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NO. 2722

A STYLISTIC ANALYSIS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

THESIS

Presented to the Graduate Council of the  
North Texas State College in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

January, 1960

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## DEFINITION OF TERMS

1. Bridge . . . . . The second part of the three-part song form, AABA. The B part is commonly called the "bridge" or "release" by persons in the dance band field.
2. Chorus . . . . . The second large division of a popular song. The two divisions being the verse and the chorus. The chorus contains the best known themes and lyrics of the popular song.
3. European music . . . . . In this study the term refers to all types of music with European origin as opposed to American music based upon the jazz idiom.
4. Fox-trot . . . . . A ballroom dance generally in two-two or four-four time which includes slow walking steps, quick trotting steps, et cetera.
5. Popular ballad. . . . . A simple song which generally has a romantic nature.
6. Popular music. . . . . Music which is approved and beloved by the common people. In this study it pertains to the music commonly associated with popular dancing and entertainment.
7. Release. . . . . See "bridge."
8. Stock orchestration . . . . . Orchestration written for dance bands in a certain required manner. The term "stock" refers to the manner of scoring. These orchestration are written so they may be played and will sound well with different combinations of instrumentation. For example, they are playable by a group composed of one saxophone, one trumpet, one trombone, piano and drums as well as a group composed of five saxophones, three trumpets, three trombones, three

violins, piano, guitar, bass viol and drums, or any group which may have some instrumentation ranging between these two. This method of scoring is required by the publisher, since the orchestrations are written for a commercial purpose and therefore must be available to the largest market.

## CHAPTER I

### INTRODUCTION

All forms of art, if they are to remain alive, must have basic meanings and relationships with the people of the society in which they develop. In all societies where music has been a living part of the culture, this relationship has been served in two ways: first by an aesthetic relationship with man's psychological being, the second, being assigned a more functional role, is by the use of music in concurrence with activities of life.

Music has long been a vital part of American life. From the religious hymns and patriotic songs of early America to the contemporary forms of music today the art has become an accepted part of its culture.

Two principal styles of music have developed in America. One is music based on traditional European practices, the other is music based on American popular music. However, the distinction between the two seems to be one of degree, not kind. Isaac Goldberg says about the two styles of American music:

Often the two musics overlap, not only in interest but in value. To say that popular music aims only at superficial entertainment while art music seeks to establish values inherent in esthetic relationships is to indicate a difference

of critical approach, a difference in the temperament on the part of the special composer and the special public.<sup>1</sup>

Much research has been conducted in all areas of traditional music based on European principles. However, up to the present, research in the field of American popular music has been approached mainly from the historical and sociological points of view with little or no thought given to the principles and techniques of composition and arranging or the stylistic features which result from these skills.

Study of the technical aspects of popular music is fraught with difficulties. There is almost no available written material on the subject. Reference books lack definition of terms or satisfactory discussions. Authorities on the subject are often proven wrong upon close study and very often disagree with each other.

The main body of most studies of popular music is concerned primarily with opinions as to origins and history of the evolution of popular music with a number of biographical sketches of individuals who contributed to the development of the art. To say that these theories of the origin, histories and biographies of popular music are unimportant is to say that these same factors relating to European music are unimportant. These studies are essential for a knowledge and understanding of the respective areas of music. But, just as the training of those persons who enter the study of European music cannot be accomplished by histories and biographies alone, the

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<sup>1</sup>Isaac Goldberg, Tin Pan Alley (New York, 1930), p. 13.

training necessary for those who enter the study of popular music cannot be limited to historical knowledge. There must be studies of theory, form, counterpoint, style, orchestration and other related subjects as well as history before a reliable working knowledge of any music can be obtained.

While the styles of contemporary popular music are many, this study is concerned only with published dance band stock orchestrations. This music, commercialized dance band arrangements of popular songs which have found public favor, has embodied within it many of the structural components used in all styles of popular music.

#### Purpose of Study

The purpose of this study is to analyze and codify the basic principles and techniques of composition and arranging as used in ten selected published dance band stock orchestrations of popular ballads.

#### Source of Data

The music to be analyzed was selected from a list of thirty-five popular songs with the largest radio and television audiences during the years 1945 through 1955. This list was compiled by the Peatman Audience Coverage Index and Audience Trend Index which is a survey of popular music broadcast by radio and television networks.<sup>2</sup>

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<sup>2</sup>This survey is conducted by the Office of Research, Inc., 3470 Broadway, New York 31, New York, Dr. John G. Peatman, Director, and is published weekly in Variety.

Ten songs were selected from this list and a dance band stock orchestration of each was obtained. It was felt that an analysis of ten arrangements would reveal and establish the basic principles and techniques of composition and arranging as used in the ballad style of dance band stock orchestration.

Following are the ten orchestrations selected for this study:

1. Name of ballad . . . . . Tea for Two  
 Composer . . . . . Vincent Youmans  
 Arranger . . . . . Johnny Sterling  
 Date of stock publication. . 1947  
 Publisher . . . . . Harms, Inc.
2. Name of ballad . . . . . Star Dust  
 Composer . . . . . Hoagy Carmichael  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1948  
 Publisher . . . . . Mills Music, Inc.
3. Name of ballad . . . . . Memories of You  
 Composers. . . . . Andy Razaf and Eubie Blake  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1949  
 Publisher . . . . . Shapiro Bernstein and Co., Inc.
4. Name of ballad . . . . . Dancing in the Dark  
 Composer . . . . . Arthur Schwartz  
 Arranger . . . . . Paul Weirick  
 Date of stock publication. . 1950  
 Publisher . . . . . Harms, Inc.
5. Name of ballad . . . . . A Ghost of a Chance  
 Composer . . . . . Victor Young  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1951  
 Publisher . . . . . Mills Music, Inc.
6. Name of ballad . . . . . Someone to Watch Over Me  
 Composer . . . . . George Gershwin  
 Arranger . . . . . Eddie Sauter  
 Date of stock publication. . 1952  
 Publisher . . . . . Harms, Inc.

7. Name of ballad . . . . . All the Things You Are  
 Composer . . . . . Jerome Kern  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1954  
 Publisher . . . . . Harms, Inc.
8. Name of ballad . . . . . Blue Moon  
 Composer . . . . . Richard Rogers  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1954  
 Publisher . . . . . Robbins Music Corp.
9. Name of ballad . . . . . My Funny Valentine  
 Composer . . . . . Richard Rogers  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1954  
 Publisher . . . . . Chappell and Company, Inc.
10. Name of ballad . . . . . September Song  
 Composer . . . . . Kurt Weill  
 Arranger . . . . . Johnny Warrington  
 Date of stock publication. . 1955  
 Publisher . . . . . DeSylva, Brown and Henderson,  
 Inc.

#### Method of Procedure

Each arrangement was studied separately and special devices and occurrences of various traits noted. The music was then examined as a whole to discover if these devices and traits were really typical of the style.

This study is presented in eight chapters, six of which deal with a specific element of the ballad style of dance band stock orchestrations. The chapters in order of their presentation deal with an introduction to the study, form, melody, harmony, rhythm, counterpoint, texture and summary and conclusions. In each chapter the devices found to be the basis for the particular element being surveyed are indicated and tabulations of their relative importance (judging from their frequency of

occurrence) are compiled. In addition, examples illustrating the arrangers' writing methods are shown.

### Delimitations

It is not the purpose of this study to derive any conclusions as to the style of dance band stock orchestration save those derived from the analysis of the selected ballads.

This study will not attempt to define jazz, to present historical or sociological viewpoints, to set standards by which other styles of dance band composition or arranging, other periods of history, or other characteristic modes of expression are to be judged.



## CHAPTER II

### FORM

The popular ballad consists generally of two divisions: (1) the verse and (2) the chorus. The chorus is considered "the principal and most important part of the song."<sup>1</sup> It is the chorus that contains the principal melodic themes and is in most cases the only portion of the popular song which is performed and therefore the only part remembered by the public.

While there may be dance band stock orchestrations which employ materials from the verse of the song, the ten orchestrations selected for this study did not. Therefore, the analysis of form in the selected orchestrations is concerned only with the choruses of the ballads. This chapter will also deal with the analysis of introductions, interludes and endings.

#### Form of the Complete Dance Band

##### Stock Orchestration

Dance band stock orchestrations consist of variations of the chorus of popular songs with an introduction, interludes and an ending added to

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<sup>1</sup>Sigmund Spaeth, How to Write Popular Songs (New York, 1939), Lesson IV, p. 2.

complete the over-all design of the arrangement. Three basic designs of arrangement form were revealed by this study.

### Design One

#### Introduction:

4-8 measures

#### First Chorus:

16 measures . . . . . brass principal melody  
 reed counter melody  
 8 measures . . . . . reed principal melody  
 brass counter melody  
 8 measures . . . . . brass principal melody  
 reed counter melody

#### Second Chorus:

16 measures . . . . . reed principal melody  
 brass counter melody  
 8 measures . . . . . brass principal melody  
 reed counter melody  
 6-8 measures. . . . . reed principal melody  
 brass counter melody

#### Ending:

2-4 measures. . . . . full ensemble

### Design Two

#### Introduction:

4-8 measures

#### First Chorus:

16 measures . . . . . brass principal melody  
 reed counter melody  
 8 measures . . . . . reed principal melody  
 brass counter melody  
 8 measures . . . . . brass principal melody  
 reed counter melody

#### Second Chorus:

16 measures . . . . . reed principal melody  
 brass counter melody  
 8 measures . . . . . brass principal melody  
 reed counter melody  
 8 measures . . . . . reed principal melody  
 brass counter melody

Interlude:  
 2-8 measures . . . . . modulation

Third Chorus:  
 8 measures . . . . . instrumental solo with accompani-  
 ment or use of sections with  
 different tone colors such as  
 clarinets, muted brass, duplica-  
 tions of choirs, et cetera

8 measures . . . . . same  
 8 measures . . . . . same  
 8 measures . . . . . full ensemble

Ending:  
 2 or 4 measures . . . . . full ensemble

### Design Three

Introduction:  
 4-8 measures

First Chorus:  
 16 measures . . . . . brass principal melody  
 reed counter melody

8 measures . . . . . reed principal melody  
 brass counter melody

8 measures . . . . . brass principal melody  
 reed counter melody

Second Chorus:  
 16 measures . . . . . reed principal melody  
 brass counter melody

8 measures . . . . . brass principal melody  
 reed counter melody

8 measures . . . . . reed principal melody  
 brass counter melody

Interlude:  
 2-8 measures . . . . . modulation

Third Chorus:  
 8 measures . . . . . instrumental solo with accompani-  
 ment or use of sections with  
 different tone colors such as  
 clarinets, muted brass, duplica-  
 tions of choirs, et cetera

8 measures . . . . . same  
 8 measures . . . . . same  
 8 measures . . . . . same

Interlude:  
 2 or 4 measures . . . . . modulation

Fourth Chorus: abbreviated  
 8 or 16 measures . . . . . full ensemble

Ending:  
 2 or 4 measures . . . . . full ensemble

It may be noted that the introduction, first chorus and second chorus are the same in all three designs.

The forms of the ten individual arrangements were analyzed and are shown in Table I.

TABLE I  
FORM DESIGN OF TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Arrangement number*	Design of arrangement
1 . . . . .	two
2 . . . . .	two
3 . . . . .	two
4 . . . . .	two
5 . . . . .	three
6 . . . . .	three
7 . . . . .	one
8 . . . . .	two
9 . . . . .	one
10 . . . . .	one

\*Arrangement number is the same as the one given each arrangement on pages 4 and 5 of this study.

Arrangement form design two is used most frequently by the ten orchestrations selected for this study. Form two occurs 50 per cent of the time, form one occurs 30 per cent of the time, and form three occurs 20 per cent of the time.

#### Introduction

The introduction of dance band stock orchestrations is usually four to eight measures long. There are four basic forms of introductions, classified according to the materials which are used. These

four forms of introductions and the materials used in each are shown in Table II.

TABLE II  
FORMS OF AND MATERIALS USED IN INTRODUCTIONS OF TEN SELECTED DANCE BAND STOCK ORCHESTRATIONS

Form	Material Used
One . . . . .	Thematic material from any part of song
Two . . . . .	Unrelated thematic material
Three . . . . .	Rhythmic or chordal patterns
Four . . . . .	Combination of first three forms

Form One of Introductions

The type of introduction most frequently used in the ten selected orchestrations is form one. The thematic material may be from any part of the song, including the verse, but the material most frequently used is from the bridge.<sup>2</sup> This is illustrated in Figure 1. This gives a



Fig. 1--September Song, introduction form one, thematic material from bridge.<sup>4</sup>

<sup>2</sup>For definition of bridge see Definition of Terms.

<sup>3</sup>For discussion of chord symbols see pages 54 and 55, Harmony.

<sup>4</sup>Arabic numbers above measures of the illustrations throughout this study refer to measure numbers in a full arrangement.

contrast to the thematic material of the introduction and the thematic material of the first chorus. There are cases, however, that employ thematic material from the first eight measures of the chorus. (See Figure 15.) When this occurs, the chord progression of the introduction is different from the chord progression of the first eight measures of the chorus.

The image shows two staves of musical notation. The top staff is labeled 'INTRODUCTION' and contains measures 1 through 8. The bottom staff is labeled 'MEASURES OF CHORUS' and contains measures 9 through 16. Chord progressions are written below the notes for each measure.

**INTRODUCTION (Measures 1-8):**

- Measure 1: III
- Measure 2: IV
- Measure 3: V
- Measure 4: IV
- Measure 5: III
- Measure 6: I
- Measure 7: VII<sup>7</sup>
- Measure 8: III (b5 7) and V<sup>7</sup> (A♭B♭)

**MEASURES OF CHORUS (Measures 9-16):**

- Measure 9: I<sup>7</sup>
- Measure 10: V
- Measure 11: I V (b3 7)
- Measure 12: II
- Measure 13: IV
- Measure 14: V<sup>7</sup>
- Measure 15: V<sup>7</sup>
- Measure 16: V<sup>7</sup>

Fig. 2--Dancing in the Dark, introduction form one, thematic material from first eight measure unit.

### Form Two of Introductions

The second form of introductions is based on completely unrelated thematic material, as illustrated in Figure 3. The thematic

The image shows a single staff of musical notation for the introduction of 'Tea for Two', consisting of six measures. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4. The notes are connected by a melodic line with various ornaments and phrasing marks.

Fig. 3--Tea for Two, introduction form two, unrelated thematic material.

material used in this illustration is not related to the thematic material of any part of the chorus. However, in cases where this form of

introduction is used the same material is generally found elsewhere in the arrangement. The thematic material used in Figure 3 is used again in the same arrangement as an interlude between the second and third choruses.

### Form Three of Introductions

The third form of introductions is made by the use of chordal or rhythmic patterns. Figure 4 illustrates this form of introduction. The

The image shows a handwritten musical score for the introduction of 'Blue Moon'. It is divided into two systems. The first system, labeled 'TRUMPET MELODY', contains measures 1 through 4. The second system, labeled 'SAXOPHONES' and 'TRUMPET', contains measures 5 through 8. Chord symbols are written below the bass staff of the first system: Eb, C, Eb, D7, D7, C7, Bbm7, and E9. The notation includes various rhythmic values, accidentals, and articulation marks.

Fig. 4--Blue Moon, introduction form three, chordal and rhythmic patterns.<sup>5</sup>

pattern in the saxophone section in measures 5 and 6 is both chordal and rhythmic. This type of pattern generally continues into the first chorus as an accompaniment to the principal melody.

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<sup>5</sup>The chord symbols used in this and following figures is explained on page 48.

Form Four of Introductions

An example of the fourth form of introductions is shown in Figure 5. In this example there is a combination of all three of the other forms of introductions. Measures 1-4 have a progression of unresolved diminished seventh chords or chord patterns (form three), the first four measures are constructed of unrelated thematic materials

Fig. 5--Star Dust, introduction form four, combination of first three introduction forms.

(form two), and finally the last four measures are based on thematic material from the verse of the song.

The material used for the introductions of each of the ten arrangements was analyzed and is shown in Table III.

Introduction form one which is based on the use of thematic material from some part of the song is used most frequently in the ten



TABLE III  
 FORM OF INDIVIDUAL INTRODUCTIONS, BASED ON  
 THE MATERIALS USED, OF TEN SELECTED  
 DANCE BAND STOCK ORCHESTRATIONS

Arrangement number	Form used
1 . . . . .	Two
2 . . . . .	Four
3 . . . . .	Two
4 . . . . .	One
5 . . . . .	Two
6 . . . . .	One
7 . . . . .	One
8 . . . . .	Three
9 . . . . .	One
10 . . . . .	One

orchestrations selected for this study. Form one occurs 50 per cent of the time, form two occurs 30 per cent of the time and forms three and four each occur 10 per cent of the time.

#### The Chorus

The length of the popular ballad is generally thirty-two measures; however, a two or four measure extension may be added, resulting in a length of thirty-four or thirty-six measures.

The thirty-two measure chorus is divided into four units of eight measures each. These eight-measure units are made up of two, four or eight measure phrases.

Figure 6 illustrates an eight-measure unit made up of four two-measure phrases. The eight-measure unit generally expresses a complete musical thought and is the smallest structure of form to be considered in this study.

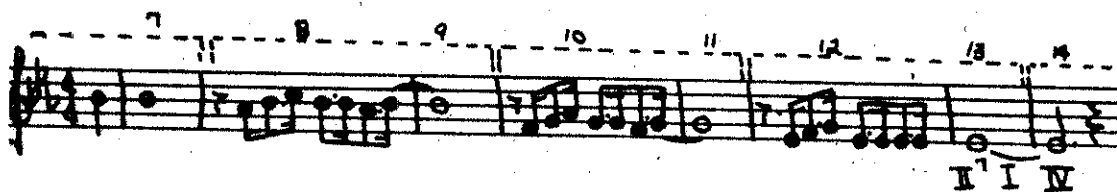


Fig. 6--Blue Moon, eight-measure unit composed of four two-measure phrases.

The four units which form a chorus are combined in various ways, thus resulting in a variety of forms for the complete chorus.

### Three Part Song Form

The most frequent form of the chorus is the three part-song form. Following is a complete analysis of this form.

Part One or A [measures 1-8 of chorus].--This is the most important of the four units in that it contains the principal melodic theme. This unit most always ends on an incomplete cadence. (See Figure 6.)

Repetition of A or A<sup>1</sup> [measures 9-16 of chorus].--This unit is an exact or altered restatement of the main theme. An alteration may occur by changes in harmony, rhythm, or melodic register. Such changes do not affect the characteristic or essential elements of the unit. Figure 7 shows an example of exact repetition in the melodic and rhythmic lines with a change in the harmonic structure occurring in the

Fig. 7--Blue Moon, measures 1-16 of chorus, exact repetition between melodic and rhythmic lines.

last two measures. In Figure 8 the melodic line is altered only on the cadence tonè. The harmony is different in the last two measures, but

Fig. 8--Someone to Watch Over Me, measures 1-16 of chorus, alteration of melody and change in harmony.

the rhythm remains the same. In Figure 9 the melody, harmony and rhythm have been altered; however, the form is still basically the same as the first unit.

The second unit of the chorus usually ends on a complete cadence (see Figures 7 and 8), but there are instances where an incomplete cadence may occur. (See Figure 9.)

Fig. 9--My Funny Valentine, measures 1-16 of chorus, alteration of melody, harmony and rhythm.

Part two or B [measures 17-24 of chorus].--This unit of the chorus is commonly called the "bridge" or "release." It is a departure from the principal melodic statement and consists of completely new material. After the first few measures, its main harmonic purpose is to return to the tonality of unit A. This is illustrated in Figure 10. If there is a modulation within the chorus it usually occurs in this unit. (See Figure 11.)

Fig. 10--Memories of You, measures 1-24 of chorus, harmonic progression in bridge returns to the tonality of the first chord of A unit.

23 24 25 26 27 28 29 30

E: IV V I IV V I G: VI II V I E: V VII V

Fig. 11--Blue Moon, measures 17-24 of chorus, modulation in bridge of chorus.

There are many instances of a transient tonality resulting from a progression of unresolved seventh chords found in this unit of the chorus. In Figure 12 there is a feeling of modulation to E major

23 24 25 26 27 28 29 30

C: II V I VI VII III I V

Fig. 12--A Ghost of a Chance, measures 17-24 of chorus, transient tonality in bridge.

(measures 5-7), but when arriving at the E chord the minor seventh is added, thus destroying the tonality of that suggested key. There is a quick return to C major through the dominant of that key.

Part three or A, A<sup>1</sup> or A<sup>2</sup> [measures 25-32 (34 or 36) of chorus].--

This unit is the restatement of the main theme. Just as in the second unit, the material in this fourth unit can be an exact repetition of the first unit, illustrated in Figure 13, or it may be altered in some manner

Fig. 13--Blue Moon, measures 1-8 and 25-32 of chorus, exact repetition of melodic and rhythmic line between first and fourth units of chorus.

as shown in Figure 14. This figure shows an alteration of melody, harmony and rhythm. The last four measures are changed so as to lead to a final cadence of the chorus.

Fig. 14--September Song, measures 1-8 and 25-32 of chorus, alteration of melody, harmony and rhythm in last four measures of the fourth unit.

In many cases there is a two-or four-measure extension placed on the last unit. This extension may be related to the principal theme, as is the case of the example in Figure 15, or it may be some new material leading to the final ending of the chorus. This unit, being the



Fig. 15--My Funny Valentine, measures 25-36 of chorus, extension of last eight measure unit.

last of the four component units that comprise a chorus, always ends on a complete cadence.

### The Double Period

The second most frequent form of the chorus found in the analysis of the ten selected stock orchestrations was the double period, or A B A C form. Following is a complete analysis of this form.

First period: A or antecedent [measures 1-8 of chorus].---This unit, the antecedent phrase, contains the main melodic theme of the chorus and is similar to the A unit of the A A B A, or three-part song form. Generally, this unit ends on an incomplete cadence, as illustrated in Figure 16.

First period: B or consequent [measures 9-16 of chorus].---This unit is the consequent phrase, combined with the antecedent phrase it completes the first period. Figure 16 illustrates some of the features found in this unit. Although the harmonic formula is exactly the same as that in the first unit (the melodic and rhythmic content also closely related), the modulation from A flat to C is strong enough to

Fig. 16--Tea for Two, measures 1-16 of chorus, the antecedent and consequent phrases of the first period.

classify this unit as entirely new. The B unit of the double period usually ends on an incomplete cadence.

Second period: A, A<sup>1</sup> or antecedent [measures 17-24 of chorus].--

This unit is a return to the beginning and is generally an exact repetition of the first unit. This unit usually ends on an incomplete cadence.

