

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)

	<u>Minor 7th</u>	<u>Added 6th</u>	<u>Major 7th</u>										
inherently unstable non-chord tones	<table border="1"> <tr><td>♭11</td></tr> <tr><td>♭9</td></tr> <tr><td>♭6</td></tr> </table>	♭11	♭9	♭6	<table border="1"> <tr><td>♭11</td></tr> <tr><td>♭9</td></tr> <tr><td>♭6</td></tr> </table>	♭11	♭9	♭6	<table border="1"> <tr><td>♭11</td></tr> <tr><td>♭9</td></tr> <tr><td>♭6</td></tr> </table>	♭11	♭9	♭6	
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inherently stable triadic tones	<table border="1"> <tr><td>5</td></tr> <tr><td>3</td></tr> <tr><td>R</td></tr> </table>	5	3	R	<table border="1"> <tr><td>5</td></tr> <tr><td>3</td></tr> <tr><td>R</td></tr> </table>	5	3	R	<table border="1"> <tr><td>5</td></tr> <tr><td>3</td></tr> <tr><td>R</td></tr> </table>	5	3	R	
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Example 2. Larson's example 4 (1997, 107) with circled A4 and label added in m. 5

Larson original example unaccented dependent $\hat{6}$ as consonance

The image shows a musical score in 3/4 time, consisting of two staves: a treble staff and a bass staff. The melody in the treble staff consists of six measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), and D4 (half). The bass staff consists of six measures with notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), and B2 (half). In the fifth measure of the treble staff, the note A4 is circled. The label 'unaccented dependent $\hat{6}$ as consonance' is placed above the circled note.

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

Triadic dialect unaccented dependent $\hat{6}$ as consonant non-chord tone

The image shows a musical score in 3/4 time, consisting of two staves. The treble staff is identical to Example 2. The bass staff is altered to show incomplete chords. Above the treble staff, the chord symbols C, G7, C, C, G7, C are placed above measures 1 through 6. Below the bass staff, the chord symbols C: I, V⁷, I, I, V⁷, I are placed below measures 1 through 6. The circled A4 in measure 5 is labeled as 'unaccented dependent $\hat{6}$ as consonant non-chord tone'.

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

Triadic dialect unaccented dependent $\hat{6}$ as dissonant non-chord tone

The image shows a musical score in 3/4 time, consisting of two staves. The treble staff is identical to Example 2. The bass staff is altered to show complete V and I chords. Above the treble staff, the chord symbols C, G7, C, C, G7, C are placed above measures 1 through 6. Below the bass staff, the chord symbols C: I, V⁷, I, I, V⁷, I are placed below measures 1 through 6. The circled A4 in measure 5 is labeled as 'unaccented dependent $\hat{6}$ as dissonant non-chord tone'.

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

Added-sixth dialect

C⁶ G⁷ C⁶ unaccented dependent $\hat{6}$ as chord tone C⁶ G⁷ C⁶

independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone

C: I^{add6} V⁷ I^{add6} I^{add6} V⁷ I^{add6}

Example 6. Dependent $\hat{6}\hat{6}$ as non-chord tone in $\hat{6}\hat{6}\hat{6}-5\hat{5}\hat{5}$ suspension, triadic dialect

Triadic dialect

C G⁹ C C G⁹ C dependent $\hat{6}$ non-chord tone

C: I V⁹ I I V⁹ I

Example 7. Dependent $\hat{6}\hat{6}$ as chord tone in $\hat{6}\hat{6}\hat{6}-5\hat{5}\hat{5}$ motion, added-sixth dialect

Added-sixth dialect

C⁶ G⁹ C⁶ C⁶ G⁹ C⁶ dependent $\hat{6}$ chord tone

independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone

C: I^{add6} V⁹ I^{add6} I^{add6} V⁹ I^{add6}

Example 8. Independent $6^{\wedge}6^{\wedge}$ as chord tone in triadic or blended dialects

Triadic dialect (or blended triadic and added-sixth)

Chord labels above staff: C, G⁹, C, C, G⁹, C⁶ independent $\hat{6}$ chord tone

Chord labels below staff: C: I, V⁹, I, I, V⁹, I^{add6}

Detailed description: This musical example is in 4/4 time. The first four measures show a sequence of triads: C major (I), G9 (V9), C major (I), and C major (I). The fifth measure shows a G9 triad (V9). The sixth measure shows a C6 triad with an independent $\hat{6}$ chord tone. The bass line follows the root of the chords in the upper staff.

