876 (take 2), recorded November 12, 1937



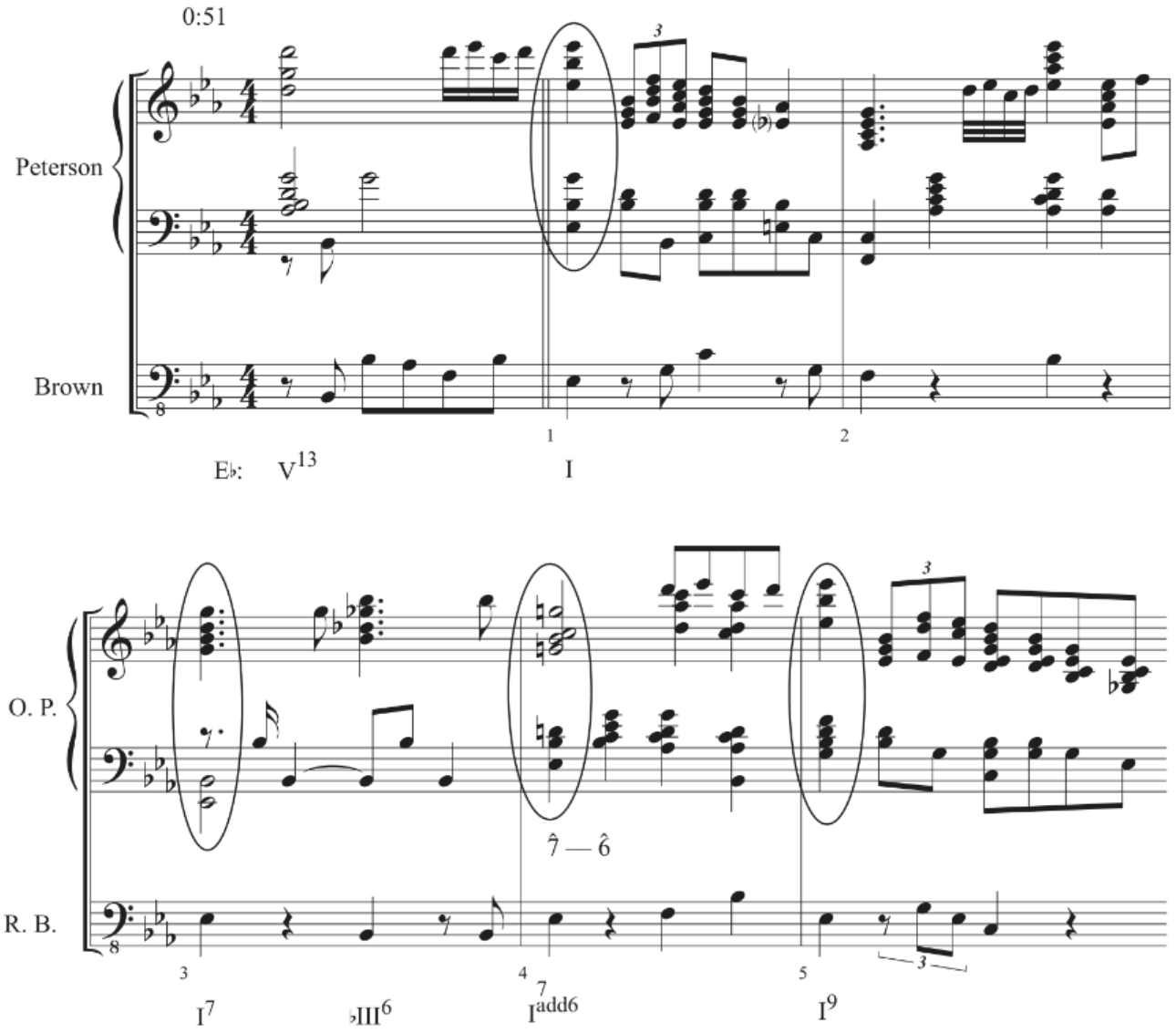
Example 38. "Mary's Idea," first theme; Andy Kirk and His Twelve Clouds of Joy; Decca 2326, recorded December 6, 1938