Second Period: C or consequent [measures 25-32 (34 or 36) of chorus].--This is the second consequent phrase which, combined with the second antecedent phrase, completes the second period. The material in this unit is generally new, as illustrated in Figure 17, but

Fig. 17--Star Dust, measures 17-32 of chorus, consequent phrase of the second period which contains completely new thematic material.



there are cases where it contains some thematic material from either of the A units or the B unit. This is illustrated in Figure 18. This unit always ends on a complete cadence.

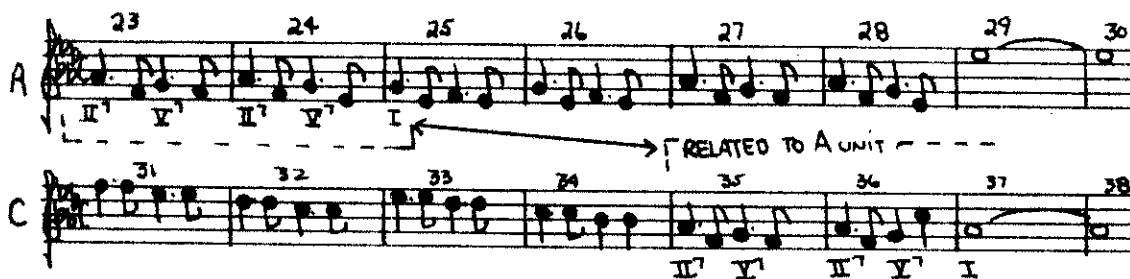


Fig. 18--Tea for Two, measures 25-32 of chorus, consequent phrase of the second period which contains thematic material related to A unit.

The three-part song form and the double period are the only chorus forms found in the orchestrations selected for this study.

The chorus form of each arrangement was analyzed and the results are shown in Table IV.

TABLE IV  
CHORUS FORM OF TEN SELECTED DANCE BAND STOCK ORCHESTRATIONS

Arrangement Number	Chorus Form
1 . . . . .	A B A <sup>1</sup> C
2 . . . . .	A B A C
3 . . . . .	A A B A
4 . . . . .	A B A C
5 . . . . .	A A <sup>1</sup> B A <sup>1</sup>
6 . . . . .	A A <sup>1</sup> B A <sup>1</sup>
7 . . . . .	A A <sup>1</sup> B A <sup>2</sup>
8 . . . . .	A A B A
9 . . . . .	A A <sup>1</sup> B A <sup>2</sup>
10 . . . . .	A A <sup>1</sup> B A <sup>1</sup>

The three-part song form is used most frequently in the arrangements selected for this study. The three-part song form occurs 70 per cent of the time while the double period occurs 30 per cent of the time.

### The Interludes

Interludes are found between the second and third choruses and between the third and fourth choruses. The main purpose of the interlude is to affect a modulation from one chorus to another. Modulations will be discussed in Chapter IV, Harmony.

The length of the interlude varies from two to eight measures.

The types of, and materials used in interludes is essentially the same as those used in the introductions.

### The Endings

The ending of most dance band stock orchestrations is two measures long; however, it may be extended to four measures.

There are two types of endings: the first takes place within the structure of the chorus, the second is made by an extension of the chorus. This extension may be either two or four measures long. Figure 19 shows the method of ending an arrangement within the structure of the chorus. The saxophones have the principal melody in measures 61-67. The brass enter on measure 67 with a thematic

Fig. 19--September Song, last 8 measures of chorus, ending within the structure of the chorus.

statement to end the arrangement. Figure 20 illustrates the second type of ending. The regular chorus ends on measure 114, but a

Fig. 20--Dancing in the Dark, ending by an extension added to the last chorus.

two-measure extension is added for an ending. The extension in this case is made by the addition of substitute chords in measures 113 and 114. To have a complete cadence, it is necessary to extend the harmonic progression by two measures.

## CHAPTER III

### MELODY

Melody is perhaps the most important element of popular music. It is this aspect of the music which has the widest and most direct appeal to the public.

Since the popular ballad of today is principally a vocal form, the melody is restricted to the capabilities of the human voice.

#### Melodic Dimensions

"True to the nature of all art, there is no absolute basis for evaluating a melody as 'good' or 'bad.'"<sup>1</sup> There are, however, characteristic properties of melodies which can be found in successful popular songs.

#### Range and Length of Chorus

The average range of the chorus found in this study is a minor ninth. The smallest range for a chorus is a major seventh (Blue Moon) with the largest being a major twelfth (All the Things You Are), or an octave plus a perfect fifth. The range of the first chorus of each arrangement is shown in Table V.

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<sup>1</sup>William Newman, Understanding Music (New York, 1953), p. 68.

The length of the chorus has been discussed in Chapter II; however, it will be noted here as being either thirty-two or thirty-six measures long. The length of the chorus of each arrangement is shown in Table VI.

#### Range and Length of Complete Arrangement

The range of the melody in the complete arrangement is increased over the range of the basic chorus. This increase is due to modulations to higher or lower keys and a liberty the arranger may take with the melodic dimensions in the last chorus.

The average instrumental range of the melody for the complete arrangement is a major thirteenth, or an octave plus a major seventh. The smallest range found in a complete arrangement is a minor tenth (My Funny Valentine), the largest, a major eighteenth (Memories of You), or two octaves plus a major third.

Table V shows the melodic range of the first chorus of each arrangement and the melodic range of the complete arrangement.

The length of arrangement design one (two choruses) is from 68 to 78 measures, for design two (three choruses) it is from 106 to 116 measures, and for design three (four choruses) it is from 112 to 120 measures. The length of the complete arrangements varies due to the fact that the introductions, interludes and endings have no standard length.

TABLE V

MELODIC RANGE OF THE CHORUS AND OF THE COMPLETE  
ARRANGEMENT OF TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Arrangement Number	Melodic Range of Chorus	Melodic Range of Complete Arrangement
1	Augmented 8th	Major 15th
2	Major 10th	Major 12th
3	Major 12th	Major 18th
4	Minor 10th	Minor 14th
5	Major 9th	Minor 14th
6	Major 9th	Minor 14th
7	Major 12th	Major 12th
8	Major 7th	Major 10th
9	Minor 10th	Minor 10th
10	Minor 10th	Major 10th
Average range	Minor 9th	Major 13th

Table VI shows the length of the chorus of each arrangement and the length of the complete arrangement.

TABLE VI  
 LENGTH OF THE CHORUS AND COMPLETE ARRANGEMENT  
 OF TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Arrangement Design	Arrangement Number	Length of Chorus	Length of Complete Arrangement
One	7	36 measures	78measures
	9	36 measures	78 measures
	10	32 measures	68 measures
Two	1	32 measures	106 measures
	2	32 measures	108 measures
	3	32 measures	112measures
	4	32 measures	116 measures
	8	32 measures	110 measures
Three	5	32 measures	112measures
	6	32 measures	120measures

#### Melodic Directions

There are four directions in which melodies move: (1) ascending, (2) descending, (3) angular and (4) stationary. These directional movements can best be seen by the use of graphs. In the graphs, the pitch intervals are represented by a vertical co-ordinate, and the duration intervals by a horizontal co-ordinate.

Ascending direction.--Figure 21 (see page 31) is an illustration of ascending melodic direction. In the units A and A<sup>1</sup> the melodic lines ascend rather sharply after the first four measures to reach a high point in measures 6 and 14. It then descends to tied whole notes in measures 7-8 and 15-16. These whole notes are still higher than the beginning tones in each unit.

The B unit begins with two quarter note pick-ups in measure 16. This phrase has three distinct ascending tones. Although there is a return to the E flat in each instance, it should be noticed that the direction of the three main tones is ascending: B flat in measure 17, C in measure 19 and D in measure 21. The last three measures of this unit (22-24) also has an ascending melodic line.

Unit A<sup>2</sup> contains the best example of ascending motion in this illustration. The melody gradually ascends from the C in measure 25 to the climax of the song in measure 31, which is a minor tenth higher than the starting tone.

Since the main melodic theme of the arrangement is carried in the first sixteen measures of the first chorus, only graphs of this unit will be used to illustrate the melodic directions in the following examples.

Descending direction.--Figure 22 (see page 32) illustrates an example of descending direction in the melody. There are two lines of descending motion here. The upper line in measures 2, 4, 6, 10, 12 and 14 descends from a D flat in measure 2 to D natural an octave



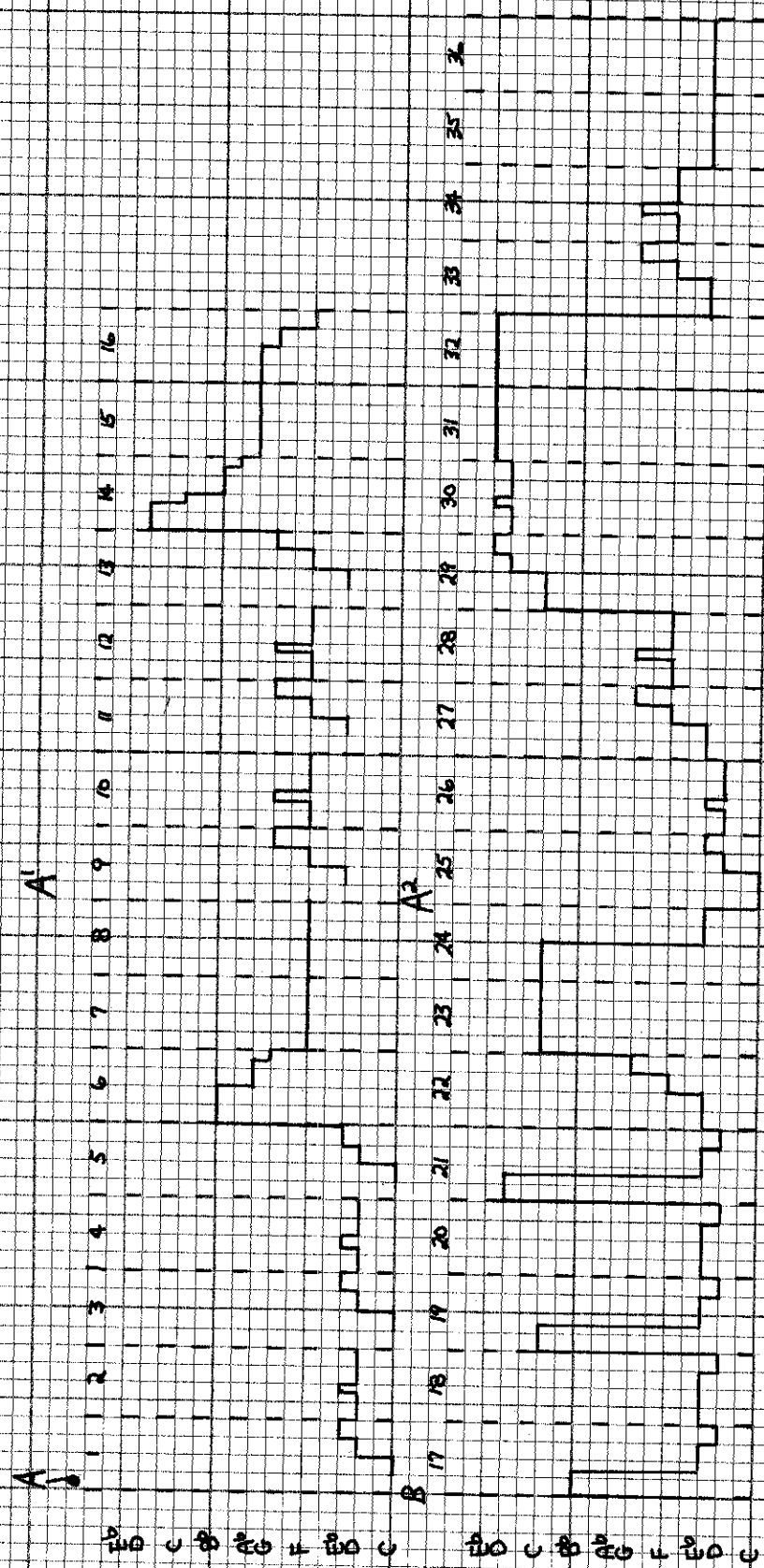


Fig. 21--My Funny Valentine, ascending melodic direction

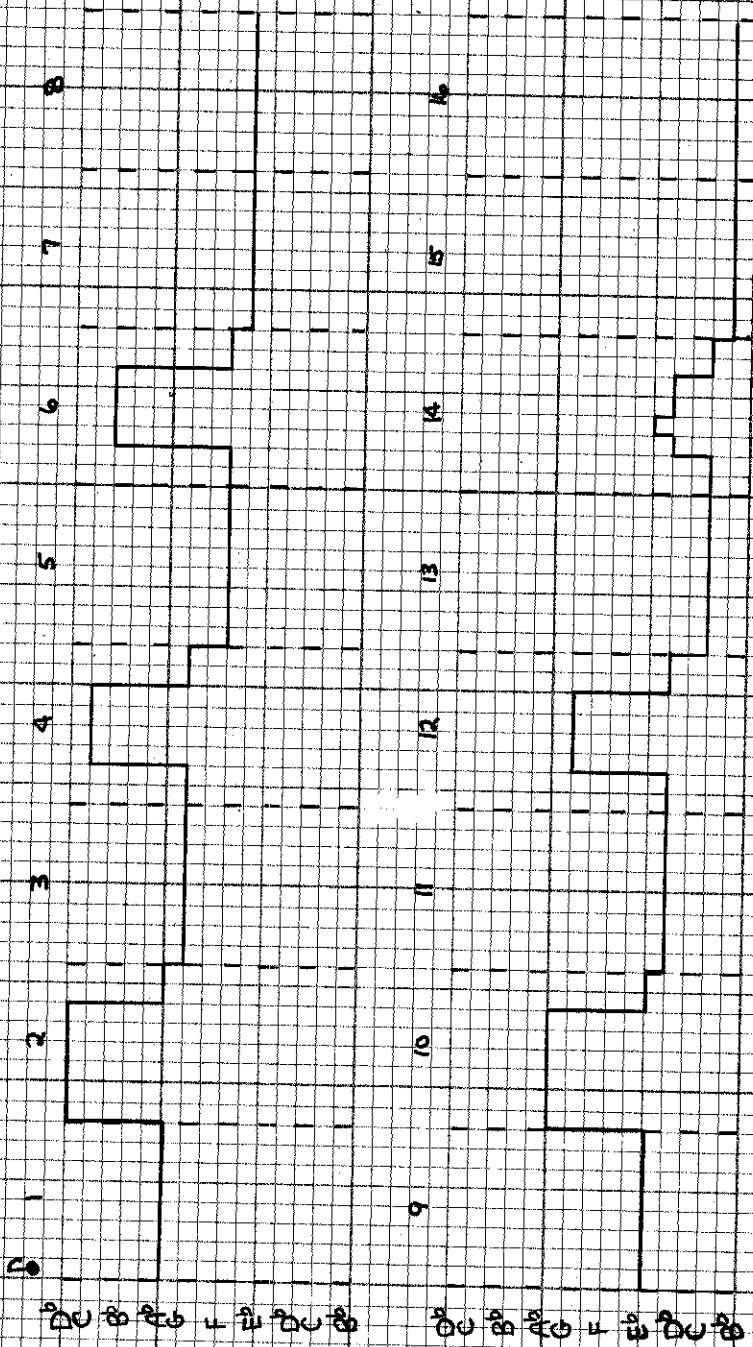


Fig. 22--All the Things You Are, descending melodic direction

below in measure 14. The lower line descends from A flat in measure 1 to a B natural in measure 15.

Angular motion. -- An example of angular motion is shown in Figure 24 (see page 34). There is a sharp and abrupt motion both up and down. Even though the interval between the first and last note is descending, the movement between these two points destroys any indication of descending motion and gives a definite feeling of angular direction.

Stationary motion. -- The next classification of motion is stationary. There are two kinds of stationary motion. The first is illustrated in Figure 24 (see page 34). Here the motion in five and one half measures of the eight-measure example is stationary. There is rhythmic motion but no intervallic motion in these measures.

Figure 25 (see page 35) illustrates the second kind of stationary motion. Here the melodic motion is centered around four notes: E flat, F, G and A flat. The rhythmic motion combined with the intervallic motion gives no feeling of outstanding upward or downward motion, thus the stationary motion.

Combination of melodic directions. -- There are other possibilities of melodic direction by combining any of these four. The only combination found in this study is one involving ascending and descending directions. When a combination such as this occurs, each representative direction is four measures in length, as shown in Figure 26.



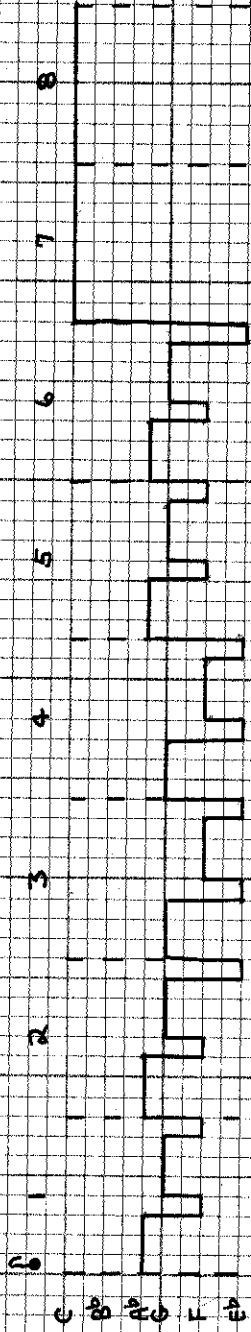


Fig. 25 - Tea for Two, stationary melodic direction

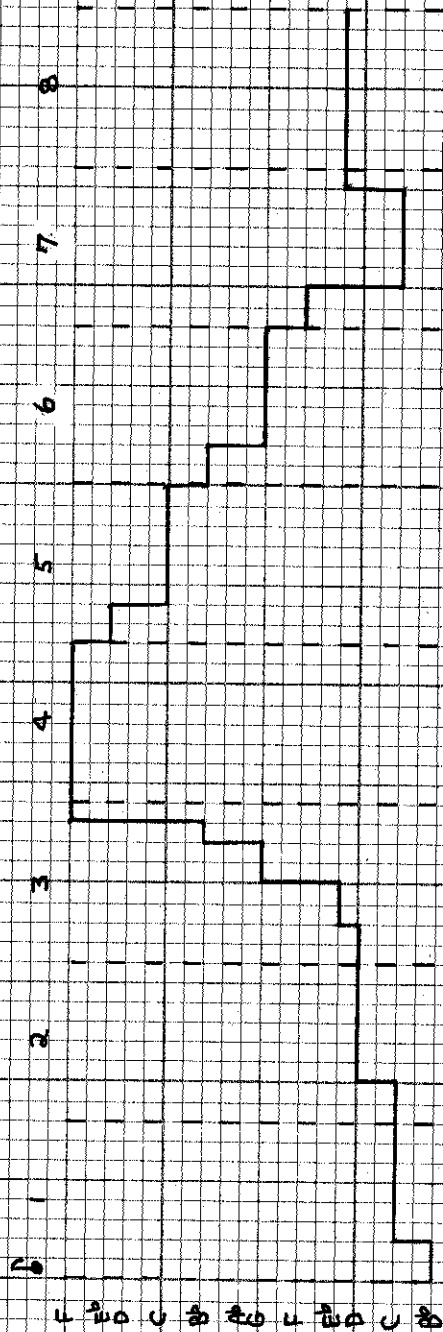


Fig. 26 - Memories of You, combination of ascending and descending melodic directions

(See page 35.) The first four measures contain ascending motion while the second four contain descending motion.

### Scale Basis

Major and Minor. -- The scale basis for all orchestrations analyzed in this study is the major scale. This scale has "widespread usage in popular music; more than has the minor."<sup>2</sup> There is, however, usage of the lowered third and lowered sixth scale degrees which can be considered to be borrowed from the minor scale. Two examples of this are illustrated in Figure 27. The upper example in this figure



Fig. 27--September Song, lowered 3rd and lowered 6th scale degree in the melody.

appears in the first four measures of the song and is considered to be part of the main thematic material. The lower example is taken from the bridge, or B unit.

---

<sup>2</sup>Winthrop Sargeant, Jazz: Hot and Hybrid (New York, 1946), p. 155.

Chromatic scale. -- There is an occasional use of parts of the chromatic scale, but this is usually limited to short passages as in the pick-up notes illustrated in Figure 28.



Fig. 28--Star Dust, use of the chromatic scale in the melody

Whole tone scale. -- The whole tone scale is used in one instance; however, it is not within the regular chorus, nor is it written as a whole tone scale. The illustration (see Figure 29) is used as melodic

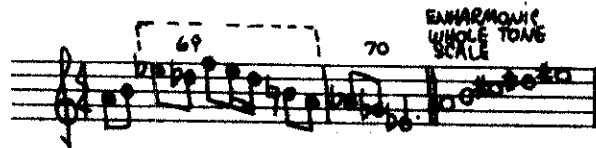


Fig. 29--Someone to Watch Over Me, use of the whole tone scale in the melody.

material for a modulation between the second and third choruses of Someone to Watch Over Me. The tonality in this interlude is transient, but the melody is definitely based on an enharmonic spelling of a whole tone scale.

Emphasis on Specific Scale Degrees

The melodic emphasis on specific scale degrees is shown in the following two tables. The total for each scale degree in Table VII is the combined total of all repeated tones in the arrangements analyzed.

TABLE VII  
EMPHASIS ON SPECIFIC SCALE  
DEGREE-REPETITION

Scale Degree	Repetition
1 . . . . .	150
2 . . . . .	58
b3 . . . . .	1
3 . . . . .	62
4 . . . . .	36
#4 . . . . .	4
5 . . . . .	216
#5 . . . . .	1
b6 . . . . .	20
6 . . . . .	102
b7 . . . . .	2
7 . . . . .	99

The scale degree number, with accidentals is shown in the left hand column. The number of times each scale degree is repeated is shown in the column to the right. It will be noticed that the order of frequency of occurrence is 5, 1, 6, 7, 3, 2 and 4 for the diatonic tones.

Table VIII shows the total times each scale degree occurred in all arrangements analyzed. The order of frequency of occurrence of the tones in the diatonic scale is 1, 5, 3, 6, 7, 2 and 4. From Tables VII and VIII it can be seen that the five tones which occur most frequently



TABLE VIII  
 EMPHASIS ON SPECIFIC SCALE  
 DEGREE-RECURRENCE

Scale Degree	Recurrence ♩ = 1
1 . . . . .	730
#1 . . . . .	6 1/2
b2 . . . . .	1
2 . . . . .	400
#2 . . . . .	18
b3 . . . . .	29
3 . . . . .	556
4 . . . . .	266
#4 . . . . .	17
4 . . . . .	1/2
b5 . . . . .	53
5 . . . . .	682
#5 . . . . .	11
b6 . . . . .	63
6 . . . . .	473
#6 . . . . .	11
b7 . . . . .	29
7 . . . . .	469

according to repetition and recurrence are based on the tonic chord with the added sixth and the tonic seventh chord.