Example 9. Independent $6^{\wedge}6^{\wedge}$ as chord tones in added-sixth dialect

Added-sixth dialect

Chord labels above staff: C⁶, G⁹, C⁶, C⁶, G⁹, C⁶ independent $\hat{6}$ chord tone

Chord labels below staff: C: I^{add6}, V⁹, I^{add6}, I^{add6}, V⁹, I^{add6}

Annotations: independent $\hat{6}$ chord tone (four instances)

Detailed description: This musical example is in 4/4 time. The first two measures show a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}) and a G9 triad (V9). The next two measures show a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}) and a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}). The fifth measure shows a G9 triad (V9). The sixth measure shows a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}). The bass line follows the root of the chords in the upper staff.

Example 10. Dependent $7^{\wedge}7^{\wedge}$ as non-chord tone in $7^{\wedge}7^{\wedge}-6^{\wedge}6^{\wedge}$ motion, added-sixth dialect

Added-sixth dialect

Chord labels above staff: C⁶, G⁹, C⁶ independent $\hat{6}$ chord tone, C⁶, G⁹, C⁶ independent $\hat{6}$ chord tone

Chord labels below staff: C: I^{add6}, V⁹, I^{add6}, I^{add6}, V⁹, I^{add6}

Annotations: independent $\hat{6}$ chord tone (three instances), dependent $\hat{7}$

Detailed description: This musical example is in 4/4 time. The first two measures show a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}) and a G9 triad (V9). The next two measures show a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}) and a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}). The fifth measure shows a G9 triad (V9). The sixth measure shows a C6 triad with an independent $\hat{6}$ chord tone (I^{add6}) and a dependent $\hat{7}$ note. The bass line follows the root of the chords in the upper staff.

Example 11. Dependent $7^{\wedge}7^{\wedge}$ as possible chord tone in $7^{\wedge}7^{\wedge}-6^{\wedge}6^{\wedge}$ motion, added-sixth dialect

Added-sixth dialect

C6 G9 C6 independent $\hat{6}$ chord tone C6 G9 Cmaj7(13) C6 independent $\hat{6}$ chord tone

independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone independent $\hat{6}$ chord tone dependent $\hat{7}$ independent $\hat{6}$ chord tone

C: I^{add6} V⁹ I^{add6} I^{add6} V⁹ I^{add6} I⁷ ——— add6

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

3 5 6 5 2

G: I V³/V V

3 5 6 5 (3) 2 1

I (IV) I IV Cad⁴ V I

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

Pray all de mem - ber, O Lord! Pray all de mem - ber, Yes, my Lord!

Pray a lit - tle lon - ger, O Lord! Pray a lit - tle lon - ger, Yes, my Lord!

Je - ri - cho da wor - ry me, O Lord! Je - ri - cho da wor - ry me, Yes, my Lord!

G: I? I? G: V? I? I?

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

6 as ninth of V^7

6 6 — 5

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

Hyperbars: 1-4 5-8 9-12 13-16

D: I V³ V⁹ I^{add6}—5

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

Stead-y Je - sus lis - ten - in' Stead-y Je - sus lis - ten - in'

Stead-y Je - sus lis - ten - in' you must be born a - gain.

Verses Stop po' sin - ner Don't you run, Jes let me tell you what the Light - nin' done.

F: I (IV) I V I IV I (IV) I Cad⁴ V⁷ I

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

1 $\hat{5}$ $\hat{6}$ $\hat{5}$ $\hat{5}$ $\hat{6}$ $\hat{5}$

1 Frank-ie and John - ny were lov - ers, O lord - y how they could love. They

C: I^{add6}? _____

5 6 7 8

5 swore to be true to each oth - er, true as the stars a - bove; He was her

IV^{add6}? _____ I?

9 10 11

9 man but he done her wrong.

V? _____ I?