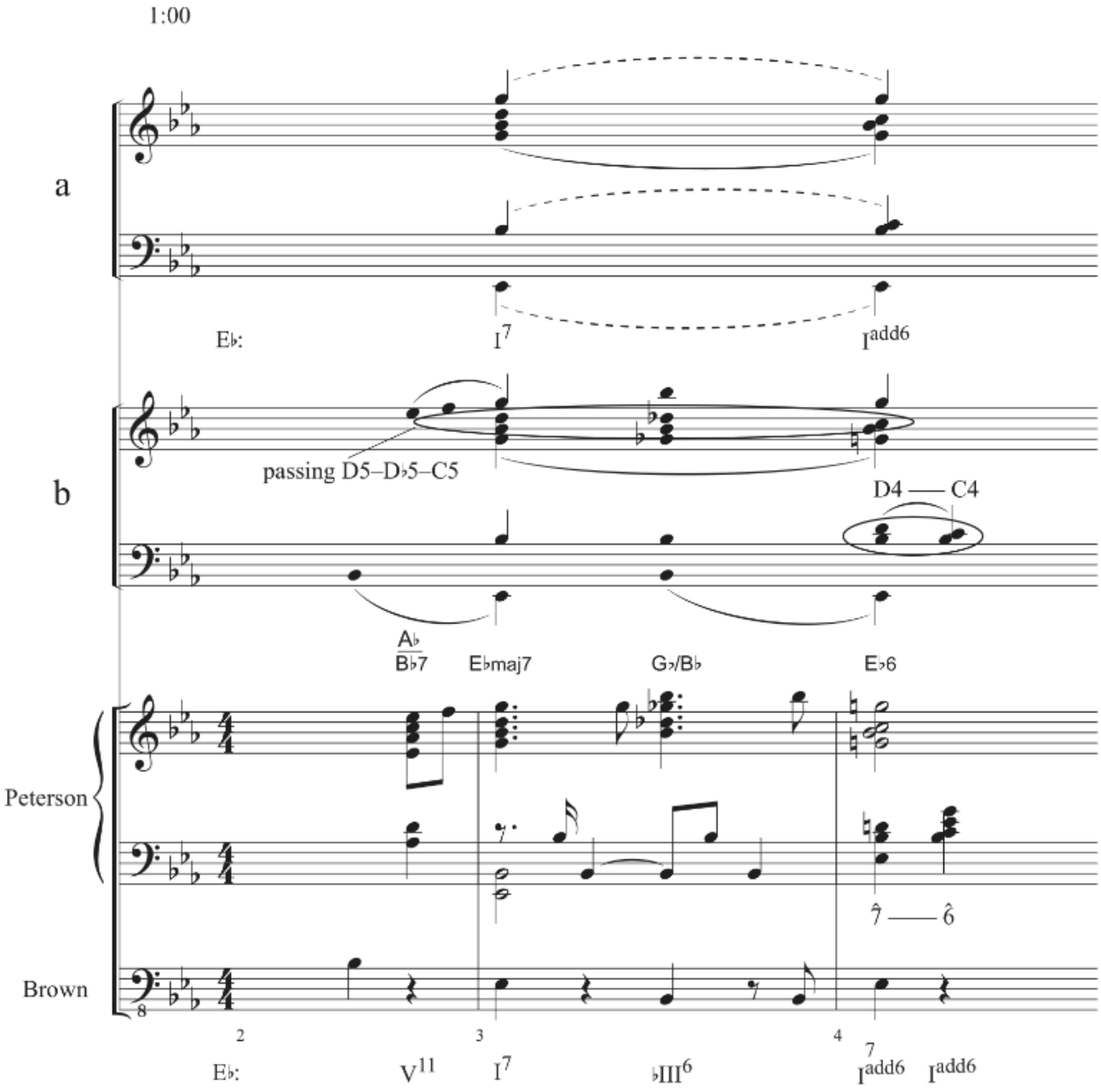
Example 39. "Isn't It Romantic?" excerpt from Sirmay arrangement, Rodgers (1951, 126–29)



Example 40. "Isn't It Romantic?" excerpt from Peterson-Brown performance; Verve MGV2057, recorded July 21–August 1, 1959; transcription based on Peterson (ca. 1975, 43)



Example 41. "Isn't It Romantic?" excerpt from Peterson-Brown performance with mm. 2–4 in more detail



Example 42. Summary table of 6̂6̂ tonic functions in major-mode triadic and added-sixth dialects; "X" represents the tonic chord

Dialect	**Scale-step $\hat{6}$ function**	**Chord symbol**	**Roman numeral**
Triadic	(1) Dependent non-chord tone	X	I
	(2) Independent chord tone (extension)	X6	I^{add6}
Added-Sixth	(1) Dependent chord tone	X6	I^{add6}
	(2) Independent chord tone	X6	I^{add6}
	(3) Independent chord tone after a dependent $\hat{7}$		
	(a) $\hat{7}$ as non-chord tone	X6	I^{add6}
	(b) $\hat{7}$ as chord tone	Xmaj7(add 13)–X6	I^{7}–I^{add6} *or* $I^{7–add6}$
[Major-Seventh]	*Independent $\hat{6}$ and $\hat{7}$ as chord tones*	*Xmaj7(add 13)*	$I^{7(add\ 13)}$