Fig. 30--Chord formed by prominent scale degrees

The most frequently altered tones are the flat 5, flat 6, flat 3 and flat 7. However, since the flat 5 appears fifty-one times as a particular characteristic in one arrangement, the total is not valid in

determining the use of the flat 5 in the total number of melodies analyzed. It therefore appears that the flat 6, flat 3 and flat 7 represent the most frequently used altered scale degrees. Most of these altered tones appear in altered chords or transient tonalities.

### Melodic Progressions

Tables IX and X show the frequency of pitch intervals which occur in the melodic progression. Table IX shows the total for

TABLE IX  
INTERVALS OF MELODIC PROGRESSION IN  
TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Interval	Diatonic	Altered	Total
Unison	839	90	929
Minor 2nd	318	133	451
Major 2nd	952	35	987
Augmented 2nd	0	10	10
Diminished 3rd	0	3	3
Minor 3rd	346	33	379
Major 3rd	209	17	226
Augmented 3rd	0	2	2
Diminished 4th	0	3	3
Perfect 4th	195	22	217
Augmented 4th	0	15	15
Diminished 5th	0	4	4
Perfect 5th	69	2	71
Augmented 5th	0	3	3
Minor 6th	35	3	38
Major 6th	25	0	25
Augmented 6th	0	1	1
Minor 7th	14	4	18
Major 7th	3	3	6
Octave	19	0	19
Major 9th	2	0	2

individual intervals. Table X shows the total combined intervals with the same numerical name, that is, the total of all seconds which includes the minor, major and augmented seconds. It can be seen that the smaller pitch intervals preponderate over larger intervals.

TABLE X  
COMBINED TOTAL OF INTERVALS WITH SAME  
NUMERICAL NAME IN TEN SELECTED  
DANCE BAND STOCK  
ORCHESTRATIONS

Interval	Total
All unisons . . . . .	929
All seconds . . . . .	1448
All thirds . . . . .	610
All fourths . . . . .	235
All fifths . . . . .	78
All sixths . . . . .	64
All sevenths . . . . .	24
All octaves . . . . .	19
All ninths . . . . .	2

Usually melodies make use of both conjunct and disjunct motion. The motion used in melodies is predominately conjunct, as can be seen in Table XI. Conjunct motion appears approximately 70 per cent of the time, while disjunct motion is used only 30 per cent of the time.

TABLE XI  
CONJUNCT AND DISJUNCT MOTION IN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Type of Motion	Frequency of Occurrence	Percentage
Conjunct	2377	.697
Disjunct	1031	.303

### Melodic Ornamentation

Embellishments. -- Only two forms of melodic embellishments are found in the orchestrations selected for this study. The first is the bend which is indicated by the symbol  $\cup$  above the note to be affected. This embellishment is to be played just as the symbol indicates. The tone is started on pitch, then lowered approximately a half step, then raised to the original pitch. This symbol appears only in the parts for wind instruments. The lowering and raising of the tone is controlled by the embouchure of the performer, with no change being made in the fingering of the instrument.

The second embellishment is a two-tone grace note illustrated in Figure 31<sup>3</sup>. This grace ornamentation is used in two ways. In Figure 31a the embellishment is used as an upper neighbor. The second



Fig. 31--Grace ornamentation

illustration, Figure 31b, shows the two notes as chromatic passing tones filling the interval of a minor third.

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<sup>3</sup>In this figure and all following figures the letters a, b, c and d refer to different examples within the same figure.

Improvisation.--The term "ad lib"<sup>4</sup> is used to indicate an improvised solo is desired by the arranger. This is found in only one arrangement analyzed in this study.

### Melodic Rhythm

The metric basis for all arrangements analyzed falls into the category of "quadruple simple" or 4/4 meter. This time signature indicates a regularly recurring rhythmic pattern of beats of alternating strength, that is, strong-weak-strong-weak.

### Prominent Rhythmic Content

The melody of each chorus has prominent rhythmic patterns embodied within it which prevail throughout the individual arrangements. Other than rhythm patterns discussed under syncopation (see page 44), there are no patterns which can be classified as typical melodic features found in all dance band stock orchestrations of ballads.

### Accenting

Accents are generally placed in two categories: (1) the natural accents and (2) the symbolized accents. Natural accents are those which occur due to fundamental musical principles; accents regulated by the bar line and notes attracting accent because of length. Symbolized accents are those which use the conventional symbols, such as

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<sup>4</sup>Abbreviation for the Latin ad libitum meaning at pleasure.

> , ^ and ^ , to place stress on notes which do not naturally carry an accent.

There are cases where the symbols used for accent carry an additional meaning. This is an implied method of performance. In these cases, the harmonic, as well as the melodic line of the entire third chorus, is marked with an accent mark ( > ). In addition to the regular accent desired on each tone, there is also a distinct or marked rhythmic style of performance desired.

### Syncopation

Syncopation in jazz and popular music is used to an immeasurable degree. The majority of syncopation found in dance band stock orchestrations occurs in the third and fourth choruses unless it is one of the predominant rhythm patterns of the basic first chorus form, as illustrated in Figure 32.

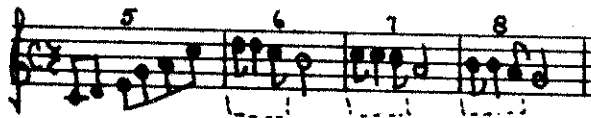


Fig. 32--Someone to Watch Over Me, melodic syncopation as prominent rhythm in basic chorus form.

The third and fourth choruses of the selected stock orchestrations contain syncopated figures on all four beats, as illustrated in Figure 33. This illustration does not include all combinations of patterns since the number is too great.

BEAT ONE      BEAT TWO      BEAT THREE      BEAT FOUR

ONLY THREE  
FORMS FOUND  
IN THIS STUDY

Fig. 33--Melodic syncopation figures on all four beats of the measure in the third and fourth choruses.

#### Sameness of Rhythm Patterns

In the eight-measure units of the thirty-two-measure chorus form, there is a relation between the melodic rhythm patterns comprising the unit. In Figure 34 this relation can clearly be seen. Figure 34,a, b and c, shows illustrations of related rhythm patterns within the same unit of one or two measures which are indicated by the brackets. Figure 34d illustrates the relation of the rhythm patterns which are four measures in length. There is a definite contrast in the melodic direction, but the rhythm pattern is basically the same.

The figure consists of four musical staves, labeled a, b, c, and d, each showing a sequence of notes over eight measures. The notes are numbered 7 through 14. Staff a (Blue Moon) features a sequence of eighth and sixteenth notes. Staff b (All the Things You Are) features a sequence of eighth notes. Staff c (Tea for Two) features a sequence of eighth notes. Staff d (Memories of You) features a sequence of eighth notes.

Fig. 34--Related rhythm patterns within an eight-measure unit; a, Blue Moon; b, All the Things You Are; c, Tea for Two; d, Memories of You.

### Compositional Treatment of Melodic Materials

by the Arranger

Construction of the melodic material of the thirty-two-measure chorus form has been discussed in Chapter I. Since the dance band stock orchestration is a combination of variations of chorus forms, the arranger is free to alter the content of each chorus melodically, rhythmically and harmonically. The treatment of harmonic construction will be discussed in Chapter IV.

The melodic construction of the first two choruses is relatively simple and adheres closely to the treatment originally given it by the composer. This practice of arranging the first two choruses very



similar to the original melody is done so as to firmly establish the song in the minds of the audience.

It is in the third and fourth choruses that the arranger takes more freedom with the melodic structure, both from the point of interval relationship and rhythmic patterns. Figure 35, a and b, illustrates two examples of contrast in melodic construction between the first and third choruses. The examples taken from the third chorus are transposed here to the key of the first so as to facilitate the examination of contrast in interval relationship. Figure 35a shows very little contrast or variation in either the interval relationship or in the

Figure 35 consists of two parts, (a) and (b), each showing two staves of musical notation. Part (a) is for 'Memories of You'. The first staff, labeled 'CHORUS' and 'A', shows measures 7 through 14. The second staff, also labeled 'CHORUS' and 'A', shows measures 74 through 86. Part (b) is for 'Tea for Two'. The first staff, labeled 'CHORUS' and 'A', shows measures 7 through 14. The second staff, also labeled 'CHORUS' and 'A', shows measures 75 through 82. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols like notes, rests, and accidentals.

Fig. 35--Example of contrast in melodic construction between the first and third choruses; a, Memories of You; b, Tea for Two.

rhythmic structure, while Figure 35b shows complete contrast in both interval relationship and rhythmic patterns.

## CHAPTER IV

### HARMONY

Although jazz and popular music is an American art form, harmony, as it is employed in this idiom, is based upon the European structural principle of tertian harmony.<sup>1</sup> Even so, there are features of the harmonic structure which are used to such an extent in jazz that they have become characteristic elements.

#### Chord Symbolization

One element of harmonic style that is a product of jazz and popular music is the particular method of chord symbolization. This method of symbolization is in a sense the same as the figured bass method formerly used in European music, and is used to indicate harmonic structure. However, the method used in dance band stock orchestrations does not indicate position or inversion of the chord structure.

The method of chord symbolization used in jazz and popular music is that of giving the letter name of the root of a chord and indicating the extensions and alterations which are desired above this root. While the key signature is to be known, it plays no part in the spelling of the chords. The method of symbolizing the different type

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<sup>1</sup>Chords constructed by superimposed thirds.

chords found in the ten selected orchestrations is shown in the following table.

TABLE XII  
METHOD OF CHORD SYMBOLIZATION USED IN  
DANCE BAND STOCK ORCHESTRATIONS

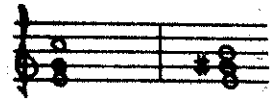


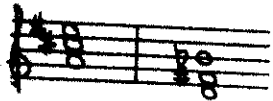
Chord Type	Intervals of Chord	Method of Symbolization	Examples
Major triad  M	Major 3rd Perfect 5th	Root of chord	C      E  
Minor triad  m	Minor 3rd Perfect 5th	Root of chord with either of four symbols: -, m, mi, or min.	D- Gm Fmi Emin  
Diminished triad  d	Minor 3rd Diminished 5th	Root of chord with either of two symbols: o or dim.	C°      F dim  
Augmented triad  A	Major 3rd Augmented 5th	Root of chord with either of two symbols: + or aug.	A+      B <sup>b</sup> aug  

TABLE XII--Continued

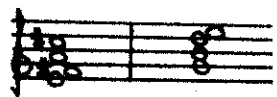
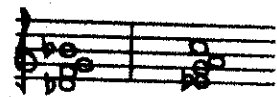
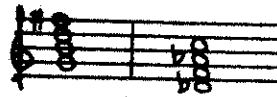

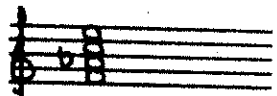
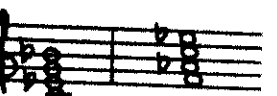
Chord Type	Intervals of Chord	Method of Symbolization	Examples
Major with added sixth $M^6$	Major 3rd Perfect 5th Major 6th	Root of chord with 6	$A^6$ $G^6$ 
Minor with added sixth $m^6$	Minor 3rd Perfect 5th Major 6th	Symbol for minor triad with 6	$Bbmi^6$ $Cmin^6$ 
Major-major* seventh $MM^7$	Major 3rd Perfect 5th Major 7th	Root of chord with either: $maj^7$ or $+7$	$Gmaj^7$ $Db+7$ 
Major-minor seventh $Mm^7$	Major 3rd Perfect 5th Minor 7th	Root of chord with 7	$Db^7$ $G^7$ 
Minor-major seventh $mM^7$	Minor 3rd Perfect 5th Major 7th	Symbol for minor triad with either (maj7) or +7	$F_m(maj^7)$ 
Minor-minor seventh $mm^7$	Minor 3rd Perfect 5th Minor 7th	Symbol for minor triad with 7	$Cm^7$ $Fmi^7$ 

TABLE XII--Continued

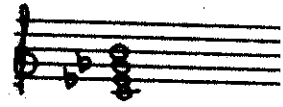
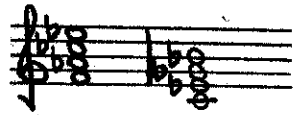
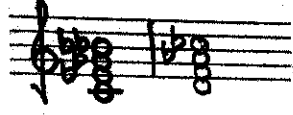
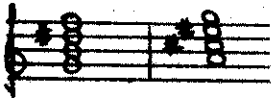
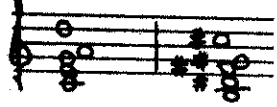
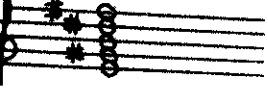
Chord Type	Intervals of Chord	Method of Symbolization	Examples
Diminished-major seventh $dM^7$	Minor 3rd Dimin. 5th Major 7th	Symbol for Diminished triad with (add tone)	$C^\circ$ (add B) 
Diminished-minor seventh (half diminished) $dm^7$	Minor 3rd Dimin. 5th Minor 7th	Root of chord with either $\phi^7$ or $\dim(-7)$	$F\phi^7$ $C\dim(-7)$ 
Diminished seventh $dd^7$	Minor 3rd Dimin. 5th Dimin. 7th	Symbol for diminished triad with 7	$C\phi^7$ $D\dim^7$ 
Augmented-minor seventh $Am^7$	Major 3rd Aug. 5th Minor 7th	Symbol for augmented triad with 7	$G^+7$ $Aaug^7$ 
Major sixth with added major ninth $M^{69}$	Major 3rd Perfect 5th Major 6th Major 9th	Root of chord with 69	$C^{69}$ $B^{69}$ 
Major-major-major ninth** $MMM^9$	Major 3rd Perfect 5th Major 7th Major 9th	Root of chord with maj 9	$E\text{ maj}^9$ 

TABLE XII-Continued

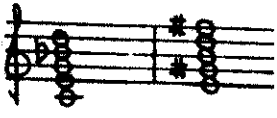
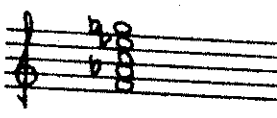
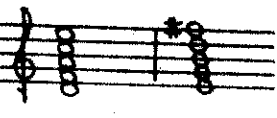
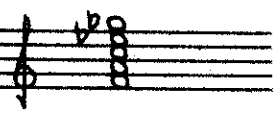

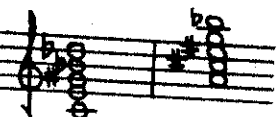
Chord Type	Intervals of Chord	Method of Symbolization	Examples
Major-minor-major ninth $MmM^9$	Major 3rd Perfect 5th Minor 7th Major 9th	Root of chord with 9	$C^9$ $E^9$ 
Major-minor-minor ninth $Mmm^9$	Major 3rd Perfect 5th Minor 7th Minor 9th	Symbol for major-minor seventh with: -9, 9-, b9, 9b	$F7(-9)$ 
Minor-minor-major ninth $mmM^9$	Minor 3rd Perfect 5th Minor 7th Major 9th	Symbol for minor triad with 9	$Dm^9$ $E\text{mi}^9$ 
Minor-minor-minor ninth $mmm^9$	Minor 3rd Perfect 5th Minor 7th Minor 9th	Symbol for minor-minor seventh with -9, 9-, b9, 9b	$F\text{min}^7(-9)$ 
Major-minor-major ninth with flat fifth $M^{(-5)}mM^9$	Major 3rd Dimin. 5th Minor 7th Major 9th	Symbol for major-minor-major ninth with (-5) or (b5)	$G^{9(-5)}$ $D\flat 9(b5)$ 
Augmented-minor-minor ninth $Amm^9$	Major 3rd Aug. 5th Minor 7th Minor 9th	Symbol for major-minor seventh with (+5) (-9)	$C7(+5)$ $A7(+5)$ (-9)    (-9) 

TABLE XII--Continued


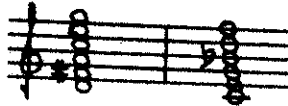
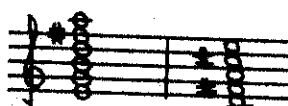
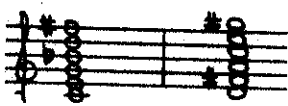

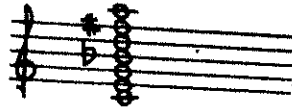

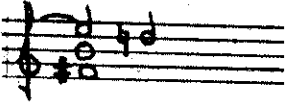
Chord Type	Intervals of Chord	Method of Symbolization	Examples
Major-minor-augmented ninth MmA <sup>9</sup>	Major 3rd Perfect 5th Minor 7th Aug. 9th	Symbol for major-minor seventh with (+9)	C7(+9) F7(+9) 
Major-minor-major-perfect eleventh MmMP <sup>11</sup>	Major 3rd Perfect 5th Minor 7th Major 9th Perfect 11th	Root of chord with 11	D <sup>11</sup> C <sup>11</sup> 
Minor-minor-major-perfect eleventh mmMP <sup>11</sup>	Minor 3rd Perfect 5th Minor 7th Major 9th Perfect 11th	Symbol for minor triad with 11	Em <sup>11</sup> Bmin <sup>11</sup> 
Major-minor-major-aug. eleventh MmMA <sup>11</sup>	Major 3rd Perfect 5th Minor 7th Major 9th Aug. 11th	Root of chord with +11 or 11+	C <sup>+11</sup> D <sup>11+</sup> 
Major-minor-major-perfect-major thirteenth MmMPM <sup>13</sup>	Major 3rd Perfect 5th Minor 7th Major 9th Perfect 11th Major 13th	Root of chord with 13	C <sup>13</sup> B <sup>13</sup> 

TABLE XII--Continued

Chord Type	Intervals of Chord	Method of Symbolization	Examples
Major-minor-major-aug.-major thirteenth MmMAM <sup>13</sup>	Major 3rd Perfect 5th Minor 7th Major 9th Aug. 11th Major 13th	Symbol for MmMPM 13 with (+11)	C <sup>13(+11)</sup> 
Major-minor seventh with added sixth Mm7(add 6)	Major 3rd Perfect 5th Major 6th Minor 7th	Symbol for major-minor seventh with (add 6)	G <sup>7 (add 6)</sup> 
Chord containing suspension	Type of chord with suspension	Symbol for chord with (sus 4)	Bmi <sup>(sus 4)</sup> 

\*Method of naming seventh chords is taken from Basic Principles and the Technique of 18th and 19th Century Composition, Allen I. McHose; see page 197.

\*\*Method of naming ninth chords is taken from Composition Analysis Chart by Owen Reed. First factor pertains to the triad, second to the seventh, and third to the ninth.

This system of chord symbolization is used to facilitate the reading of the chord progression by the instrumentalist. In dance band stock orchestrations only the guitar part is written in this manner. Figure 36 shows a comparison of chord symbolization as used in dance band stock orchestrations and traditional harmonic analysis. The person reading the chord symbols in dance band music



AS USED IN DANCE BAND STOCK ORCHESTRATION

AS USED IN TRADITIONAL HARMONIC ANALYSIS

Fig. 36--Comparison of chord symbolization as used in dance band orchestrations and traditional harmonic analysis.

is concerned only with the structure of the individual chord and thereby goes through only one thought process, whereas the person reading the symbols in the bottom line of Figure 36 must, in addition to establishing the chord structure, go through a process of relating the Roman and Arabic numerals to a whole system of harmonic tonality.

In a study of harmonic analysis the second method of chord symbolization shown in Figure 37 is more practical. Walter Piston explains the reason for this practice.

The most important observation about a given chord does not concern its make-up as regards intervals between the notes, etc., but rather what its relation is to the rest of the music. In other words, it is far less significant that a chord happens to be, for example, a major or a minor triad than that it happens to be a tonic, or a sub-dominant chord. It is therefore necessary that each chord be given a label which shows the scale degree of its root, and incidentally its tonality.<sup>2</sup>

Accordingly, in this study the system of Roman numerals is used to indicate the chord. When Arabic numerals are used, they refer to the

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<sup>2</sup>Piston, Walter, Principles of Harmonic Analysis (Boston, 1933), p. 1.

scale degrees and not the interval between the root and other chord tones.

### Chord Structure

The interval construction of all chord types which are used in stock orchestrations is, with one exception, based upon a series of superimposed thirds.

### The Added Sixth Chord

The one exception to the rule of chords built by a series of superimposed thirds, and a most important one, is the chord based on a triad with an added major sixth above the root. It is a mistake to classify this chord as a first inversion of some form of a seventh chord. Its function must be considered in determining its name. The last chord in Figure 37 is the tonic chord of the final cadence in the arrangement. It cannot be called a sub-mediant seventh because this

The figure shows a musical score for four measures, numbered 65 to 68. The notation is in treble and bass clefs. Below the notes are chord symbols:  $II^7_{\#4}$  for measure 65,  $IV^6_{D6}$  for measure 66,  $I^6$ ,  $I$ , and  $I^7$  for measure 67, and  $IV^9_{\#3}$  and  $I^6$  for measure 68.

Fig. 37--September Song, tonic function of the added sixth chord.

chord, since it does not produce a feeling of completeness, is never used in a final cadence. The chord must be called a tonic chord with a major sixth added for color.

There are examples where the same letter names are used for two completely different chords. This is illustrated in Figure 38. The

The image shows a musical score for a piano accompaniment of 'Blue Moon'. It consists of five measures, numbered 7 through 11. The notation is written on a grand staff (treble and bass clefs). Above the staff, the measure numbers 7, 8, 9, 10, and 11 are indicated. Below the staff, the chords are labeled with letters A and B. In measures 7, 9, and 11, there are two chords labeled A and B. In measure 8, there is one chord labeled B. In measure 10, there is one chord labeled B. Below the staff, the chords are classified with Roman numerals: V7, I6, VI7, II, V7, I6, VI7, II7, V7, I6, VI7. The chords A and B in measures 7, 9, and 11 are the same triad structure (C-Eb-G-Bb) but function differently: A is the tonic (I6) and B is the sub-mediant seventh (VI7).

Fig. 38--Blue Moon, chords (A and B) having same letter names but which are classified as two distinct chords due to the function of each.

spelling of the two chords in measures 7, 9 and 11 is the same (C E<sup>b</sup> G B<sup>b</sup>); however, the function of the first chord (A) in each of these three measures is tonic. The second chord (B) functions as a sub-mediant seventh. In both Figures 37 and 38 the triad structure of the added sixth chord is major. There are many cases where the triad structure of the chord may be minor, as shown in measures 21 and 22 of Figure 39. The sixth which is added to these triad structures is always a major sixth.

The added sixth chord is used to such an extent that it has become an accepted element in the harmonic structure of jazz and

popular music. The added sixth chord may be found on any scale degree and may occur with seventh and ninth chord structures.