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)

Tempo di Blues

L.H.
mf

1 2 3 4

B \flat : I vi[?] I vi[?] I I IV/IV
 I^{add6[?]} I I^{add6[?]} I^{add6[?]} I^{add6[?]} \flat VII

5 6 7 8

IV IV⁶— \flat 7—6 IV IV⁶— \flat 7—6 I

9 10 11 12

V⁷ V⁷/IV V⁷(\flat 5)/IV V⁷ I V⁷/IV V⁷(\flat 5)/IV V⁷ I

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

The musical score for "Tiger Rag" is in 2/4 time and B-flat major. The piano part (treble clef) features a series of chords with fingering numbers 5 and 6 above them. The bass part (bass clef) features a series of chords with fingering numbers 1, 2, 3, 4, 5, 6, and 7 below them. The dynamic marking is *ff*. The chord symbols below the bass staff are: Eb: V³, (V⁹) V³, (V⁹) I^{add6}, V³, (V⁹) V³, V⁷, and I.

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)

The musical score for "Cheek to Cheek" is in 4/4 time and C major. It shows Astaire's vocal line, strings, guitar, piano, and bass. The time signature is 4/4. The key signature is C major. The tempo is 0:06. The lyrics are: "Hea - ven, I'm in hea - ven,". The chord symbols are: C, Dm7, G7, C, and Dm7. The strings play a rhythmic pattern. The guitar plays a rhythmic pattern. The piano and bass play a rhythmic pattern.

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

Musical score for Example 21, showing the strings' statement of the tune at 1:53. The score is in 4/4 time and features four staves: Strings (Treble and Bass), Guitar, and Bass. The strings play a melodic line with a "dependent 6̂" (6̂-5̂) interval. The guitar and bass provide harmonic support with chords C, Dm7, G7, and Dm7. The piano part is mostly rests.

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

Musical score for Example 22, showing the beginning of Erroll Garner's first statement of the tune. The score is in 4/4 time and features two staves: Piano (a) and Guitar (b). The piano part includes a melodic line with a "dependent 6̂" (6̂-5̂) interval. The guitar part provides harmonic support with chords D^b6, A^bdim7, A^b7, and D^b: I^{add6}. The piano part is mostly rests.

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

1 quarter note = 1 bar of original

B \flat F7 B \flat 6 B \flat F7 B \flat 6 B \flat F7 B \flat 6 E \flat B \flat /F F7 B \flat

Hyperbars: 1–4 5–8 9–12 13–16

B \flat : I V 7 I add6 I V 7 I add6 I V 7 I add6 IV Cad 6_4 V 7 I

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

a

The opening of the piece is in 2/4 time with a key signature of three flats (B-flat major). It consists of two systems, 'a' and 'b'. System 'a' shows the first two measures, with a right-hand melodic line starting on a quarter rest, followed by eighth notes. System 'b' covers measures 3 through 8. The right hand features a complex melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords and eighth notes. Chord symbols include Ab, I, V7, V7, Iadd6, and V9. The letter 'R' is placed above the right-hand staff in measures 3, 4, 5, 6, 7, and 8. The piece concludes with a final chord in measure 8.

b

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

[Joplin "Solace" (1909)]

The image shows a musical score for the main idea of the refrain of "Tea for Two" with the "Solace" melody superimposed. The score is in 4/4 time and the key signature has three flats (B-flat major). It is divided into three systems: a, b, and c.

- System a:** Shows the piano accompaniment for the first two measures. The right hand has chords and the left hand has a simple bass line. Below the staff are fingering numbers: 7 and 6.
- System b:** Shows the piano accompaniment for the next two measures. The right hand has a melodic line with slurs and ties. Below the staff are fingering numbers: 7-10, 7-10, 7-6, 7-6. Chord symbols are provided below the staff: A: V⁷ and I^{add6}.
- System c:** Shows the piano accompaniment for the final two measures. The right hand has a melodic line with slurs and ties. Below the staff are fingering numbers: 7-10, 7-10, 7-6, 7-6. Chord symbols are provided below the staff: A^b: ii⁷, V⁷, ii⁷, V⁷, (I⁷), I^{add6}, (I⁷), I^{add6}. Below these are further chord symbols: B^bm7, E^b7, B^bm7, E^b7, A^bM7, A^b6, A^bM7, A^b6.