The figure shows a musical score for guitar in 4/4 time. It consists of three measures. Measure 20 is labeled  $I^6$  and contains a chord with notes G4, B4, D5, and F5. Measure 21 is labeled  $IV^6_{b7}$  and contains a chord with notes C4, E4, G4, and Bb4. Measure 22 is unlabeled and contains a chord with notes F4, A4, C5, and Eb5. A dashed box encloses measures 21 and 22. The guitar part is written on a staff with a 7-shape, indicating the fretting hand position.

Fig. 39--September Song, added sixth in a minor triad

### Chord Types

The guitar part of stock orchestrations is written to indicate the essential harmonic structures of the whole ensemble. The guitar parts were analyzed for the frequency of occurrence of chord types. The results of this analysis were tabulated and are shown in Table XIII. It appears that triad chord structures appear more frequently than any other type. No eleventh or thirteenth type structures appeared in the guitar parts. However, since the guitar part does not necessarily contain the complete chordal structure being played by the ensemble, the full ensemble chord was analyzed. The results of this analysis are

TABLE XIII

RELATIVE FREQUENCY OF CHORD TYPES AS SHOWN  
BY GUITAR PART IN TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

General Chord Structure	Specific Chord Structure	Total
Triad	Major triad	988
	Minor triad	414
	Diminished triad	154
	Augmented triad	<u>54</u>
	Total	1610
Added sixth chords	Major added sixth	105
	Minor added sixth	<u>240</u>
	Total	345
Seventh chords	Major-major	138
	Major-minor	540
	Minor-minor	667
	Diminished-diminished	4
	Augmented-minor	<u>98</u>
	Total	1447
Ninth chords	Major-minor-major	332
	Major-minor-minor	69
	Major-minor-major with flat fifth	28
	Augmented-minor-minor	23
	Major-minor-augmented	<u>24</u>
	Total	476
Grand Total		3878

shown in Table XIV. From this it can be seen that triad structure appears only 246 times. This is only 6 per cent of the total of 3878 chords analyzed. From this it may be assumed that the triad is not the basic chord structure used in dance band stock orchestrations.

TABLE XIV

ANALYSIS OF FULL ENSEMBLE CHORD STRUCTURE WHERE  
TRIAD STRUCTURE IS CALLED FOR IN GUITAR PART

Chord Types Indicated by Guitar Part	Actual Chord Types Used	Total	Percentage
Major triad	Major triad	10	.0062
	Major added sixth	779	.4838
	Major-major seventh	59	.0366
	Major-minor seventh	4	.0024
	Major-minor seventh with added sixth	7	.0043
	Major added sixth with added major ninth	121	.0751
	Major-minor-major-augmented eleventh	8	.0049
	Total	988	
Minor triad	Minor triad	126	.0782
	Minor added sixth	201	.1248
	Minor-minor seventh	41	.0254
	Minor-major seventh	4	.0024
	Minor-minor-minor ninth	7	.0043
	Minor-minor-major ninth	8	.0049
Total	414		
Diminished triad	Diminished triad	56	.0347
	Diminished-diminished seventh	96	.0596
	Diminished-minor seventh	2	.0012
Total	154		
Augmented triad	Augmented triad	54	.0335
Total	54		
Grand total		1610	

Table XV indicates the individual chord structures in the order of frequency in which they occur.

TABLE XV  
CHORD STRUCTURES OF THE FULL ENSEMBLE IN ORDER  
OF FREQUENCY OF OCCURRENCE

Chord Type	Frequency of Occurrence	Percentage
Major added sixth	884	.2279
Minor-minor seventh	708	.1825
Major-minor seventh	544	.1402
Minor added sixth	441	.1137
Major-minor-major ninth	332	.0856
Major-major seventh	197	.0507
Diminished-diminished seventh	137	.0353
Minor triad	126	.0324
Major added sixth with added major ninth	121	.0312
Augmented-minor seventh	98	.0252
Major-minor-minor ninth	69	.0177
Augmented triad	54	.0139
Major (flat fifth)-minor-major ninth	28	.0072
Minor-major seventh	27	.0069
Major-minor-augmented ninth	24	.0061
Augmented-minor-minor ninth	23	.0059
Diminished triad	19	.0048
Major triad	10	.0025
Minor-minor-major-perfect eleventh	8	.0020
Major-minor-major-augmented eleventh	8	.0020
Major-minor seventh with added major sixth	7	.0018
Minor-minor-minor ninth	4	.0010
Diminished-minor seventh	2	.0005
Total	3878	

Table XVI shows the percentage of usage of chord types with the same numerical name.

TABLE XVI

PERCENTAGE OF USAGE OF COMBINED CHORD TYPES  
WITH SAME NUMERICAL NAME IN TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Chord Type	Frequency of Occurrence	Percentage of Usage
Triad	207	.053
Chord with added 6th	1325	.342
Seventh chords	1720	.444
Ninth chords	608	.157
Eleventh chords	16	.004
Total	3878	1.000

The major and minor sixth chords plus all types of seventh chords are used approximately 79 per cent of the time. Therefore, the proposition that the sixth and seventh chords are the basic harmonic structures of dance band stock orchestrations can be made.

#### Chord Spacing

Chord spacing in dance band orchestrations is considered to be in block (close<sup>3</sup>) harmony when the chord tones are superimposed without any interruption in the normal order of occurrence. (See Figure 40a.) It is considered spread (open<sup>4</sup>) harmony when any chord tone is

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<sup>3</sup>In traditional harmonic analysis the chord is in close position when the interval between tenor and soprano in an octave or less.

<sup>4</sup>In traditional harmonic analysis the chord is in open position when the interval between tenor and soprano is greater than an octave.



The figure consists of two musical staves, labeled 'a' and 'b'.  
 Staff 'a' is titled 'BLOCK HARMONY' and shows four measures of music. The notes are grouped into vertical blocks, with measure numbers 59, 60, 61, and 62 written above. The notes are clustered together in each measure.  
 Staff 'b' is titled 'SPREAD HARMONY' and shows four measures of music. The notes are spread out across the staff, with some notes in the upper register and others in the lower register, creating a wide interval between tones. The notes are connected by lines, and some are marked with a 'p' for piano.

Fig. 40--a) My Funny Valentine, block harmony; b) Someone to Watch Over Me, spread harmony.

removed from its normal order in position of occurrence (see Figure 40b), thus producing a larger interval between tones. This is unlike traditional open harmony in which a larger interval may occur between the bass and tenor. It should be noted that the chord is spread in dance band stock orchestrations if the larger interval appears either near the top or the bottom of the chord.

#### Inversion

Chord inversion, in this study, is treated in two ways. First, from the point of ensemble inversion and second, the bass viol inversion.

### Ensemble Inversion

The inversion of the ensemble, full or sectional, is dependent upon four factors: (1) spacing of chord, (2) number of instruments employed, (3) doubling of chord tones and (4) type of chord structure.

Ensemble inversion affected by chord spacing. -- If C is considered to be the melody note in a C<sup>6</sup> chord, the effect of chord spacing on ensemble inversion can be seen in Figure 41. In Figure 41a the chord

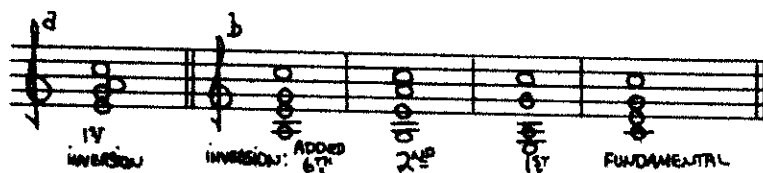


Fig. 41--Effect of chord spacing on four-voice ensemble inversion.

is in block harmony and, as a result, automatically ends up in first inversion. Spread harmony is used in Figure 41b and appears in any inversion which is desired by the arranger.

### Ensemble inversion affected by number of instruments employed.--

Using the same situation as in Figure 41, the following figure (Figure 42) illustrates the effect which the number of instruments being used has on ensemble inversion. Figure 42a shows block harmony which employs 4, 5, 6 and 7 instruments. With each addition of another instrument the inversion changes. The complete list of inversions using spread structure and employing a different number of instruments are too

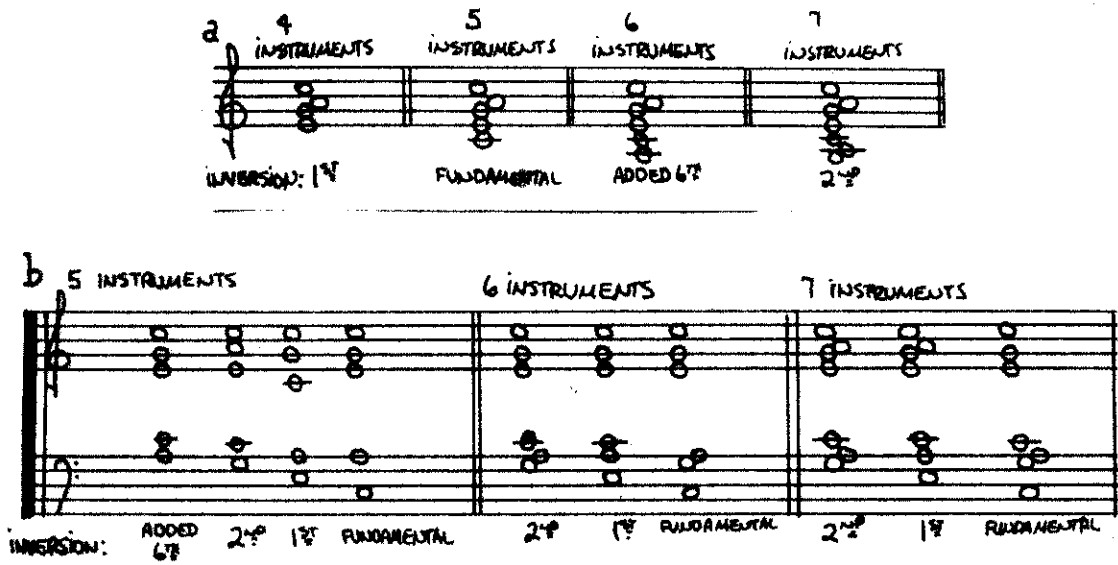


Fig. 42--Effect which number of instruments has on ensemble inversion.

numerous to illustrate; however, some of the possible ones are shown in Figure 42b.

Ensemble inversion affected by doubling of chord tones.--

Figure 43 shows some of the potential inversions which would ensue as a result of doublings. This example employs five instruments in block

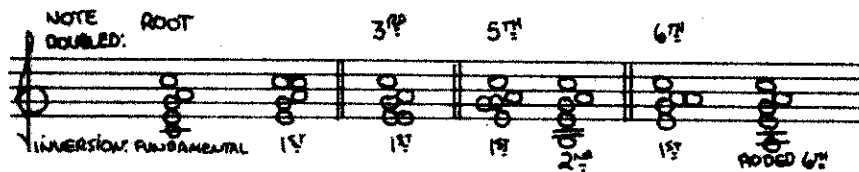


Fig. 43--Effect of doubling on ensemble inversion

harmony. There are innumerable ways a chord structure can be inverted in dance band stock orchestrations.

Ensemble inversion affected by chord structure.--Figure 44 illustrates some of the ways a change of chord structure affects ensemble inversion. This example employs five instruments in block

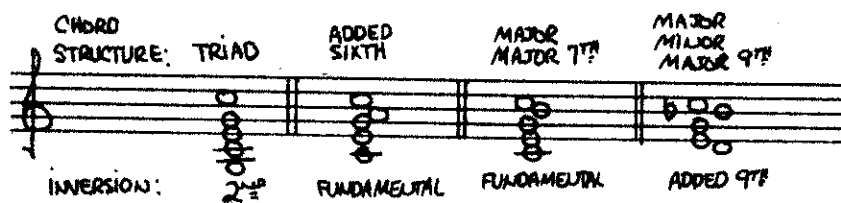


Fig. 44--Effect of chord structure on ensemble inversion

harmony. With spread harmony the number of different inversions which are possible increases greatly.

### Bass Inversion

The bass part of dance band stock orchestrations is carried by the bass viol and the left hand of the piano. The over-all chord inversion can best be determined by an examination of these parts. Table XVII illustrates the sixth and ninth in the bass which are considered in this study as individual types of inversions. It will be noted that in

TABLE XVII

#### FREQUENCY OF BASS INVERSION IN TEN SELECTED DANCE BAND STOCK ORCHESTRATIONS

Inversion	Frequency	Percentage
Fundamental (Root)	1586	.714
First (Third)	152	.068
Second (Fifth)	351	.158
Third (Seventh)	26	.012
Added sixth	104	.047
Added ninth	3	.001
Totals	2222	1.000

Table XVII the root occurs in the bass more frequently than other inversions. Approximately 71 per cent of all bass tones are roots of chords. The root combined with the second inversion accounts for 87 per cent of all bass tones.

Enharmonic tones in bass part. -- There are instances where the bass viol and left hand piano have an enharmonic tone written. Table XVIII illustrates the inversions that would result if the true spelling of the chord had been used. The totals for these inversions were not used in Table XVII.

TABLE XVIII  
USE OF ENHARMONIC BASS TONES IN TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Chord Structure	Bass Tone Written	Enharmonic of	Implied Inversion	Frequency
A diminished	f#	g <sup>b</sup>	Third	6
A <sup>b</sup> diminished	f	g <sup>bb</sup>	Third	2
D diminished	d#	e <sup>b</sup>	First	2
F diminished	g#	a <sup>b</sup>	First	1
G <sup>b</sup> minor	a	b <sup>bb</sup>	First	1

Use of bass tone not found elsewhere in the full ensemble. -- A practice which appears in some form in all ten arrangements analyzed was one of using a tone in the bass viol and left hand piano which is not found in any other part of the full ensemble. Table XIX illustrates the different forms of this practice which were utilized in

TABLE XIX

USE OF TONES IN BASS VIOL AND LEFT HAND PIANO NOT  
FOUND ELSEWHERE IN ENSEMBLE OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Chord Used in Ensemble	Scale Degree Played by Bass	Frequency
III or III <sup>7</sup>	Tonic	26
V	Tonic	2
V	Raised tonic	2
#2		
IV	Super tonic	6
V	Mediant	4
VI	Sub dominant	4
II or II <sup>7</sup>	Dominant	22
IV	Dominant	3
b6		
IV	Dominant	2
IV	Dominant	2
#4		
VI	Dominant	1
b6		
VI	Dominant	1
VII	Dominant	1
b7		
VII	Dominant	2
III or III <sup>7</sup>	Sub mediant	4
II	Sub mediant	1
b2		
V7	Lowered leading tone	1

the ten arrangements used in this study. In most of these examples, the bass tone is used to imply a different chord structure than the one found in the ensemble, as in the case of the tonic in the bass and the III chord in the ensemble, super-tonic in the bass and the IV chord in the ensemble. In effect, the function of the chord is changed. Figure 45 illustrates the bass tone changing the function of the ensemble chord.

FROM: III IV V IV III IV V IV

TO: I<sup>7</sup> II<sup>7</sup> III<sup>7</sup> II<sup>7</sup> I<sup>7</sup> II<sup>7</sup> III<sup>7</sup> II<sup>7</sup>

Fig. 45--Dancing in the Dark, use of the bass tone in changing the function of the chord.

The opinion may be held by some that the bass tone is part of the whole ensemble chord structure and therefore the function of the chord is always that as illustrated in the second case rather than the first.

In many cases where a scale degree is used in the bass part, which is foreign to the chord structure, it may be considered a non-harmonic tone. An example of pedal-point is illustrated in Figure 46.

29 30

HARMONY

BASS VIOL

Fig. 46--Memories of You, use of bass tone as non-harmonic pedal-point.

### Altered Chords

In this study an altered chord is a chord which has any tone outside the key chromatically raised or lowered by an accidental.

Altered chords are used to such a profuse extent in dance band stock orchestrations that any classification of all occurrences and any codification of practice in the use of preceding and following chords is beyond the scope of this study.

In the analysis of the ten arrangements, 101 different types of altered chords were found.<sup>5</sup> Of the 3878 total chord structures found in all arrangements, 621 chords, or approximately 16 per cent, were altered chords.

It is reasonable to assume that many more types of altered chords and chord progressions involving altered chords exist in dance band stock orchestrations not included in this study.

Tables XX through XXVI show the different types and frequencies of usage of altered chords as revealed in this study.

<sup>5</sup>Each extension (sixth, seventh, ninth, et cetera) above an altered triad structure is considered a different type of altered chord. For example, the  $I_{b_3}$ ,  $I_{b_3}^6$  and the  $I_{b_3}^7$  are considered as three individual altered chords.



TABLE XX  
ALTERED I CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
I b <sub>3</sub>	m triad	c e <sup>b</sup> g	17
I <sup>6</sup> b <sub>3</sub>	m <sup>6</sup>	c e <sup>b</sup> g a	7
I <sup>7</sup> b <sub>3</sub>	mM <sup>7</sup>	c e <sup>b</sup> g b	1
I b <sub>3</sub> b <sub>5</sub>	d triad	c e <sup>b</sup> g <sup>b</sup>	16
I <sup>7</sup> b <sub>3</sub> b <sub>5</sub>	dM <sup>7</sup>	c e <sup>b</sup> g <sup>b</sup> b	2
I <sup>7</sup> b <sub>3</sub> b <sub>5</sub> bb <sub>7</sub>	dd <sup>7</sup>	c e <sup>b</sup> g <sup>b</sup> bb <sup>b</sup>	8
I <sup>7</sup> b <sub>7</sub>	Mm <sup>7</sup>	c e g b <sup>b</sup>	9
I <sup>9</sup> b <sub>7</sub>	MmM <sup>9</sup>	c e g b <sup>b</sup> d	10
I # <sub>1</sub>	d triad	c <sup>#</sup> e g	3
I <sup>7</sup> # <sub>1</sub> b <sub>7</sub>	dm <sup>7</sup>	c <sup>#</sup> e g b <sup>b</sup>	1
I # <sub>5</sub>	A triad	c e g <sup>#</sup>	3
I <sup>7</sup> # <sub>1</sub> # <sub>3</sub> # <sub>5</sub>	Mm <sup>7</sup>	c <sup>#</sup> e <sup>#</sup> g <sup>#</sup> b	1
I <sup>9</sup> # <sub>5</sub> b <sub>7</sub>	AmM <sup>9</sup>	c e g <sup>#</sup> b <sup>b</sup> d	2
I <sup>9</sup> # <sub>1</sub> # <sub>3</sub> # <sub>9</sub>	M(-5) mM <sup>9</sup>	c <sup>#</sup> e <sup>#</sup> g b d <sup>#</sup>	10
I <sup>9</sup> # <sub>1</sub> # <sub>3</sub> # <sub>5</sub> # <sub>9</sub>	MmM <sup>9</sup>	c <sup>#</sup> e <sup>#</sup> g <sup>#</sup> b d <sup>#</sup>	1

TABLE XXI  
ALTERED II CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
II b <sub>6</sub>	d triad	d f a <sup>b</sup>	11
II <sup>7</sup> b <sub>6</sub>	dm <sup>7</sup>	d f a <sup>b</sup> c	2
II <sup>6</sup> b <sub>2</sub> b <sub>6</sub> b <sub>7</sub>	M <sup>6</sup>	d <sup>b</sup> f a <sup>b</sup> b <sup>b</sup>	9
II <sup>7</sup> b <sub>2</sub> b <sub>1</sub>	Am <sup>7</sup>	d <sup>b</sup> f a c <sup>b</sup>	1
II <sup>7</sup> b <sub>6</sub> b <sub>1</sub>	dd <sup>7</sup>	d f a <sup>b</sup> c <sup>b</sup>	2
II <sup>7</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub>	Mm <sup>7</sup>	d <sup>b</sup> f a <sup>b</sup> c <sup>b</sup>	1
II <sup>9</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	MmM <sup>9</sup>	d <sup>b</sup> f a <sup>b</sup> c <sup>b</sup> e <sup>b</sup>	6
II <sup>9</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	M <sup>(-5)</sup> mM <sup>9</sup>	d <sup>b</sup> f a <sup>bb</sup> c <sup>b</sup> e <sup>b</sup>	1
II <sup>6</sup> # <sub>4</sub>	M <sup>6</sup>	d f# a b	2
II <sup>7</sup> # <sub>4</sub>	Mm <sup>7</sup>	d f# a c	37
II <sup>9</sup> # <sub>4</sub>	MmM <sup>9</sup>	d f# a c e	42
II # <sub>2</sub> # <sub>4</sub>	d triad	d# f# a	3
II # <sub>4</sub> # <sub>6</sub>	A triad	d f# a#	2
II <sup>7</sup> # <sub>4</sub> # <sub>6</sub>	Am <sup>7</sup>	d f# a# c	3
II <sup>7</sup> # <sub>4</sub> b <sub>6</sub>	M <sup>(-5)</sup> m <sup>7</sup>	d f# a <sup>b</sup> c	2
II <sup>7</sup> # <sub>2</sub> x <sub>4</sub> # <sub>6</sub> # <sub>1</sub>	Mm <sup>7</sup>	d# f x a# c#	2
II <sup>9</sup> # <sub>2</sub> x <sub>4</sub> # <sub>6</sub> # <sub>1</sub> # <sub>3</sub>	MmM <sup>9</sup>	d# f x a# c# e#	3

TABLE XXII  
ALTERED III CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
III b <sub>3</sub>	A triad	e <sup>b</sup> g b	4
III b <sub>7</sub>	d triad	e g b <sup>b</sup>	5
III <sup>6</sup> b <sub>3</sub> b <sub>7</sub>	M <sup>6</sup>	e <sup>b</sup> g b <sup>b</sup> c	1
III <sup>7</sup> b <sub>3</sub> b <sub>7</sub>	MM <sup>7</sup>	e <sup>b</sup> g b <sup>b</sup> d	1
III <sup>6</sup> b <sub>3</sub> b <sub>5</sub> b <sub>7</sub>	m <sup>6</sup>	e <sup>b</sup> g <sup>b</sup> b <sup>b</sup> c	1
III <sup>7</sup> b <sub>3</sub> b <sub>7</sub> b <sub>2</sub>	Mm <sup>7</sup>	e <sup>b</sup> g b <sup>b</sup> d <sup>b</sup>	3
III <sup>9</sup> b <sub>3</sub> b <sub>7</sub> b <sub>2</sub>	MmM <sup>9</sup>	e <sup>b</sup> g b <sup>b</sup> d <sup>b</sup> f	2
III <sup>7</sup> b <sub>3</sub> b <sub>5</sub> b <sub>7</sub> b <sub>2</sub>	mm <sup>7</sup>	e <sup>b</sup> g <sup>b</sup> b <sup>b</sup> d <sup>b</sup>	1
III #5	M triad	e g# b	5
III <sup>7</sup> #5	Mm <sup>7</sup>	e g# b d	9
III <sup>9</sup> #5	Mmm <sup>9</sup>	e g# b d f	2
III #5 #7	A triad	e g# b#	3
III <sup>7</sup> #5 #7	Am <sup>7</sup>	e g# b# d	7
III <sup>9</sup> #5 #7	Amm <sup>9</sup>	e g# b# d f	1
III <sup>7(6)</sup> #5 #1	Mm <sup>7</sup> (add 6)	e g# b d c#	1
III <sup>9</sup> #5 #4	MmM <sup>9</sup>	e g# b d f#	8
III <sup>9</sup> #5 #7 #4	AmM <sup>9</sup>	e g# b# d f#	5

TABLE XXIII  
ALTERED IV CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
IV b <sub>6</sub>	m triad	f a <sup>b</sup> c	47
IV <sup>6</sup> b <sub>6</sub>	m <sup>6</sup>	f a <sup>b</sup> c d	32
IV <sup>7</sup> b <sub>3</sub>	Mm <sup>7</sup>	f a c e <sup>b</sup>	3
IV <sup>9</sup> b <sub>3</sub>	MmM <sup>9</sup>	f a c e <sup>b</sup> g	4
IV <sup>9</sup> b <sub>3</sub> b <sub>1</sub>	M <sup>(-5)</sup> mM <sup>9</sup>	f a c <sup>b</sup> e <sup>b</sup> g	4
IV b <sub>6</sub> b <sub>1</sub>	d triad	f a <sup>b</sup> c <sup>b</sup>	4
IV <sup>7</sup> b <sub>6</sub> b <sub>3</sub>	mm <sup>7</sup>	f a <sup>b</sup> c e <sup>b</sup>	1
IV # <sub>4</sub>	d triad	f# a c	6
IV 4 # <sub>6</sub> # <sub>1</sub>	d triad	f a# c#	1
IV # <sub>4</sub> # <sub>6</sub> # <sub>1</sub>	M triad	f# a# c#	4
IV <sup>6</sup> # <sub>4</sub> # <sub>1</sub> # <sub>2</sub>	m <sup>6</sup>	f# a c# d#	1
IV <sup>9</sup> # <sub>4</sub> # <sub>6</sub> # <sub>1</sub> # <sub>5</sub>	MmM <sup>9</sup>	f# a# c# e g#	1

TABLE XXIV  
ALTERED V CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
V b <sub>7</sub>	m triad	g b <sup>b</sup> d	3
V <sup>6</sup> b <sub>7</sub>	m <sup>6</sup>	g b <sup>b</sup> d e	16
V <sup>7</sup> b <sub>7</sub>	mm <sup>7</sup>	g b <sup>b</sup> d f	2
V b <sub>7</sub> b <sub>2</sub>	d triad	g b <sup>b</sup> d <sup>b</sup>	21
V <sup>7</sup> b <sub>2</sub>	M <sup>(-5)</sup> m <sup>7</sup>	g b d <sup>b</sup> f	1
V <sup>7</sup> b <sub>7</sub> 7	mm <sup>7</sup> (add M10)	g b <sup>b</sup> d f b	1
V <sup>9</sup> b <sub>6</sub>	Mmm <sup>9</sup>	g b d f a <sup>b</sup>	16
V <sup>7</sup> b <sub>5</sub> b <sub>7</sub> b <sub>2</sub> b <sub>4</sub>	Mm <sup>7</sup>	g <sup>b</sup> b <sup>b</sup> d <sup>b</sup> f <sup>b</sup>	2
V #2	A triad	g b d <sup>#</sup>	5
V <sup>7</sup> #2	Am <sup>7</sup>	g b d <sup>#</sup> f	26
V <sup>9</sup> #2	AmM <sup>9</sup>	g b d <sup>#</sup> f a	16
V <sup>9</sup> #2 b <sub>6</sub>	Amm <sup>9</sup>	g b d <sup>#</sup> f a <sup>b</sup>	1
V <sup>7</sup> #5 #7 #2 #4	Mm <sup>7</sup>	g <sup>#</sup> b <sup>#</sup> d <sup>#</sup> f <sup>#</sup>	3
V <sup>9</sup> #5 #7 #2 #4 #6	MmM <sup>9</sup>	g <sup>#</sup> b <sup>#</sup> d <sup>#</sup> f <sup>#</sup> a <sup>#</sup>	3

TABLE XXV  
ALTERED VI CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
VI b <sub>6</sub> b <sub>3</sub>	M triad	a <sup>b</sup> c e <sup>b</sup>	1
VI <sup>6</sup> b <sub>6</sub> b <sub>3</sub>	M <sup>6</sup>	a <sup>b</sup> c e <sup>b</sup> f	7
VI <sup>6</sup> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	m <sup>6</sup>	a <sup>b</sup> c <sup>b</sup> e <sup>b</sup> f	4
VI <sup>9</sup> b <sub>3</sub> b <sub>7</sub>	dmm <sup>9</sup>	a c e <sup>b</sup> g b <sup>b</sup>	1
VI <sup>9</sup> b <sub>6</sub> b <sub>7</sub>	AmM <sup>9</sup>	a <sup>b</sup> c e g b <sup>b</sup>	1
VI <sup>9</sup> b <sub>6</sub> b <sub>3</sub> b <sub>5</sub> b <sub>7</sub>	MmM <sup>9</sup>	a <sup>b</sup> c e <sup>b</sup> g <sup>b</sup> b <sup>b</sup>	1
VI <sup>7</sup> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub> b <sub>5</sub>	dd <sup>7</sup>	a <sup>b</sup> c <sup>b</sup> e <sup>bb</sup> g <sup>bb</sup>	2
VI #1 #3	A triad	a c# e#	1
VI <sup>6</sup> #4	m <sup>6</sup>	a c e f#	4
VI <sup>7</sup> #1	Mm <sup>7</sup>	a c# e g	7
VI <sup>9</sup> #1	MmM <sup>9</sup>	a c# e g b	11
VI <sup>9</sup> #1 b <sub>7</sub>	Mmm <sup>9</sup>	a c# e g b <sup>b</sup>	25
VI <sup>9</sup> #1 #3	AmM <sup>9</sup>	a c# e# g b	1
VI <sup>9</sup> #1 #3 b <sub>7</sub>	Amm <sup>9</sup>	a c# e# g b <sup>b</sup>	14

TABLE XXVI  
ALTERED VII CHORDS

Chord Alteration	Chord Structure	Spelling in C Major	Frequency
VII b7	M triad	b <sup>b</sup> d f	2
VII <sup>6</sup> b7	M <sup>6</sup>	b <sup>b</sup> d f g	3
VII b7 b <sub>2</sub> b <sub>4</sub>	d triad	b <sup>b</sup> d <sup>b</sup> f <sup>b</sup>	2
VII <sup>6</sup> b7 b <sub>2</sub>	m <sup>6</sup>	b <sup>b</sup> d <sup>b</sup> f g	2
VII <sup>7</sup> b7 b <sub>6</sub>	Mm <sup>7</sup>	b <sup>b</sup> d f a <sup>b</sup>	4
VII <sup>9</sup> b7 b <sub>6</sub>	MmM <sup>9</sup>	b <sup>b</sup> d f a <sup>b</sup> c	5
VII <sup>9</sup> b7 b <sub>4</sub> b <sub>6</sub>	M(-5)mM <sup>9</sup>	b <sup>b</sup> d f <sup>b</sup> a <sup>b</sup> c	3
VII #2 #4	M triad	b d# f#	6
VII <sup>7</sup> #2 #4	Mm <sup>7</sup>	b d# f# a	5
VII <sup>7</sup> #4	mm <sup>7</sup>	b d f# a	1
VII, #2 x4	A triad	b d# f x	1
VII <sup>9</sup> #2 #4 #1	MmM <sup>9</sup>	b d# f# a c#	4

### Substitute Chords

Chords which are used in the third and fourth choruses and rarely in the second chorus, to replace a chord used in the first chorus, are called substitute chords.<sup>6</sup>

A substitute chord may be an alteration of the original chord used in the first chorus (see Figure 47a) or it may be a completely new chord. (See Figure 47b.) The substitute chords in these two examples are in brackets immediately under the original chord.

The image shows two musical staves, labeled 'CHORUS' on the left. The top staff is for 'Tea for Two' (labeled 'a') and the bottom staff is for 'Dancing in the Dark' (labeled 'b'). Both staves have measure numbers 30, 31, 9, 10, and 11. Chord symbols are written above the notes. In example (a), the original chords are II<sup>7</sup> and V<sup>6</sup>, and the substitute chords are also II<sup>7</sup> and V<sup>6</sup> (the latter is enclosed in a bracket). In example (b), the original chords are I<sup>7</sup> and I<sup>7</sup>, and the substitute chords are I<sup>7</sup> and I<sup>7</sup> (the latter is enclosed in a bracket).

Fig. 47--a) Tea for Two, substitute chord as an alteration of original chord; b) Dancing in the Dark, substitute chord as a completely new chord.

Tables XXVII through XXXIX show the substitute chords found in the ten arrangements analyzed for this study. Just as in the case of altered chords, no codification of practice in the selection and use of substitute chords is intended within the scope of this study.

<sup>6</sup>It may be possible that the arrangers substituted chords in the first chorus for chords which were originally written by the composer. However, this factor cannot be determined in this study and the chords given in the first chorus of each arrangement are considered the original chords.



TABLE XXVII

CHORDS SUBSTITUTED FOR THE DIATONIC I, I<sup>6</sup> AND I<sup>7</sup>  
 CHORDS IN TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
I c e g	I <sup>#1</sup> c <sup>#</sup> e g	3
I c e g	II <sup>7</sup> d f a c	2
I c e g	III <sup>7</sup> e g b d	2
I c e g	III <sup>6</sup> e g <sup>#</sup> b c <sup>#</sup> #5#1	1
I c e g	III <sup>7</sup> e g <sup>#</sup> b <sup>#</sup> d #5#7	3
I c e g	III <sup>7</sup> e b g <sup>b</sup> b <sup>b</sup> d <sup>b</sup> b <sub>3</sub> b <sub>5</sub> b <sub>7</sub> b <sub>2</sub>	1
I c e g	IV f a c	1
I c e g	VI <sup>7</sup> a c e g	2
I <sup>6</sup> c e g a	I c e g	3
I <sup>7</sup> c e g b	I c e g	2
I <sup>7</sup> c e g b	III e g b	2
I <sup>7</sup> c e g b	III e g <sup>#</sup> b #5	1
I <sup>7</sup> c e g b	VI <sup>7</sup> a <sup>b</sup> c e <sup>b</sup> g b <sub>6</sub> b <sub>3</sub>	1

TABLE XXVIII

CHORDS SUBSTITUTED FOR THE ALTERED I AND I<sup>6</sup>  
 CHORDS IN TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
I <sub>b3b5</sub> c e <sup>b</sup> g <sup>b</sup>	I c e <sup>b</sup> g	3
I <sub>b3b5</sub> c e <sup>b</sup> g <sup>b</sup>	V <sup>7</sup> g b d f	1
I <sup>6</sup> <sub>b3</sub> c e <sup>b</sup> g a	II <sup>7</sup> <sub>b2b1</sub> d <sup>b</sup> f a c <sup>b</sup>	1
I <sup>6</sup> <sub>b3</sub> c e <sup>b</sup> g a	II <sup>7</sup> <sub>#4 #6</sub> d f <sup>#</sup> a <sup>#</sup> c	1

TABLE XXIX

CHORDS SUBSTITUTED FOR THE DIATONIC II, II<sup>6</sup> AND II<sup>7</sup>  
 CHORDS IN TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
II d f a	VI <sup>6</sup> <sub>#4</sub> a c e f#	1
II <sup>6</sup> d f a b	II d f a	3
II <sup>7</sup> d f a c	II d f a	3
II <sup>7</sup> d f a c	II <sup>7</sup> <sub>#4</sub> d f# a c	1
II <sup>7</sup> d f a c	II <sup>7</sup> <sub>#4 #6</sub> d f# a# c	1
II <sup>7</sup> d f a c	IV <sup>6</sup> <sub>b6</sub> f a <sup>b</sup> c d	1
II <sup>7</sup> d f a c	IV <sup>9</sup> <sub>b3</sub> f a c e <sup>b</sup> g	1
II <sup>7</sup> d f a c	V <sup>9</sup> g b d f a	1
II <sup>7</sup> d f a c	V <sup>7</sup> <sub>b5</sub> g <sup>b</sup> b d f	1
II <sup>7</sup> d f a c	VI <sup>9</sup> <sub>b6 b3 b5 b7</sub> a <sup>b</sup> c e <sup>b</sup> g <sup>b</sup> b <sup>b</sup>	1

TABLE XXX

CHORDS SUBSTITUTED FOR THE ALTERED II, II<sup>7</sup>  
AND II<sup>9</sup> CHORDS IN TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
II b <sub>6</sub> d f a <sup>b</sup>	IV b <sub>6</sub> f a <sup>b</sup> c	4
II b <sub>6</sub> d f a <sup>b</sup>	V <sup>9</sup> g b d f a	3
II b <sub>6</sub> d f a <sup>b</sup>	VI <sup>6</sup> a c e f <sup>#</sup>	1
II <sup>9</sup> d <sup>b</sup> f a <sup>b</sup> c <sup>b</sup> e <sup>b</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	V <sup>9</sup> g b d f a	1
II <sup>9</sup> d <sup>b</sup> f a <sup>bb</sup> c <sup>b</sup> e <sup>b</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	II <sup>9</sup> d <sup>b</sup> f a <sup>b</sup> c <sup>b</sup> e <sup>b</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	1
II <sup>7</sup> #4    d f <sup>#</sup> a c	II <sup>7</sup> d <sup>b</sup> f a c <sup>b</sup> b <sub>2</sub> b <sub>1</sub>	1
II <sup>7</sup> #4    d f <sup>#</sup> a c	II <sup>7</sup> d f <sup>#</sup> a <sup>b</sup> c #4 b <sub>6</sub>	2
II <sup>7</sup> #4    d f <sup>#</sup> a c	II <sup>7</sup> d f <sup>#</sup> a <sup>#</sup> c #4 #6	2
II <sup>7</sup> #4    d f <sup>#</sup> a c	III <sup>9</sup> e <sup>b</sup> g b <sup>b</sup> d <sup>b</sup> f b <sub>3</sub> b <sub>7</sub> b <sub>2</sub>	1
II <sup>9</sup> #4    d f <sup>#</sup> a c e	VI <sup>6</sup> a c e f <sup>#</sup>	1
II <sup>7</sup> #2 x4 #6 #1    d <sup>#</sup> f <sup>x</sup> a <sup>#</sup> c <sup>#</sup>	III <sup>7</sup> e <sup>b</sup> g b <sup>b</sup> d <sup>b*</sup> b <sub>3</sub> b <sub>7</sub> b <sub>2</sub>	2

\*Enharmonic spelling

TABLE XXXI  
 CHORDS SUBSTITUTED FOR THE DIATONIC III AND III<sup>7</sup>  
 CHORDS IN TEN SELECTED DANCE BAND STOCK  
 ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
III e g b	I c e g	1
III e g b	I <sup>6</sup> c e g a	1
III e g b	I <sup>7</sup> c e g b	1
III <sup>7</sup> e g b d	I c e g	4
III <sup>7</sup> e g b d	I <sup>7</sup> c e g b	1
III <sup>7</sup> e g b d	III <sup>7</sup> e g <sup>#</sup> b <sup>#</sup> d #5 #7	1
III <sup>7</sup> e g b d	VI <sup>9</sup> a c <sup>#</sup> e <sup>#</sup> g b #1 #3	1
III <sup>7</sup> e g b d	VI <sup>9</sup> a c <sup>#</sup> e <sup>#</sup> g b <sup>b</sup> #1 #3 b <sub>7</sub>	1

TABLE XXXII

CHORDS SUBSTITUTED FOR THE ALTERED III AND III<sup>9</sup>  
 CHORDS IN TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
III <sup>9</sup> e <sup>b</sup> g b <sup>b</sup> d <sup>b</sup> f b <sub>3</sub> b <sub>7</sub> b <sub>2</sub>	II <sup>9</sup> d <sup>#</sup> f <sup>x</sup> a <sup>#</sup> c <sup>#</sup> e <sup>#</sup> * #2 x4 #6 #1 #3	1
III #5 #7 e g <sup>#</sup> b <sup>#</sup>	VI a c e	1
III <sup>9</sup> e g <sup>#</sup> b d f <sup>#</sup> #5 #4	VI <sup>9</sup> a c <sup>#</sup> e <sup>#</sup> g b <sup>b</sup> #1 #3 b <sub>7</sub>	1
III <sup>9</sup> e g <sup>#</sup> b <sup>#</sup> d f <sup>#</sup> #5 #7 #4	III <sup>9</sup> e g <sup>#</sup> b d f <sup>#</sup> #5 #4	1
III <sup>9</sup> e g <sup>#</sup> b <sup>#</sup> d f <sup>#</sup> #5 #7 #4	VI <sup>9</sup> a c <sup>#</sup> e g b <sup>b</sup> #1 b <sub>7</sub>	1

\*Enharmonic spelling

TABLE XXXIII

CHORDS SUBSTITUTED FOR THE DIATONIC IV  
CHORD IN TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
IV f a c	II <sup>7</sup> d f a c	4
IV f a c	II <sup>9</sup> #4 d f# a c e	1
IV f a c	IV f a <sup>b</sup> c b <sub>6</sub>	1
IV f a c	VI <sup>9</sup> a <sup>b</sup> c e g b <sup>b</sup> b <sub>6</sub> b <sub>7</sub>	1
IV f a c	VII <sup>7</sup> b <sup>b</sup> d f a <sup>b</sup> b <sub>7</sub> b <sub>6</sub>	1

TABLE XXXIV

CHORDS SUBSTITUTED FOR THE ALTERED IV, IV<sup>6</sup>,  
IV<sup>7</sup> AND IV<sup>9</sup> CHORDS IN TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
IV <sub>b6</sub> f a <sup>b</sup> c	IV f a c	3
IV <sub>b6</sub> f a <sup>b</sup> c	V <sup>7</sup> g b d f	1
IV <sub>b6</sub> f a <sup>b</sup> c	VI <sup>7</sup> a c e g	1
IV <sub>b6</sub> f a <sup>b</sup> c	VII <sup>7</sup> b <sup>b</sup> d f a <sup>b</sup> b <sub>7</sub> b <sub>6</sub>	4
IV <sup>7</sup> <sub>b6</sub> f a <sup>b</sup> c e	IV <sup>7</sup> <sub>b6 b3</sub> f a <sup>b</sup> c e <sup>b</sup>	1
IV <sub>b6 b1</sub> f a <sup>b</sup> c <sup>b</sup>	II <sub>b6</sub> d f a <sup>b</sup>	2
IV <sub>b6 b1</sub> f a <sup>b</sup> c <sup>b</sup>	V <sup>7</sup> g b d f	2
IV <sup>9</sup> <sub>b6 b3</sub> f a <sup>b</sup> c e <sup>b</sup> g	VI <sup>9</sup> <sub>#1 #3</sub> a c <sup>#</sup> e <sup>#</sup> g b	1
IV <sub>#4</sub> f <sup>#</sup> a c	II <sub>#2 #4</sub> d <sup>#</sup> f <sup>#</sup> a	3
IV <sub>#4 #6 #1</sub> f <sup>#</sup> a <sup>#</sup> c <sup>#</sup>	V <sup>7</sup> g b d f	1
IV <sup>6</sup> <sub>#4 #1 #2</sub> f <sup>#</sup> a c <sup>#</sup> d <sup>#</sup>	VII <sup>9</sup> <sub>#2 #4 #1</sub> b d <sup>#</sup> f <sup>#</sup> a c <sup>#</sup>	1
IV <sub>4 #6 #1</sub> f a <sup>#</sup> c <sup>#</sup>	II <sup>9</sup> <sub>#2 4 #6 #1 #3</sub> d <sup>#</sup> f a <sup>#</sup> c <sup>#</sup> e <sup>#</sup>	1



TABLE XXXV

CHORDS SUBSTITUTED FOR THE DIATONIC V, V<sup>6</sup>,  
V<sup>7</sup> AND V<sup>9</sup> CHORDS IN TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
V    g b d	I    c e g	1
V <sup>6</sup> g b d e	V <sup>6</sup> g b <sup>b</sup> d e b <sub>7</sub>	1
V <sup>7</sup> g b d f	II <sup>7</sup> d f a c	1
V <sup>7</sup> g b d f	II <sup>9</sup> d <sup>b</sup> f a <sup>b</sup> c <sup>b</sup> e <sup>b</sup> b <sub>2</sub> b <sub>6</sub> b <sub>1</sub> b <sub>3</sub>	1
V <sup>9</sup> g b d f a	I <sup>9</sup> c <sup>#</sup> e <sup>#</sup> g <sup>#</sup> b d <sup>#</sup> #1 #3 #5 #2	1
V <sup>9</sup> g b d f a	V <sup>7</sup> g b d f	1
V <sup>9</sup> g b d f a	V <sup>9</sup> g b d f a <sup>b</sup> b <sub>6</sub>	1

TABLE XXXVI

CHORDS SUBSTITUTED FOR THE ALTERED V, V<sup>6</sup>,  
V<sup>7</sup> AND V<sup>9</sup> CHORDS IN TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
V <sub>b7 b2</sub> g b <sup>b</sup> d <sup>b</sup>	III <sub>b7</sub> e g b <sup>b</sup>	4
V <sup>6</sup> <sub>b7</sub> g b <sup>b</sup> d e	I <sup>9</sup> <sub>b7</sub> c e g b <sup>b</sup> d	1
V <sup>9</sup> <sub>b6</sub> g b d f a <sup>b</sup>	V <sup>9</sup> g b d f a	1
V <sub>#2</sub> g b d <sup>#</sup>	I <sup>7</sup> <sub>b3</sub> c e <sup>b</sup> g b	4
V <sub>#2</sub> g b d <sup>#</sup>	III <sub>b3</sub> e <sup>b</sup> g b	4
V <sup>7</sup> <sub>#2</sub> g b d <sup>#</sup> f	V <sup>9</sup> <sub>#2</sub> g b d <sup>#</sup> f a	1
V <sup>9</sup> <sub>#2</sub> g b d <sup>#</sup> f a	V <sup>9</sup> g b d f a	2
V <sup>9</sup> <sub>#2</sub> g b d <sup>#</sup> f a	V <sup>7</sup> <sub>#2</sub> g b d <sup>#</sup> f	1

TABLE XXXVII

CHORDS SUBSTITUTED FOR THE DIATONIC VI  
AND VI<sup>7</sup> CHORDS IN TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
VI a c e	I c e g	4
VI a c e	III e g b	1
VI a c e	VI <sup>7</sup> a c e g	1
VI <sup>7</sup> a c e g	I c e g	3
VI <sup>7</sup> a c e g	I <sup>7</sup> #1 b7 c# e g b <sup>b</sup>	1
VI <sup>7</sup> a c e g	VI <sup>9</sup> #1 a c# e g b	3
VI <sup>7</sup> a c e g	VI <sup>9</sup> #1 b7 a c# e g b <sup>b</sup>	4

TABLE XXXVIII

CHORDS SUBSTITUTED FOR THE ALTERED VI<sup>9</sup>  
CHORD IN TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
VI <sup>9</sup> #1 b7 a c# e g b <sup>b</sup>	VI <sup>9</sup> #1 a c# e g b	1

TABLE XXXIX

CHORDS SUBSTITUTED FOR THE ALTERED VII, VII<sup>7</sup>  
AND VII<sup>9</sup> CHORDS IN TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Original Chord with Illustrative Spelling in C Major	Substitute Chord with Illustrative Spelling in C Major	Frequency of Occurrence
VII <sup>b7</sup> b <sup>b</sup> d f	I <sup>b7</sup> c e g b <sup>b</sup>	1
VII <sup>b7</sup> b <sup>b</sup> d f	I <sup>b7</sup> c e g b <sup>b</sup> d	1
VII <sup>b7 b<sub>4</sub> b<sub>6</sub></sup> b <sup>b</sup> d f b <sup>a</sup> c	III <sup>7</sup> e g b	1
VII <sup>#2 #4</sup> b d <sup>#</sup> f <sup>#</sup> a	VI <sup>#1 #3 b7</sup> a c <sup>#</sup> e <sup>#</sup> g b <sup>b</sup>	1
VII <sup>#2 #4</sup> b d <sup>#</sup> f <sup>#</sup> a	VII <sup>#2 #4 #1</sup> b d <sup>#</sup> f <sup>#</sup> a c <sup>#</sup>	1

### Chord Progression

In this analysis the guitar parts are used as the basis for determining chord progressions. While there may be some disagreement between the guitar parts and the total ensemble, due to enharmonic spellings and chord extensions, the basic root progression is indicated by the guitar parts.