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

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of one flat (Bb) and a common time signature. It begins with a measure containing a dotted half note G4, marked with a circled 6 above it. The following measures contain eighth and sixteenth notes, with a dashed line above the first two measures. The middle staff is a bass clef line with a key signature of one flat, containing block chords and moving bass lines. The bottom staff is a grand staff (treble and bass clefs) in 4/4 time, featuring a rhythmic accompaniment of eighth and sixteenth notes. Chord symbols are placed above the grand staff: F: V7, I^{add6}, Embell. °7, V7, I^{add6}, Embell. °7, V7. Below the grand staff, the numbers 1, 2, 3, and 4 are positioned under the first four measures.

The second system of the musical score continues from the first system. The top staff has a circled 6 above the first measure and a circled 5 above the final measure. The middle staff contains block chords and moving bass lines. The bottom staff continues the rhythmic accompaniment. Chord symbols are placed above the grand staff: I^{add6}, V⁷/III, III, V⁷/III, III, V⁴/₃. Below the grand staff, the numbers 5, 6, 7, and 8 are positioned under the first four measures.

6

I^{add6} Embell. $^{\circ}7$ V^7

F $F^{\#dim7}$ $C7$

9 10 11 12

5 4 3 2 1

V^7/IV IV^6 $II^{\flat 7/5}$ Cad 6_4 V^7/IV $V^{\flat 5}$ I

F $F7/E^{\flat}$ B^{\flat}/D $Gm7(\flat 5)/D^{\flat}$ 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

The musical score is divided into three systems, labeled 'a', 'b', and 'c'.

- System a:** Features a piano (p) part with a treble and bass staff. The bass line includes chord symbols: $F: I^{add6}$, V^7/ii , V^7/IV , and V^7 . Above the treble staff, there are circled numbers $\hat{6}$ and $\hat{5}$ indicating specific notes.
- System b:** Continues the piano part with similar chord symbols: $F6$, $C9/G$, $F6$, $D7$, $G9$, and $C7$.
- System c:** Shows a piano accompaniment in 4/4 time. The bass line starts with the instruction *Leo. **. The right hand features a melodic line with various ornaments and dynamics.

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

[Busse-Lange-Davis "Hot Lips" (1922)]

G7(#5) C6 Ebdim7 G9/D G9 G9 G7(#5) C6

0:30 $\hat{6}$

C: I^{add6} ii^{7/V} V⁹ I^{add6}
C6 Dm7/G G9 C6

Gtr

Harm

Str bs

1 2 3 4 5 6 7 8

8 $\hat{6}$

vi⁽⁴⁻³⁾ ii⁷ V⁷ I^{add6}
Am Dm7 G7 C6

Gtr

Harm

Str bs

9 10 11 12 13 14 15 16

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

System a: Treble clef notes are $\hat{6}$, $\hat{8}$, $\hat{7}$, $\hat{6}$. Bass clef notes are $\hat{6}$, $\hat{8}$, $\hat{7}$, $\hat{6}$. Chord symbols: C: I^{add6}, vi, V⁷, I^{add6}.

System b: Treble clef notes are $\hat{6}$, $\hat{8}$, $\hat{7}$, $\hat{6}$. Bass clef notes are $\hat{6}$, $\hat{8}$, $\hat{7}$, $\hat{6}$. Chord symbols: C: I^{add6}, ii⁷/V, V⁹, I^{add6}, vi, ii⁷, V⁷, I^{add6}.

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

1:36 Ab6 Eb9(#5) Ab6

independent $\hat{6}$ s of I independent $\hat{6}$ s of I

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

Ab Eb7(#5) Ab

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

Basic Pno Arrange Accomp

Orig Publ. 1929

6 — 5

mp-f

Slowly with expression

Ab Bb7 Eb G7

5 6 5

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

♩ = ca. 82

2:09

f

89

Chord symbols: Eb6, Bb7/F, F#dim7, Eb6/G, G7(#5)

Chord symbols below staff: Eb: Iadd6, V⁴₃, Embell. °7, Iadd6, V⁷(#5)/vi

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

Original melody

0:09

Chord symbols: C6, E7

Alto 1
Alto 2
Tenor 1

Tenor 2
Baritone

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

Original melody

Alto 1
Alto 2

Tenor
Baritone

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

Uptempo swing ♩ = ca. 270

0:13 F6 (Dm7) G7 C7 F6 (Dm7) G7 C7

17 18 19 20

Cm7 F7 B♭ F6 C7 F

(tonic triad)

21 22 23 24

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

The musical score is arranged in a multi-staff format. The top staff is for the **Lead** (1st trumpet), with measures 9-12. The second staff is for the **Lead** (1st alto), with measures 5-8. The third staff is for the **Lead** (2nd trumpet), with measures 13-16. Below these are the **Saxes** (2 altos, 2 tenors in unison), **Brass** (3 trumpets and 3 trombones), **Gtr** (guitar), **Pno** (piano), and **Bs** (bass). The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are placed above the staff lines to indicate the harmonic structure.