Interval of Root Movement

Table XL shows the root movement of the ten selected orchestrations as indicated by the guitar parts.<sup>7</sup>

TABLE XL

INTERVAL OF ROOT MOVEMENT TAKEN FROM  
THE GUITAR PARTS OF TEN  
SELECTED DANCE BAND

Root Movement	Frequency
Augmented prime . . . . .	32
Minor second . . . . .	95
Major second . . . . .	182
Augmented second . . . . .	8
Diminished third . . . . .	2
Minor third . . . . .	159
Major third . . . . .	132
Diminished fifth . . . . .	30
Perfect fifth . . . . .	688
Augmented fifth . . . . .	8

Table XL lists the root movement of individual intervals and their inversions, while Table XLI shows the root movement of all intervals with the same numerical name. Neither Tables XL or XLI show prime movement. It should be pointed out that using the quarter note as the unit of measure prime movement occurred 2,446 times.

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<sup>7</sup>Inversions of intervals are considered as follows: fourth is inversion of the fifth, sixth is inversion of the third, and seventh is inversion of the second.

TABLE XLI

FREQUENCY AND PERCENTAGE OF ROOT MOVEMENT OF  
INTERVALS WITH THE SAME NUMERICAL NAME IN TEN  
SELECTED DANCE BAND STOCK ORCHESTRATIONS

Root Movement of Combined Total of Intervals with the Same Numerical Name	Frequency	Per Cent
Augmented prime	32	2
Second	185	20
Third	293	21
Fifth	726	57
Total	1336	100

Table XLI shows that root movement by roots a fifth apart far exceeds all other intervals.

Root Emphasis of Specific Scale Degrees

Table XLII shows the frequency of usage of each scale degree as the fundamental bass. The scale degrees most frequently used as fundamental bass are tonic, supertonic, dominant, subdominant, submediant and mediant, in that order.

TABLE XLII

ROOT EMPHASIS BY DURATION OF SPECIFIC SCALE DEGREES AS INDICATED BY THE GUITAR PARTS OF TEN SELECTED DANCE BAND STOCK ORCHESTRATIONS

Scale Degree	Frequency (♩ = 1)
1	1105
#1	40
b2	17
2	772
#2	15
b3	33
3	215
4	525
#4	24
b5	2
5	608
#5	16
b6	44
6	372
b7	52
7	38

Relation of Chords to Tonal Center

In determining the relation of chords to the tonal center, the progressions to and from each chord were analyzed. These progressions are shown in Tables XLIII through LIX.

TABLE XLIII

ROOT PROGRESSIONS OF THE I CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total
		1*	2	3	4	5	6	7	8	9	10	
I	#I**			4		1						5
	II	12	5	10	2	6	2	5	5	17	6	70
	#II				1							1
	bIII			1	4							5
	III	2	1	3	1		1		1	2	6	17
	IV	1	7		3		18	6	10	6	7	58
	V		5	3	5	13	10	2	2			40
	bVI	1					1	3				11
	VI		6	17	2	16	7		24			72
	bVII	1					3	1				5
VII								1			1	

\*The number of each arrangement here is the same as the number given to the arrangement listed on pages 4 and 5 in Chapter I.

\*\*In Tables XLIII through LIX a sharp (#) or flat (b) before a Roman numeral indicates the root of the specific chord is raised or lowered. For example, in the key of C major, the root progression of some type of a C chord to some type of a C# chord is considered to be a I to a #I, the progression of some type of a C chord to some type of a G<sup>b</sup> chord is considered to be a I to a bV, et cetera. There is no differentiation here as to the type of chord structure built above these roots.



TABLE XLIV

ROOT PROGRESSIONS OF THE #I CHORD AS INDICATED  
 BY THE GUITAR PARTS OF TEN SELECTED DANCE  
 BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total
		1	2	3	4	5	6	7	8	9	10	
#I	I		1	2		1	1					5
	II			3								3
	#V				3							3



TABLE XLVI

ROOT PROGRESSIONS OF THE #II CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total
		1	2	3	4	5	6	7	8	9	10	
#II	II				1							1
	III			3								3
	#IV	1										1
	IV				1							1
	VII				1							1

TABLE XLVII

ROOT PROGRESSIONS OF THE bII CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total
		1	2	3	4	5	6	7	8	9	10	
bII	I		1			1			2			4
	II						1					1
	III					4						4







TABLE LIII

ROOT PROGRESSIONS OF THE V CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total
		1	2	3	4	5	6	7	8	9	10	
V	I	16	9	16	17	20	7	11	28	13	2	139
	#I								2			2
	bII		1						1			2
	II	24		1	3		16	2				46
	#II				1							1
	bIII				3							3
	III	4				1		8	6		4	23
	IV		1		2			1	1			5
	#IV			2								2
	bVI	1					2	2				5
	VI	3	2	2	1	10						18
	bVII	3										3
	VII									2		2





TABLE LVI

ROOT PROGRESSIONS OF THE VI CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total	
		1	2	3	4	5	6	7	8	9	10		
VI	I			1									1
	II	3	12	24		15		6	35				95
	III		5	8				4		8			25
	IV		1	1		10							12
	V		1	2						2			5
	#V								1				1
	bVI					2							2
	bVII		1		1								2
	VII			1		3	1						5

TABLE LVII

ROOT PROGRESSIONS OF THE bVI CHORD AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED DANCE  
BAND STOCK ORCHESTRATIONS

Progression from	Progression to	Frequency of Occurrence Within Individual Arrangement										Total	
		1	2	3	4	5	6	7	8	9	10		
bVI	I	1											1
	II						2						2
	III							2			3		5
	V					2	4						6



Chord classification .--From the preceding tables on root progression a theory of chord progression can be established. For this study, the chord progression according to classification as used by Allen I. McHose is used as a guide and as a basis for comparison.<sup>8</sup>

The normal chord progression of eighteenth and nineteenth century European music according to classification is as follows:

1. The I chord may progress to any chord in its key.
2. The I chord may be used between two chords which form a normal progression without disturbing their classification.
3. Other chords normally progress by fifths, as shown in the following chart:

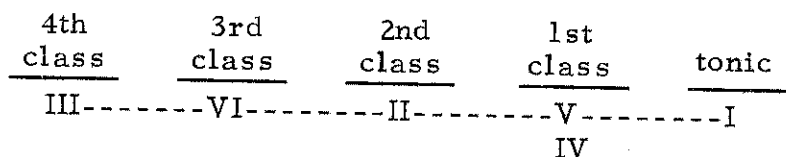
<u>4th</u> <u>class</u>	<u>3rd</u> <u>class</u>	<u>2nd</u> <u>class</u>	<u>1st</u> <u>class</u>	<u>tonic</u>
III-----	VI-----	II-----	V-----	I
	(Altered I)	IV	VII	

The normal chord progression of dance band stock orchestration determined by the most frequent progressions to and from a given chord is shown in the following chart:

1. The I chord may progress to any chord.
2. Other chords normally progress by fifths except in the case of the II-IV progression.

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<sup>8</sup>The theory of chord progression according to classification used by Allen I. McHose is taken from his Basic Principles of the Technique of 18th and 19th Century Composition, pp. 129-136.



A comparison of the two theories of chord progression will show that the normal chord progression of dance band stock orchestrations is almost identical with that of eighteenth and nineteenth century European music. The main difference between the two being in the use of first class chords. In eighteenth and nineteenth century European music the VII chord is used quite frequently. However, in the dance band orchestrations selected for this study the VII chord is used infrequently since its function is assumed by the dominant seventh. Also, the IV chord appears as a first class chord in the stock orchestrations and as a second class chord in the eighteenth and nineteenth century European music.

Cadences. -- Eleven types of cadences are found in the ten arrangements selected for this study. Table LX shows these cadences with the frequency of occurrence of each.

TABLE LX  
 TYPES OF CADENCES AND FREQUENCY OF  
 OCCURRENCE IN TEN SELECTED DANCE  
 BAND STOCK ORCHESTRATIONS

Type of Cadence	Frequency of Occurrence
Authentic*	54
Plagal**	14
Half***	30
Deceptive****	5
#I-I	4
bII-I	4
II-I	14
V-III-I	9
bVII-I	1
VII-I	1
I-IV	11

\*Authentic cadence V-I

\*\*Plagal cadence IV-I

\*\*\*Half cadence includes I-V, II-V, III-V, IV-V and #V-V

\*\*\*\*Deceptive cadence V-VI

The following figures (Figures 48 through 58) illustrate the use of the eleven cadences found in this study.

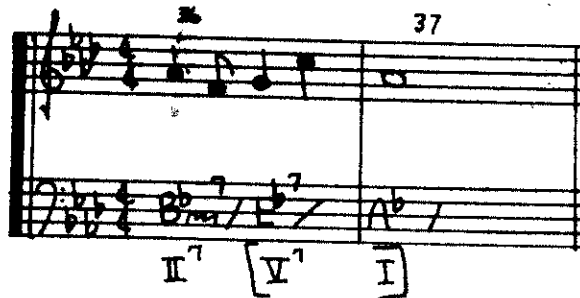


Fig. 48--Tea for Two, the V-I cadence

66 67 68

$\text{IV}^6_{b6}$  I  $\text{IV}^7_{/I}$

Fig. 49--September Song, the IV-I cadence

29 30 31

V II<sup>7</sup>  $\text{IV}^7_{/V^7}$

Fig. 50--Blue Moon, the IV-V cadence

96 97 98

$\text{V}^6_{/b7}$   $\text{VI}^7_{/}$

Fig. 51--Tea for Two, the V-VI cadence

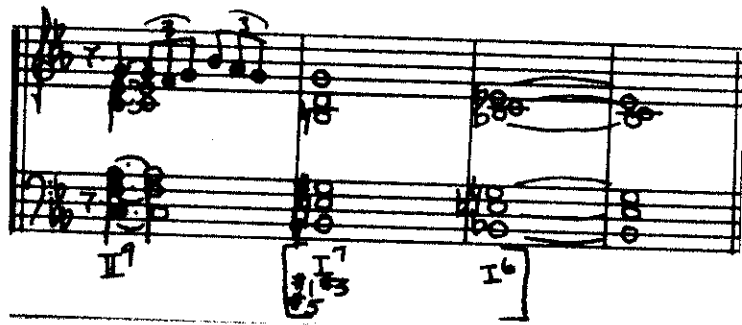


Fig. 52--Someone to Watch Over Me, the #I-I cadence

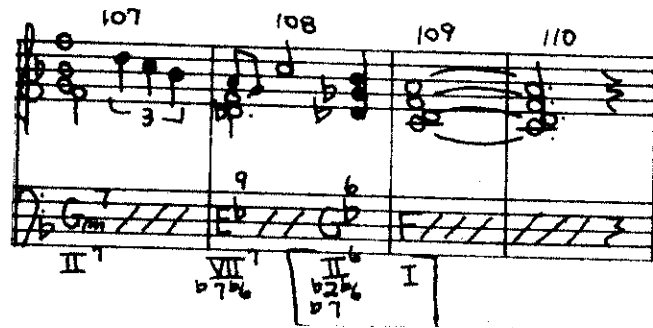


Fig. 53--Blue Moon, the  $bII-I$  cadence



Fig. 54--Blue Moon, the II-I cadence

10 11

$IV^b_6$  [V]  $III^7$  I

Fig. 55--September Song, the V-III-I cadence

77 78

I [VII<sup>b</sup>7] I

Fig. 56--All the Things You Are, the  $bVII-I$  cadence

107 108

$III^7$   $III^b_7$   $VII^b_7$  [VII<sup>7</sup>  $I^6$ ]

Fig. 57--Tea for Two, the VII-I cadence



Fig. 58--My Funny Valentine, the I-IV<sup>7</sup> cadence

### Motion of Parts

The motion of harmonic parts in dance band stock orchestrations most always follows a parallel (or similar) line with the melody, as shown in Figure 59. This illustration shows the motion of the melodic and harmonic parts of the saxophone section. The same parallel motion is also used in the brass section and, in some instances, the whole ensemble.

Fig. 59--September Song, harmonic motion parallel to melodic motion.

The principle of parallel motion in the individual parts is most always true when block harmony and rhythm patterns identical with the

melody are used. This parallel motion of whole sections of instruments is referred to as parallel chord streams throughout this study.

In some instances where spread harmony and rhythm patterns do not form parallel chord streams, the motion of the parts in relation to the melody line may be a combination of similar motion, opposite, and oblique motion, as shown in Figure 60.

Fig. 60--Blue Moon, combination of different motions in contrast to the melodic motion.

#### Treatment of Dissonance

In dance band stock orchestrations, chords with the added sixth, seventh, ninth, eleventh and thirteenth are accepted as part of the essential harmonic elements, therefore the concept of dissonance is not as broad an area as in the study of eighteenth and nineteenth century European harmony.

In Figure 61 the two marked tones (x) are called non-harmonic tones by some theory texts based on eighteenth and nineteenth century



Fig. 61--My Funny Valentine, tones which would be called non-harmonic tones by some traditional theory texts, but which are an accepted part of the essential harmonic structure of dance band stock orchestrations.

European harmonic practice, while in dance band stock orchestrations the same two tones are considered to be part of the essential harmonic structure.

### Non-Harmonic Tones

Even with the use of extended chords as part of the essential harmonic structure, non-harmonic tones can be found in dance band stock orchestrations.

Passing tone.--Figure 62 illustrates the representative use of passing tones in the ten dance band stock orchestrations selected for this study.

Figure 62 shows a musical excerpt with two staves. The upper staff contains a melody with notes marked with asterisks and numbers 8, 9, 13, and 64. The lower staff shows chords: G, Eb, Eb/Cm, Fm, and Bb. Roman numerals below the chords are III, I, I, VI<sup>7</sup>, II<sup>7</sup>, and V<sup>7</sup>.

Fig. 62--My Funny Valentine, Blue Moon, passing tones

Suspension.--Figure 63 illustrates the representative use of the suspension in the ten dance band stock orchestrations selected for this study.

Figure 63 shows a musical excerpt with two staves. The upper staff contains a melody with notes marked with asterisks and numbers 22, 25, 100, and 101. The lower staff shows chords: G, D, Am, Ab, G, and Cm. Roman numerals below the chords are G, I, V<sup>b7/2</sup>, II<sup>7</sup>, VI<sup>7</sup>, VI<sup>7</sup>, and II.

Fig. 63--All the Things You Are, Tea for Two, suspension

Neither suspension in Figure 60 can be called the eleventh of the chord, since the suspended tone is used to replace the third of each chord. To be considered the eleventh, the tone must be used in addition to, and not in place of, the third of the chord.

Neighboring tones.--Figure 64, a and b, illustrates the representative use of upper and lower neighboring tones in the ten dance band stock orchestrations selected for this study.

Figure 64 consists of two musical examples, (a) and (b), each showing a melody line and a chord line. Example (a) is for the upper neighboring tone version, and example (b) is for the lower neighboring tone version. Both examples are in 4/4 time and feature a key signature of one flat (B-flat major / F minor).

**Example (a):** Shows measures 3, 4, 43, and 44. The melody line includes notes with asterisks indicating neighboring tones. The chord line below shows Roman numerals: C: IV, III, IV<sup>b</sup>, C: I<sup>7</sup>, I<sup>b</sup>, IV.

**Example (b):** Shows measures 21, 22, 37, and 38. The melody line includes notes with asterisks indicating neighboring tones. The chord line below shows Roman numerals: C: IV<sub>b6</sub>, IV<sub>b6</sub>, IV<sub>b6</sub>, IV<sub>b6</sub>, IV<sub>b6</sub>, IV<sub>b6</sub>, IV<sub>b6</sub>, F<sup>b</sup>: I, I<sup>(b)</sup><sub>b3b5</sub>, II<sup>7</sup>, V<sup>7</sup>.

Fig. 64--a) Someone to Watch Over Me, upper neighboring tone; b) Someone to Watch Over Me, Blue Moon, lower neighboring tone.

Anticipation.--Figure 65 illustrates the representative use of the anticipation in the ten dance band stock orchestrations selected for this study.

Figure 65 shows a musical score for two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains two measures: measure 84 and measure 85. Measure 84 has a melodic line starting on G4, moving to A4, B4, and C5, with an asterisk above the C5. Measure 85 continues the line with D5, E5, F5, and G5, with an asterisk above the G5. The bottom staff is in bass clef and shows chords: A-flat major (A♭) in measure 84, and A-flat major with a minor third (A♭m) in measure 85. Below the bass staff, there are additional annotations: 'A♭: I<sup>7</sup>' under the first chord and 'I<sub>3</sub><sup>7</sup>' under the second chord. The second system also has two measures. The top staff has a melodic line starting on G4, moving to A4, B4, and C5, with an asterisk above the C5. The bottom staff shows chords: F7, B9, and D9. There are also annotations '3' above the first measure of the second system and '4' above the second measure of the second system.

Fig. 65--Dancing in the Dark, Tea for Two, anticipation

Escape tone.--Figure 66 illustrates the representative use of the escape tone in the ten dance band stock orchestrations selected for this study.

Figure 66 shows a musical score for two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a single measure with a melodic line starting on G4, moving to A4, B4, and C5, with an asterisk above the C5. The bottom staff is in bass clef and shows chords: Gm and G. There is an annotation '69' above the C5 note and '6' above the G chord.

Fig. 66--Someone to Watch Over Me, escape tone

Appoggiatura.--Figure 67 illustrates the representative use of the appoggiatura in the ten dance band stock orchestrations selected for this study.



Fig. 67--Funny Valentine, appoggiatura

Pedal Point.--Figure 68 illustrates the representative use of pedal point in the ten dance band stock orchestrations selected for this study.

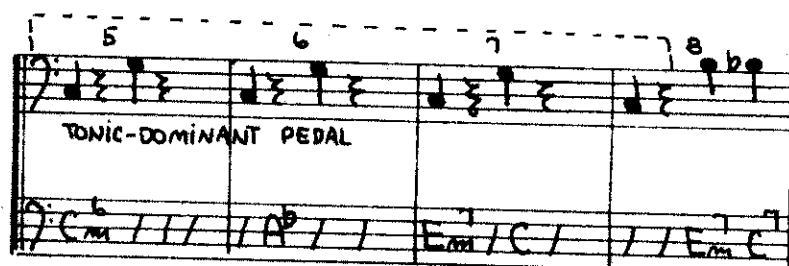


Fig. 68--September Song, pedal point

The introduction and first chorus of each arrangement were analyzed to determine the frequency of occurrence of non-harmonic tones. By examining Table LXI it will be noticed that passing tones and anticipations occur most frequently. Thirty-six per cent of all non-harmonic tones are passing tones and 24 per cent are anticipations.

Orchestrations which are more rhythmic seem to have more non-harmonic tones than those with less movement. The arrangement of

Memories of You (Number 8 in the table) contains quite a number more non-harmonic tones than My Funny Valentine (Number 3 in the table).

TABLE LXI  
 FREQUENCY OF USE OF NON-HARMONIC TONES IN  
 INTRODUCTION AND FIRST CHORUS OF  
 TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Arrange- ment Number	P.T.	Sus.	N.T.	Ant.	E.T.	App.	P.P.	Total Non- Harmonic Tones
1	3		1	1		2		7
2			2	3		1	1	7
3	2		1			1		4
4		4	1			1		6
5	2		6	1	1	2		12
6	5	1	3	3	1			13
7	3		1	3	2	1		10
8	12	2	2	12				28
9	9			3		6		18
10	6	1		2		1		10
Totals	42	8	17	28	4	15	1	115
Per Cent	.365	.069	.148	.243	.035	.131	.008	1.000

#### Non-Harmonic Harmonies

Non-harmonic harmonies in dance band stock orchestrations are caused by the motion of the harmony parts following the melodic line in parallel chord streams. When a non-harmonic tone occurs in the melodic line of a parallel chord stream the result is a complete chord made up of non-harmonic tones.



Passing harmonies.--When a passing tone is harmonized in parallel harmony, the chord which results from the harmonization is non-harmonic to the chord being played by another part of the ensemble. (See Figure 69.)

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb). The music is in 4/4 time. The first measure is marked with a '6' and three asterisks. The second measure is marked with a '7'. The third measure is marked with an '11' and three asterisks. The fourth measure is marked with a '15'. Below the staves, the chords are written as C7, /, /, /, Ab, C, /, /, /, Cm7.

Fig. 69--All the Things You Are, passing harmonies

Anticipated harmonies.--When an anticipation occurs in the melodic line and the harmony is in parallel chord motion, the resultant chord is non-harmonic to the chord being played by another part of the ensemble. (See Figure 70.)