Chord Symbols:

- Measures 9-12: Eb6, Db6 Eb6, Db6 Eb9, Db6 Eb9
- Measures 5-8: 1 Ab7, Adim, Ab9, Bb7, Eb6, Eb6 Abm6 Bb7
- Measures 13-16: 2 Ab7 (1st trp), Adim7, Ab9, Bb7, Eb6, Ab7 Bb7 Eb6
- Measures 13-16: Ab7, Adim7, Ab9, Bb7, Eb6, Ab7 Bb7 Eb6

Instrumentation and Performance Instructions:

- Lead:** 1st trumpet, 1st alto, 2nd trumpet (1st trp)
- Saxes:** 2 altos, 2 tenors in unison
- Brass:** 3 trumpets, 1st, 2nd trombones, 3rd trombone
- Gtr:** guitar
- Pno:** piano
- Bs:** bass

Performance Notes:

- Independent 6̂ (circled notes in the 3rd trumpet and 3rd trombone staves)

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

The musical score is in Eb major, 4/4 time. It consists of two systems of piano accompaniment.

System 1 (Measures 1-4):

- Measure 1: Treble clef has a whole note chord Eb. Bass clef has a whole rest.
- Measure 2: Treble clef has a whole note chord Bb7. Bass clef has a whole rest.
- Measure 3: Treble clef has a whole note chord Eb. Bass clef has a whole note chord I (root position). A circled note in the bass clef is the Eb root, with a '1' below it. A circled note in the treble clef is the Eb root, with a '5' below it.
- Measure 4: Treble clef has a whole note chord Bb7. Bass clef has a whole note chord V7 (Eb7). A circled note in the bass clef is the Eb root, with a '2' below it.

System 2 (Measures 5-8):

- Measure 5: Treble clef has a whole note chord Eb. Bass clef has a whole note chord I (root position). A circled note in the bass clef is the Eb root, with a '3' below it. A circled note in the treble clef is the Eb root, with a '5' below it.
- Measure 6: Treble clef has a whole note chord Bb7. Bass clef has a whole note chord V+7 (Eb7+9). A circled note in the bass clef is the Eb root, with a '4' below it.
- Measure 7: Treble clef has a whole note chord Eb. Bass clef has a whole note chord I (root position). A circled note in the bass clef is the Eb root, with a '5' below it. A circled note in the treble clef is the Eb root, with a '5' below it.
- Measure 8: Treble clef has a whole note chord Bb7. Bass clef has a whole note chord V7 (Eb7). A circled note in the bass clef is the Eb root, with a '5' below it.

Example 40. "Isn't It Romantic?" excerpt from Peterson-Brown performance; Verve MG2057, recorded July 21–August 1, 1959; transcription based on Peterson (ca. 1975, 43)

0:51

Peterson

Brown

O. P.

R. B.

E♭: V¹³ 1 I 2

3

7-6

3 4 5

I⁷ III⁶ I^{7add6} I⁹

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

1:00

a

b

passing D5-D♭5-C5

D4 — C4

$A\flat$
 $B\flat 7$

$E\flat$ maj7

$G\flat$ /B♭

$E\flat$ 6

$\hat{7}$ — $\hat{6}$

Peterson

Brown

2

3

4

$E\flat$:

V^{11}

I^7

$\flat III^6$

I^{add6}

I^{add6}

Example 42. Summary table of $\hat{6}\hat{6}$ 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} <i>or</i> I ^{7–add6}
<i>[Major-Seventh]</i>	<i>Independent $\hat{6}$ and $\hat{7}$ as chord tones</i>	<i>Xmaj7(add 13)</i>	<i>I^{7(add 13)}</i>