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb). The music is in 4/4 time. The first measure is marked with a '31'. The second measure is marked with a '32'. The third measure is marked with an asterisk and a '35'. The fourth measure is marked with a '109'. The fifth measure is marked with an asterisk and a '110'. Below the staves, the chords are written as Eb7/Cm7, Fm7, Bb7, Eb7/Cm7, Cb9, /, /, /, Eb7.

Fig. 70--Blue Moon, Dancing in the Dark, anticipated harmonies.

Harmonic Rhythm

In determining the factors relating to harmonic rhythm, the guitar parts were analyzed to reveal (1) the rate of harmonic change and (2) the rhythmic placement of harmonic change.

Rate of Harmonic Change

Table LXII shows the rate of harmonic change as indicated by the guitar parts of the selected dance band stock orchestrations. The unit used in measuring harmonic change was the quarter note.

TABLE LXII  
 RATE OF HARMONIC CHANGE AS INDICATED BY THE  
 GUITAR PARTS OF TEN SELECTED DANCE BAND  
 STOCK ORCHESTRATIONS

Change takes place every	Frequency
One beat . . . . .	481
Two beats . . . . .	762
Three beats . . . . .	51
Four beats . . . . .	300
Five beats . . . . .	12
Six beats . . . . .	17
Seven beats . . . . .	5
Eight beats . . . . .	36

The most frequent change of harmony takes place every two beats. Next in order of frequency is the change which occurs every beat and the change which occurs every four beats.

Rhythmic Placement of Harmonic Change

Table LXIII indicates the beat of the measure on which harmonic changes take place. While there are changes which occur on all four

beats of the measure, the change which occurs on beats one and three are, by far, the most frequent.

TABLE LXIII

PLACEMENT OF HARMONIC CHANGE AS INDICATED  
BY THE GUITAR PARTS OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Change takes place on the following beat of the measure	Frequency
Beat 1 . . . . .	887
Beat 2 . . . . .	133
Beat 3 . . . . .	506
Beat 4 . . . . .	187

Relation to Other Rhythm

The changes which occur in the guitar parts of dance band stock orchestrations follow the changes which occur in the instrumental ensemble very closely except in instances where the ensemble has non-harmonic harmonies. The difference between the guitar harmonic change and the ensemble harmonic change is shown in Figure 71. The point where the difference in harmonic change occurs is marked (\*).

In Figure 71 only the saxophone section is used; however, the point illustrated is true of the brass section and of the whole ensemble.

The image shows a musical score for three measures (24, 25, 26) of the song 'Blue Moon'. It features two staves: 'SAXO-PHONES' and 'GUITAR'. The saxophones part consists of two staves with a melodic line. The guitar part consists of a single staff with chords: Eb, Ab, Bb9, Bb7, and Eb. An asterisk and arrow point to the Bb7 chord, indicating an anticipation of the harmonic change.

Fig. 71--Blue Moon, difference between harmonic change indicated by the guitar part and ensemble harmonic change on anticipation.

There is a definite relationship between the rate and placement of harmonic change indicated by the guitar parts and the rate and placement of the rhythmic change within the rhythm section.<sup>9</sup> It is this instrumental group (the rhythm section) which controls the "beat" or the recurring pulse measuring strict time. This steady recurring beat is necessary for any music designed for dancing. The normal pulse for any music in 4/4 meter is a strong first beat, weak second beat, strong third beat and a weak fourth beat. The rhythm section emphasizes this normal pulse pattern. The bass viol, the left hand of the piano and the bass drum play on beats one and three of each measure except in cases where the arranger desires some special

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<sup>9</sup> The rhythm section includes the piano, guitar, bass viol and drums.

effect. Tables LVII and LVIII indicate that the rate and placement of harmonic change as indicated by the guitar parts, agree with this pulsation.

### Modulation

Modulations in dance band stock orchestrations are made in three ways: (1) chromatic modulation, (2) common chord modulation and (3) phrase modulation.<sup>10</sup> Table LXIV shows the frequency of usage of these three types of modulation.

TABLE LXIV  
METHODS OF MODULATION AND FREQUENCY OF  
USAGE IN TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Type of Modulation	Frequency of Usage	Percentage
Chromatic	23	53
Common chord	12	27
Phrase	9	20

### Modulation Occurring Within Chorus

Modulation may occur within the chorus form at any point between eight-measure units or within any of the units.

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<sup>10</sup>The three modulations discussed here are considered to be the same as those described by Allen I. McHose in Basic Principles of the Technique of 18th and 19th Century Composition, pp. 253-267.

Modulation occurring between eight-measure units.--A modulation occurring between two of the eight-measure units in the chorus form may be either of the three types of modulation shown in Table LXIV. The modulation most frequently used between units is the phrase modulation as illustrated in Figure 72.

Figure 72 is a musical score for the chorus of "Tea for Two", measures 6 through 11. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody is shown in the upper staff, and the accompaniment is in the lower staff. The score is divided into two eight-measure units: UNIT A (measures 6-8) and UNIT A<sup>1</sup> (measures 9-11). A dashed line above the staff indicates the unit boundaries. The modulation occurs between measure 8 and measure 9. The text "PHRASE MODULATION" is written in the center of the score. The chord progression for UNIT A is A<sup>b</sup>: I<sup>1</sup> V<sup>1</sup> I, and for UNIT A<sup>1</sup> it is C: I<sup>7</sup> V<sup>1</sup> I<sup>1</sup> V<sup>1</sup> I. The accompaniment consists of a steady eighth-note bass line.

Fig. 72--Tea for Two, measures 6 through 11 of chorus, phrase modulation occurring between two eight-measure units of the chorus form.

Modulation occurring within an eight-measure unit.--A modulation may occur within any one of the four units which make up the chorus form. The types of modulations used within the eight-measure units are either the common chord (see Figure 73a) or the chromatic (see Figure 73b) modulation.

Figure 73a is a musical score showing a common chord modulation within an eight-measure unit. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody is shown in the upper staff, and the accompaniment is in the lower staff. The modulation occurs between measure 20 and measure 21. The text "COMMON CHORD MODULATION" is written in the center of the score. The chord progression for the unit is G: I, E: II<sup>6</sup>, and E: V<sup>7</sup> V<sup>1</sup> I. The accompaniment consists of a steady eighth-note bass line.

The image shows a musical score for Figure 73, consisting of two staves. The top staff is a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains measures 20 through 24. The bottom staff is a bass clef with a key signature of two flats, showing chord progressions for measures 20 through 24. The chords are: E<sup>b</sup> (I), G<sup>b</sup> (II<sup>7</sup>), A<sup>b</sup> (V<sup>7</sup>), G<sup>b</sup> (I), B<sup>b</sup> (V<sup>7</sup>), C<sup>b</sup> (VI<sup>7</sup>), D<sup>b</sup> (II<sup>7</sup>), E<sup>b</sup> (V<sup>7</sup>). A label 'CHROMATIC MODULATION' is placed above the bottom staff between measures 22 and 23. Roman numerals are written below the bottom staff: E<sup>b</sup>: I, G<sup>b</sup>: II<sup>7</sup> — V<sup>7</sup> — I, B<sup>b</sup>: V<sup>7</sup> — VI<sup>7</sup> — II<sup>7</sup> — V<sup>7</sup>. A '#4' is written below the C<sup>b</sup> chord.

Fig. 73--a) All the Things You Are, common chord modulation within the eight-measure unit; b) Blue Moon, chromatic modulation within the eight-measure unit.

### Modulation Between Introduction and First Chorus

Figure 74 illustrates the use of modulation between the introduction and the first chorus.

The image shows a musical score for Figure 74, consisting of two staves. The top staff is a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains measures 1 through 8. The bottom staff is a bass clef with a key signature of two flats, showing chord progressions for measures 1 through 8. The chords are: D<sup>b</sup> (V), G<sup>b</sup> (IV<sup>9</sup>), F<sup>b</sup> (III), E<sup>b</sup> (II<sup>7</sup>), A<sup>b</sup> (V<sup>7</sup>), D<sup>b</sup> (I), G<sup>b</sup> (V<sup>7</sup>), C<sup>b</sup> (VI<sup>7</sup>), F<sup>b</sup> (III), B<sup>b</sup> (II<sup>7</sup>). A label 'INTRODUCTION' is placed above the top staff for measures 1-5, and '1<sup>ST</sup> CHORUS' is placed above the top staff for measures 6-8. Roman numerals are written below the bottom staff: D<sup>b</sup>: V, G<sup>b</sup>: IV<sup>9</sup> — III, E<sup>b</sup>: II<sup>7</sup> — V<sup>7</sup> — I<sup>7</sup>, A<sup>b</sup>: VII<sup>7</sup> — III<sup>7</sup> — VI<sup>7</sup> — II<sup>7</sup>. A '#4' is written below the C<sup>b</sup> chord, and a '#5' is written below the F<sup>b</sup> chord.

Fig. 74--All the Things You Are, modulation between the introduction and the first chorus.

Although the key signature in Figure 74 indicates A<sup>b</sup> major, the introduction has a strong cadence in the key of D<sup>b</sup> major and then, by a chromatic modulation, goes into A<sup>b</sup> major.

This is the only example of a modulation occurring between the introduction and the first chorus found in this study. There are,

however, introductions based on tonalities different from that of the first chorus. This device will be discussed under Transient Tonality.

### Modulation Between Choruses

Figure 75a illustrates the use of phrase modulation between choruses; figure 75b illustrates common chord modulation between choruses; figure 75c illustrates chromatic modulation between choruses.

**Figure 75a: Phrase Modulation**

3<sup>rd</sup> CHORUS (99-102) | 4<sup>th</sup> CHORUS (103-104)

PHRASE MODULATION

Chord progression for 3<sup>rd</sup> Chorus:  $A^b: II_{b7} \quad III^7_{\#4} \quad II^6_{\#4} \quad II^7 \quad V^7 \quad I$

Chord progression for 4<sup>th</sup> Chorus:  $E^b: IV^6_{b6} \quad III \quad IV_{b6} \quad IV_{b6} \quad IV \quad IV_{b6} \quad IV \quad IV_{b6} \quad IV_{b6} \quad IV_{b6}$

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**Figure 75b: Common Chord Modulation**

2<sup>nd</sup> CHORUS (75-76) | INTERLUDE (77-79) | 3<sup>rd</sup> CHORUS (80-83)

COMMON CHORD MODULATION

Chord progression for 2<sup>nd</sup> Chorus:  $E^b: I$

Chord progression for Interlude:  $A^b: V \quad I \quad II^7 \quad III^7 \quad II^7 \quad III^7 \quad IV^7 \quad V^7 \quad I$

Chord progression for 3<sup>rd</sup> Chorus:  $B^b: VI_{\#1 \#3} \quad II^9_{\#4} \quad V^7 \quad I$



2<sup>ND</sup> CHORUS --- INTERLUDE --- C --- 3<sup>RD</sup> CHORUS ---

69 70 71 72 73 74 75

CHROMATIC MODULATION

(-5) (-9) (-9)

E♭ I IV III II I I III F VI V I VI II V I VI

#1 #3 #4 b6 b3 #1 b7 #4 #1 b7

Fig. 75--a) Someone to Watch Over Me, phrase modulation between choruses; b) Dancing in the Dark, common chord modulation between choruses; c) Blue Moon, chromatic modulation between choruses.

Degree of Modulation

Table LXV shows the interval degree, direction and frequency of each modulation occurring in the dance band stock orchestrations analyzed. Modulations up and down a minor third occur approximately 50 per cent of the time.

TABLE LXV

DEGREE OF MODULATION AND FREQUENCY OF USE IN TEN SELECTED DANCE BAND STOCK ORCHESTRATIONS

Degree of Modulation	Frequency
Up a major second . . . . .	3
Up a minor third . . . . .	9
Up a major third . . . . .	7
Up a diminished fourth . . . . .	2
Up a perfect fourth . . . . .	1
Up a perfect fifth . . . . .	2
Down a major second . . . . .	1
Down a minor third . . . . .	12
Down a major third . . . . .	4
Down a perfect fifth . . . . .	1

### Transient Tonicity

The introduction of chromatic notes is not necessarily evidence of a modulation.<sup>11</sup> Sometimes what seems to be a passing modulation is followed at once by a return to the original key.<sup>12</sup> This passing modulation and introduction of chromatic notes which does not cause a change of key is referred to, in this study, as transient tonality.

Figure 76 illustrates an example of transient tonality resulting from a progression of unresolved diminished seventh chords and the introduction of other chromatic materials.

INTRODUCTION

TRANSIENT TONALITY

Fig. 76--Star Dust, transient tonality resulting from a progression of unresolved diminished seventh chords and other chromatic materials.

<sup>11</sup>Walter Piston, Principles of Harmonic Analysis (Boston, 1933), p. 39.

<sup>12</sup>Ibid., p. 44.

Even though the key signature in Figure 76 indicates the tonality to be  $D^b$  major (or possibly  $B^b$  minor) there is no feeling of key center until the  $D^b9$  chord in measure 7, and even here there is a suggestion of  $G^b$  major tonality. There is no clear tonal center until measures 16 through 21 (not shown) where a strong  $II^7--V^7--I$  cadence in the key of  $D^b$  major occurs.

Figure 77 illustrates another example of transient tonality:

The figure shows a musical score for four measures (27-30). The top staff is a melody line with notes and measure numbers. Below it is a section labeled "TRANSIENT TONALITY" with a dashed line. Underneath are two staves for guitar: one for the C string and one for the E string, showing chords and their voicings. The C string chords are VI<sup>6</sup>, VII<sup>7</sup>, III<sup>9</sup>, and V<sup>9</sup>-V<sup>7</sup>. The E string chords are IV<sup>6</sup>, V<sup>7</sup>, and I<sup>9</sup>.

Fig. 77--A Ghost of a Chance, transient tonality resulting from chromatically altered tones.

In Figure 77 there is a feeling of modulation to E major in measures 27-29, but when arriving at the E chord in measure 29 the minor seventh is added to the chord, thus destroying that suggested key. There is a quick return to the original key (C major) through the dominant. Figure 78 illustrates still another use of transient tonality:

1 2 3 4 5 6 7

TRANSIENT TONALITY ----- F: I VI<sup>7</sup> II<sup>7</sup> V<sup>7</sup> I VI<sup>7</sup>

Fig. 78--Blue Moon, transient tonality resulting from a progression of chords a half-step apart.

The key signature and the first chord of Figure 78 indicate the key of  $E^b$  major, but once the chord progression has started the tonality of  $E^b$  major is doubtful until the tonality is re-established in measures 5 and 6.

A progression of unresolved major-minor seventh chords is used frequently in dance band stock orchestrations, thus creating a transient tonality.<sup>13</sup>

<sup>13</sup>Some dance band arranging books prefer to call the major-minor seventh chord a dominant seventh chord. (See Russell Garcia, The Professional Arranger Composer, Boston, 1954, p. 12.)

Using this terminology, a progression  $A^7--D^7--G^7--C$  would be called a progression of unresolved dominant seventh chords. The term "dominant seventh" as used here refers to a type of chord structure rather than the seventh chord built on the fifth scale degree. This term, "dominant seventh," is also used in reference to the chord built on the fifth, or dominant, scale degree. Therefore, the term has an ambiguous meaning, thus creating the possibility of misunderstanding.

To eliminate the possibility of misunderstanding, the term "dominant seventh" is used in this study to denote the seventh chord built upon the fifth (or dominant) scale degree, while the term "major-minor seventh" refers to a type of chord structure which contains a major third, a perfect fifth and a minor seventh.

17 18 19 20 21 22 23 24

D: I - I<sub>b3</sub> - V<sub>b7</sub> - TRANSIENT TONALITY - D: IV<sub>b6</sub> - V<sub>b7</sub>

Fig. 79--Dancing in the Dark, transient tonality resulting from a progression of unresolved major-minor seventh chords.

The example shown in Figure 79 has a minor-minor seventh chord interpolated between two major-minor seventh chords. This does not affect the transient tonality produced by the chord progression in measures 19 through 24.

One example of transient tonality produced by using melodic material from the introduction in the interlude was found. This is shown in Figure 80. The melody in measures 71 through 73 is material taken from the introduction. (See Figure 5, Chapter II for

2<sup>ND</sup> CHORUS 69 70 INTERLUDE 71 72 73 74 75 3<sup>RD</sup> CHORUS

A: I - TRANSIENT TONALITY - B: II<sup>7</sup> - V<sup>7</sup> - II<sup>7</sup> - V<sup>7</sup>

Fig. 80--Tea for Two, transient tonality resulting from use of material in interlude which is taken from the introduction.

illustration of this introduction.) The chord progression in measures 71 and 72 is unrelated to either the key of A<sup>b</sup> major, the original key, or B<sup>b</sup> major, which is the new key.

## CHAPTER V

### RHYTHM

Much emphasis has been placed upon the rhythmic element of American popular music. "Without exaggerating the value of American jazz, one must admit it has originated a crystal clear kind of rhythmic synthesis which unites both the old and newly discovered rhythmic formations."<sup>1</sup>

#### Tempo and Meter

Tempo and meter play a functional role in dance band stock orchestrations. The music is written primarily for social dancing, therefore it is kept in strict tempo and meter.

Tempo will vary with different performances of the same arrangement, but generally popular ballads are played between a slow and medium fox trot (M.M. 72 to 112).

Since this study is concerned with ballads played in a fox trot tempo, the metric element is readily defined. All ballads analyzed were in 4/4 meter.

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<sup>1</sup>Lalare Saminsky, Music of Our Day (New York, 1932), p. 40.

### Devices for Dissolving, Changing or Lessening Metric Pattern

The devices for dissolving, changing or lessening the metric pattern of any music fall into five general areas. They are:

- (1) omission of bar lines, (2) tying over bar lines, (3) grouping over bar lines, (4) displacement of usual metric accent points and
- (5) frequent change of meter signature.<sup>2</sup>

Dance band stock orchestrations make no use of two of these devices: (1) the omission of bar lines and (5) the changing of meter signatures. Tying over bar lines and grouping over bar lines are used to some extent, mainly in the matter of performance phrasing. The device used most frequently is that of displacing the usual metrical accent points. This is done through the use of syncopation. (Discussion of syncopation may be found on page 44, and illustrations of some of the syncopated rhythm patterns on page 45.)

### Fixed Rhythms

Since dance band stock orchestrations are played in strict tempo, certain instruments are assigned fixed rhythms to maintain the tempo and to indicate the strong beats of the measure. These instruments are piano, guitar, bass viol and drums.

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<sup>2</sup>G. Dorn, unpublished outline to "An Introduction to Musical Style Analysis," School of Music, North Texas State College, Denton, Texas, 1956.



### Fixed Rhythm in Piano Part

While the function of the piano may be melodic, harmonic and rhythmic, it seems the rhythmic role is more pronounced than the other two in all of the arrangements analyzed in this study.

The left hand of the piano plays on beats one and three, the right hand plays on beats two and four. Figure 81 illustrates the fixed rhythm in the piano part.



Fig. 81--Star Dust, fixed rhythm in piano part

### Fixed Rhythm in Guitar Part

The guitar may also be utilized in a melodic, harmonic and rhythmic role. But, like the piano, its main function in dance band stock orchestrations is one of keeping strict tempo. Figure 82 illustrates the fixed rhythm in the guitar part. The basic harmonic

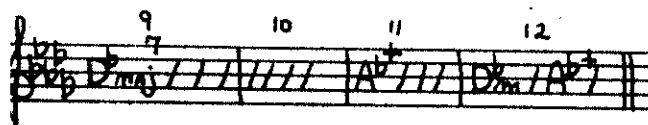


Fig. 82--Dancing in the Dark, fixed rhythm in guitar part

structure is indicated by the chord symbol and slanting vertical lines on each beat. The guitar generally plays this harmonic structure in steady rhythmic pulsations.

### Fixed Rhythm in Bass Viol Part

The bass viol is used to mark beats one and three. The instances where the bass also plays on beats two and four in the ten selected orchestrations are rare. In addition to serving a rhythmic function the bass plays the root or fifth (seldom any other inversion) of the harmonic structure being played by the other instruments. An example of the fixed rhythm in the bass viol is shown in Figure 83.

5 6 7 8 9

HARMONY: C<sub>m</sub><sup>6</sup> / / / / / / / / / / / / C / E<sub>m</sub><sup>7</sup> C<sup>7</sup> D<sup>7</sup> / / /

Fig. 83--September Song, fixed rhythm in bass viol part

A more interesting bass part may be written, as shown in Figure 84; however this type of bass part is found only one time in the selected stock orchestrations.

67 68 69 70

HARMONY: C / F / C D<sup>7</sup> C A<sub>m</sub><sup>6</sup> G<sup>7</sup> G<sub>m</sub><sup>6</sup> G<sup>b6</sup> / / A<sup>b</sup> G<sub>m</sub><sup>b6</sup> E<sup>b7</sup> / /

Fig. 84--Someone to Watch Over Me, bass part

While the rhythmic and harmonic function is served, there is also some melodic interest.

### Fixed Rhythm in Drum Part

The drums are perhaps the most important instrument assigned the task of keeping strict tempo. Drums have two means of keeping tempo steady. The bass drum marks beats one and three of each measure while the snare drum marks all four beats. The fixed rhythm in the drum parts is illustrated in Figure 85. A special effect as

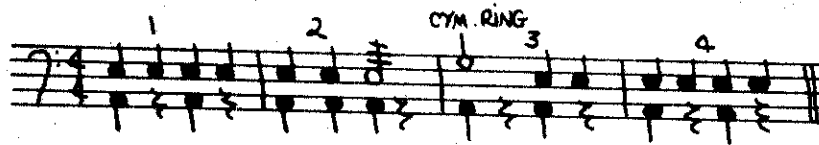


Fig. 85--My Funny Valentine, fixed rhythm in drums

created by cymbals is shown in measure 3 of Figure 85. There were no parts written for any percussion instruments other than those mentioned above.

### Recurrent Rhythmic Patterns

Individual arrangements have rhythmic patterns which occur frequently. These recurrent patterns seem to be limited to a specific arrangement rather than to a general style. Discussion of the prominent rhythmic content of individual arrangements can be found on page 43. Discussion of the sameness of rhythm patterns can be found on page 45.

The only rhythmic patterns which seem to be in some way typical of the style are those involving syncopation.

### Melodic and Harmonic Rhythm

Special consideration and discussion of melodic and harmonic rhythm will be found in the chapters dealing with Melody and Harmony. Melodic rhythm is discussed on page 43 . Harmonic rhythm is discussed on page 120.

## CHAPTER VI

### COUNTERPOINT

The two dimensions of polyphonic music are: (1) the melodic or horizontal and (2) the chordal or vertical. Robert Erickson says the following about polyphonic music:

All polyphony has two dimensions. Although music which is chord centered (vertical) must necessarily be very different from music which is melody centered (horizontal), nevertheless there is in all counterpoint constant interplay between the vertical-chordal and the linear-horizontal.

Although the two dimensions can hardly exist independently of one another in polyphonic music, one or the other may be of primary importance.<sup>1</sup>

This study revealed that the vertical or chordal dimension of polyphonic music is of primary importance in the ten selected dance band stock orchestrations. Figure 86 illustrates a predominantly vertical organization. Throughout the entire passage, the counterpoint in the saxophones is determined by the underlying chords shown in the guitar part. The top line of the saxophones is nothing more than a melodic breaking up of the underlying chords. The tones are limited to those contained in the chord itself. Not one of the five saxophone parts in this illustration is meant to carry melodic interest. Each is an element in a chordal organization and is meaningless by

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<sup>1</sup>Robert Erickson, The Structure of Music (New York, 1955), pp. 5 and 6.

The musical score is organized into four measures, labeled 7, 8, 9, and 10. It features three sections: Brass Section, Saxophone Section, and Guitar. The Brass Section consists of two staves with block chords. The Saxophone Section consists of two staves with melodic lines and chords. The Guitar section is a single staff with chord symbols: C / Cdim / G<sup>7</sup> / Gdim / D<sub>m</sub> / G<sup>°</sup> / D<sub>m</sub> / D<sup>9</sup> / D<sub>m</sub> D<sup>°</sup>.

Fig. 86--Someone to Watch Over Me, vertical organization of counterpoint.

itself. "When played together, the various instruments produce chords which move from one to the other in a meaningful way. The coherence and structure of the music is guaranteed primarily by relationships between chords, not by melodic elements."<sup>2</sup>

#### Number of Distinct Parts

The analysis revealed that the orchestrations contained counterpoint in two, three and four distinct parts. The role of the rhythm

<sup>2</sup>Ibid., p. 7.

section was not considered a factor in determining distinct contrapuntal parts.

Table LXVI shows the number of distinct parts in the introduction and each chorus of the ten selected dance band stock orchestrations. This table was compiled from tables LXVIII through

TABLE LXVI  
NUMBER OF DISTINCT CONTRAPUNTAL PARTS  
IN THE INTRODUCTION AND EACH CHORUS  
OF TEN SELECTED DANCE BAND  
STOCK ORCHESTRATIONS

Place of Occurrence	Two Distinct Parts	Three Distinct Parts	Four Distinct Parts
Introductions	14	1	0
First Choruses	29	1	0
Second Choruses	30	3	1
Third Choruses	26	2	0
Fourth Choruses	5	0	0
Total	104	7	1

LXXII in the following chapter on texture. These tables ( LXVIII through LXXII) show the texture and number of distinct parts in each measure of the orchestrations analyzed.

Table LXVI indicates that counterpoint in two parts occurs much more frequently than counterpoint in either three or four parts.

### Rhythmic Fills

A feature which is typical of dance band stock orchestrations is that of rhythmic fills. This feature appears in all of the selected arrangements except September Song. The opinion may be held by some that this is a rhythmic feature rather than one concerned primarily with counterpoint. However, in this study it is considered as a counterpoint element.

The rhythmic fill occurs as a short (one or two measures in length) rhythmic countermelody at the end of a phrase where the principal melody is holding a note or has rests. This is illustrated in Figure 87, a and b.

The musical score for Figure 87 consists of two staves. The top staff is labeled "UNISON SAXOPHONE MELODY" and the bottom staff is labeled "BRASS RHYTHMIC FILL". The score is divided into four measures, numbered 9, 10, 11, and 12. The key signature has two flats (Bb and Eb). In measure 9, the saxophone melody has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. In measure 10, the saxophone melody has a half note C5. The brass rhythmic fill in measure 10 consists of four eighth notes: G4, A4, Bb4, and C5, each with an accent (>). In measure 11, the saxophone melody has a quarter note Bb4, a quarter note A4, and a quarter note G4. The brass rhythmic fill in measure 11 consists of a quarter note G4, a quarter note A4, and a quarter note Bb4, each with an accent (>). In measure 12, the saxophone melody has a quarter note F4, a quarter note G4, and a quarter note A4. The brass rhythmic fill in measure 12 consists of a quarter note G4, a quarter note A4, and a quarter note Bb4, each with an accent (>).



The image shows a musical score for two parts: Brass Melody and Saxophone Rhythmic Fill. The score is divided into four measures labeled 17, 18, 19, and 20. The Brass Melody part consists of two staves (treble and bass clef) with notes and rests. The Saxophone Rhythmic Fill part consists of two staves (treble and bass clef) with rhythmic patterns and notes. A dashed box encloses measures 18 and 19.

Fig. 87--a) Dancing in the Dark, rhythmic fill while principal melody is holding tone; b) Someone to Watch Over Me, rhythmic fill while principal melody is at rest.

The nine arrangements which contain rhythmic fills were analyzed to determine whether the rhythmic fill is used most frequently at phrase endings where the principal melody is holding a note or at phrase endings where the principal melody is at rest. The results of this analysis are tabulated in Table LXVII.

TABLE LXVII

PLACE AND FREQUENCY OF RHYTHMIC FILLS IN TEN  
SELECTED DANCE BAND STOCK  
ORCHESTRATIONS

Place of Occurrence (Phrase Ending)	Frequency of Occurrence	Percentage
Note being held in principal melody	74	.974
Rests in prin- cipal melody	2	.026
Totals	76	1.000

Table LXVII indicates that rhythmic fills occur approximately 97 per cent of the time, while the principal melody is holding a tone.

## CHAPTER VII

### TEXTURE

In this study texture is treated in five general areas. These areas are: (1) instrumentation, (2) types of tone color, (3) individual arrangement textures, (4) use of mutes and (5) scoring.

#### Texture: Instrumentation

Dance band stock orchestrations are written for four instrumental groups. These four groups are: (1) the string section, (2) the reed section, (3) the brass section and (4) the rhythm section. The four sections are analyzed for number of parts, range of instruments, spacing of parts and distribution of registers.

#### The String Section

The string section consists of three violins. There are no parts written for viola or violoncello in the ten orchestrations selected for this study. The bass viol is considered part of the rhythm section and will not be discussed with the string section.

Range of violins. --The range for violins, as revealed by the ten orchestrations analyzed, is shown in Figure 88. The range covers more than three octaves, from g to a flat<sup>3</sup>.

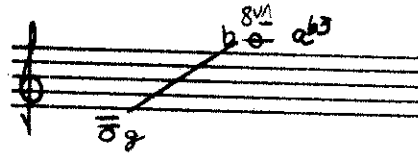


Fig. 88--Range of Violins

Spacing of parts in the violin section.--The violin section is written in unison, open harmony and close harmony. Close harmony predominated over open harmony with the violins playing the triad structure of the basic harmony. Open harmony is illustrated in Figure 90. Close harmony is illustrated in Figure 89.

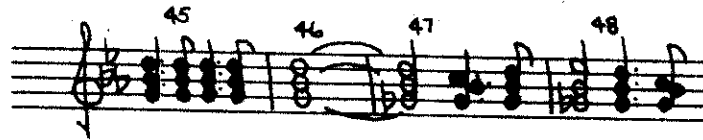


Fig. 89--Dancing in the Dark, close harmony in the violin section.



Fig. 90--Someone to Watch Over Me, open harmony in the violin section.

Distribution of register.--In this study register refers to the placement of range on the grand staff in concert key. The range of

each instrument is given in the transposed written form, while the register is given in concert key and can be compared with other instruments.

The range and register for the violins are the same, since they are written in concert key. (See Figure 88.)

### The Reed Section

The reed section is composed of two E flat alto saxophones, two B flat tenor saxophones and one E flat baritone saxophone. In three of the ten selected orchestrations the first alto saxophone was called upon to double B flat clarinet.

Range of the reed section. -- In the illustrations of range the whole notes represent the most frequently used or practical range, as established by the ten selected orchestrations. Extreme ranges or notes rarely used are indicated by quarter notes.

The range of the individual instruments of the reed section is shown in the following illustrations. Figures 91, 92, 93 and 94 show the respective ranges of the alto, tenor, baritone saxophone and clarinet.



Fig. 91--Alto saxophone range

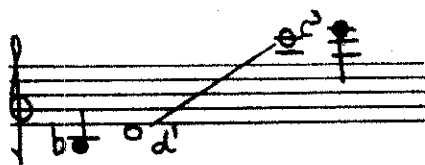


Fig. 92--Tenor saxophone range

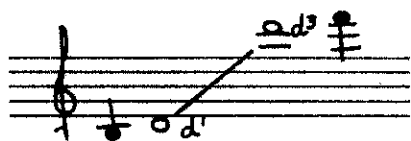


Fig. 93--Baritone saxophone range

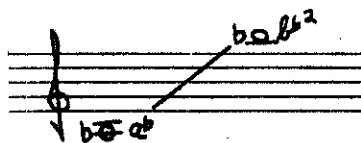


Fig. 94--Clarinet range

Spacing of parts in the reed section.--The reed section is written in both close harmony (see Figure 95) and open harmony (see Figure 96). Close harmony is used more frequently than open harmony, especially when the principal melody is in the reed section, or the section is playing in parallel chord streams.

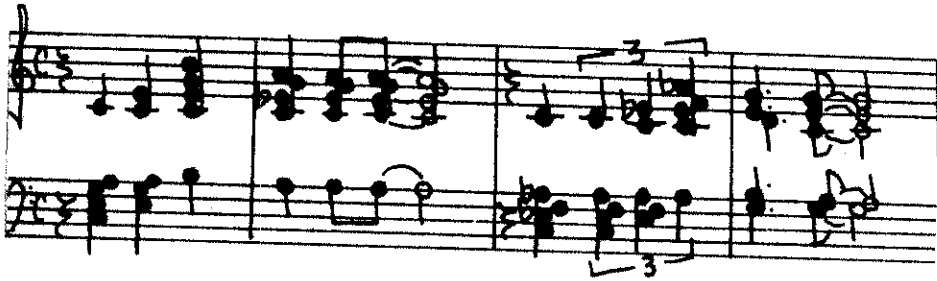


Fig. 95--September Song, close harmony in reed section

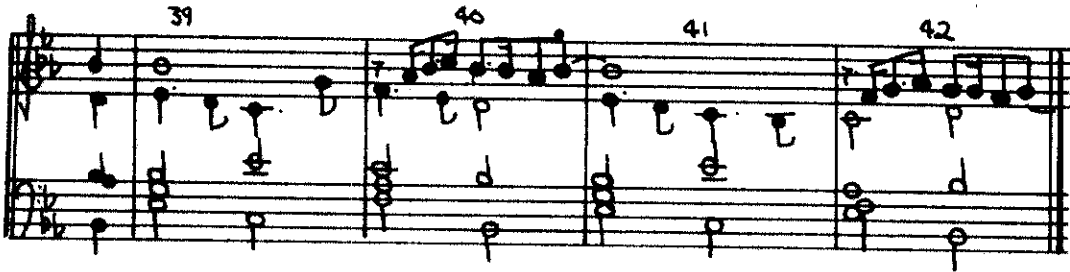


Fig. 96--Blue Moon, open harmony in reed section

Distribution of register.--Figure 97 illustrates the register covered by the complete reed section. The range of the entire reed section is over three octaves.

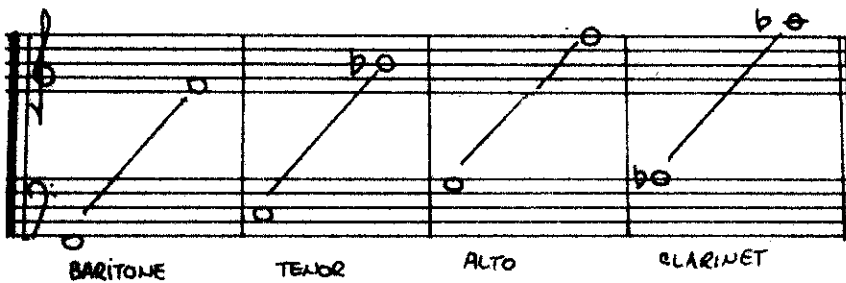


Fig. 97--Register of reed section

### The Brass Section

The brass section is composed of three B flat trumpets and three B flat trombones.

Range of brass section.--Figure 98 shows the written range of the trumpets.

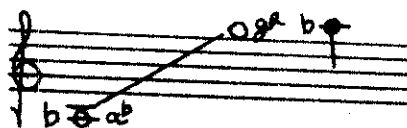


Fig. 98--Range of trumpets

The range of the trombones is shown in Figure 99.



Fig. 99--Range of trombones

Spacing of parts in the brass section.--The brass section is written in both close and open harmony. Close harmony is shown in Figure 100. Open harmony is shown in Figure 101. Close and open harmony are used approximately the same amount of time by the brass section.





Fig. 100--My Funny Valentine, close harmony in brass section.



Fig. 101--Someone to Watch Over Me, open harmony in brass section.

Distribution of register.--Figure 102 illustrates the compass of register used by the brass section. The practical range of the brass section is two octaves plus a perfect fifth.

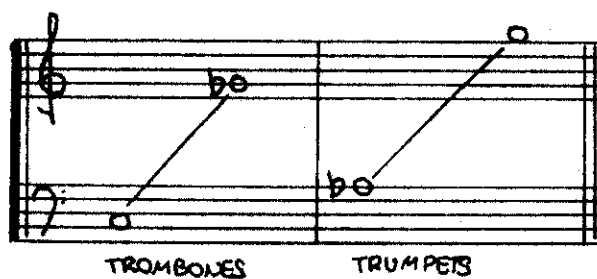


Fig. 102--Register of brass section

### The Rhythm Section

The rhythm section is composed of piano, guitar, bass viol and drums. (For more detailed information on the rhythm section see Chapter V, Fixed Rhythms.)

Range of rhythm section. -- The range of the instruments in the rhythm section is shown in the following illustrations. Figure 103 shows the range of the piano. Generally, the top note of the right hand

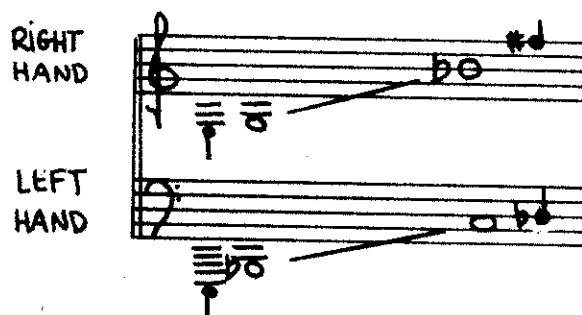


Fig. 103--Range of piano

is placed below  $c^2$ . The written range of the bass viol is shown in Figure 104.

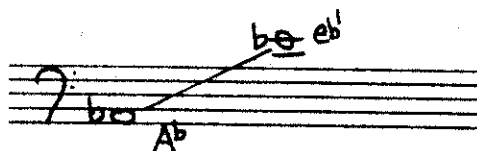


Fig. 104--Range of bass viol

Since guitar parts are written in chord symbols rather than notated in pitch, the range of the guitar could not be determined.

Spacing of parts in the rhythm section.--In most cases the right hand of the piano used close harmony with the left hand having the root or fifth of the chord in octaves. The bass viol doubles the left hand of the piano an octave lower. The role of the guitar in the spacing of parts could not be determined.

Distribution of register.--The register encompassed by the rhythm section is shown in Figure 105.

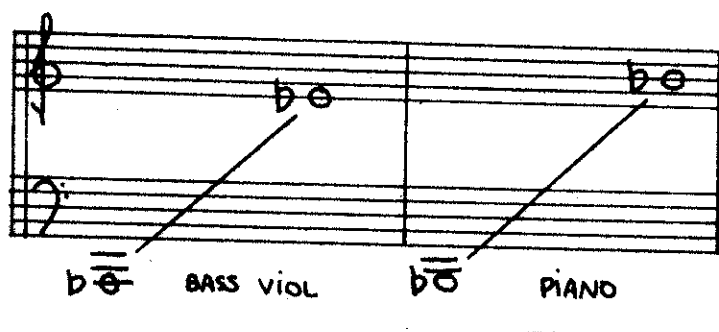


Fig. 105--Register of rhythm section

#### Register of Full Ensemble

The ranges of all the instruments used by dance band stock orchestrations is shown in Figure 106. The range of the full dance band is five octaves.

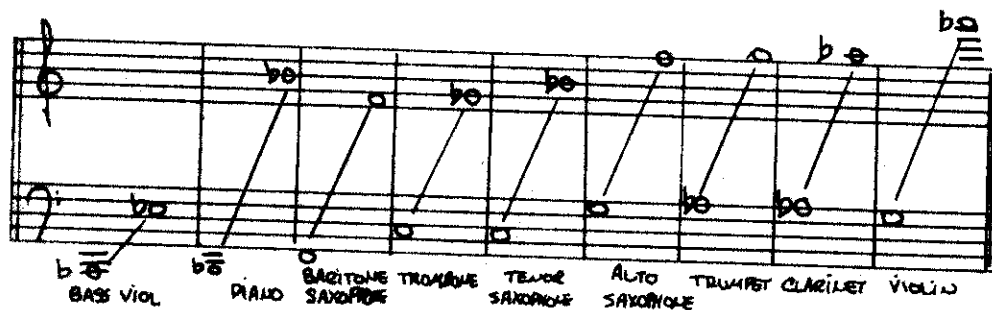


Fig. 106--Range of full ensemble

### Texture: Types of Tone Color

Before discussing the texture of dance band stock orchestrations, the types of tone color and the names assigned to these tone colors in this study must be understood.

#### Types of Tone Color in the Principal Melody

The types of tone color relating to the principal melody are:

(1) solo, (2) unison soli and (3) that of parallel chord streams to the melody, or simply chord streams.

Solo tone color in principal melody.--When the principal melody is assigned to one instrument with no sectional accompaniment, the tone color is considered to be solo. This is illustrated in Figure 107.

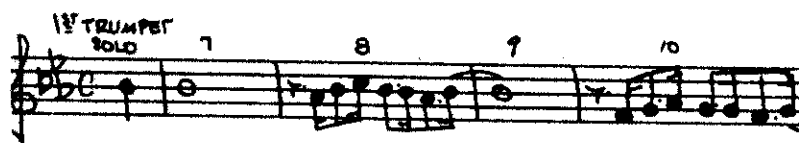


Fig. 107--Blue Moon, solo in principal melody

Unison soli tone color in principal melody. -- When the principal melody is assigned to more than one instrument all playing in unison, the tone color is considered to be unison soli. This is illustrated in Figure 108.



Fig. 108--Dancing in the Dark, unison soli in principal melody.

Parallel chord streams to principal melody. -- When the principal melody is assigned to an instrument with other instruments in the same section accompanying this melody in parallel harmony and identical rhythm patterns, the tone color is considered to be parallel chord streams. This is illustrated in Figure 109.



Fig. 109--September Song, parallel chord stream to principal melody.

### Types of Tone Color in Counter Melody

The types of tone color relating to the counter melody are to be considered in this study as: (1) solo obbligato, (2) unison soli, (3) parallel chord streams (4) harmonic, (5) rhythmic fills and (6) rhythmic figures. Examples of each are given below.

Solo obbligato tone color in counter melody. -- When the counter melody is assigned to one instrument, the tone color is considered solo obbligato. This is illustrated in Figure 110.

The image shows a handwritten musical score for Figure 110. It consists of two staves. The top staff is labeled 'SAXOPHONES' and has a treble clef. The bottom staff is labeled 'C.M.' and 'TROMBONE' and has a bass clef. The time signature is 7/4. The key signature has one flat (B-flat). The score is divided into three measures. The first measure is marked with '40' above the staff. The second measure is marked with '41' above the staff. The third measure is marked with '42' above the staff. The counter melody in the trombone part consists of the following notes: G4, A4, B4, C5 in the first measure; D5, C5, B4, A4 in the second measure; G4, F4, E4, D4 in the third measure. There are also some handwritten annotations like 'P.M.' and '1/2'.

Fig. 110--September Song, solo obbligato in counter melody

Unison soli tone color in counter melody. -- When the counter melody is assigned to more than one instrument, all playing in unison, the tone color is considered unison soli. This is illustrated in Figure 111.

The image shows a musical score for two staves. The top staff is labeled 'SAXOPHONES' and 'P.M.' (Pitch Melody). The bottom staff is labeled 'UNISON TROMBONE' and 'C.M.' (Counter Melody). The score covers measures 26, 27, 28, and 29. In measure 26, the saxophones play a descending eighth-note melody while the trombone plays a unison accompaniment. In measure 27, the saxophones play a descending eighth-note melody while the trombone plays a unison accompaniment. In measure 28, the saxophones play a descending eighth-note melody while the trombone plays a unison accompaniment. In measure 29, the saxophones play a descending eighth-note melody while the trombone plays a unison accompaniment.

Fig. 111--My Funny Valentine, unison soli in counter melody.

Parallel chord stream tone color to counter melody.--When the counter melody is assigned to one instrument and other instruments in the same section accompany this counter melody in parallel harmony and identical rhythm patterns, the tone color is considered to be parallel chord streams. This is illustrated in Figure 112.

The image shows a musical score for two staves. The top staff is labeled 'BRASS' and 'P.M.' (Pitch Melody). The bottom staff is labeled 'SAXOPHONES' and 'C.M.' (Counter Melody). The score covers measures 7 and 8. In measure 7, the brass play a parallel chord stream while the saxophones play a counter melody. In measure 8, the brass play a parallel chord stream while the saxophones play a counter melody.

Fig. 112--Dancing in the Dark, parallel chord stream to the counter melody.

Harmonic tone color in the counter melody.--When the counter melody is assigned to more than one instrument and this counter melody has mainly harmonic function (little melodic function and rarely

rhythmic interest) the tone color is considered as harmonic. This is illustrated in Figure 113.

The image shows a handwritten musical score for three parts: P.M. (Principal Melody), SAXOPHONES, and C.M. (Counter Melody). The key signature is B-flat major (two flats). The score covers measures 36, 37, and 38. In measure 36, the P.M. part has a half note G4, and the C.M. part has a half note G4. In measure 37, the P.M. part has a half note A4, and the C.M. part has a half note A4. In measure 38, the P.M. part has a half note B4, and the C.M. part has a half note B4. The C.M. part is written in a lower register than the P.M. part, and the notes are connected by a long horizontal line, indicating a sustained harmonic tone color.

Fig. 113--My Funny Valentine, harmonic tone color in the counter melody.

Rhythmic fill tone color in the counter melody, --When the counter melody occurs only at places where the principal melody is holding a tone or is at rest and the counter melody is a short rhythmic phrase, the tone color is considered to be rhythmic fills. This is illustrated in Figure 114.

The image shows a handwritten musical score for three parts: P.M. (Principal Melody), SAXOPHONES, and C.M. (Counter Melody). The key signature is B-flat major (two flats). The score covers measures 10, 11, and 12. In measure 10, the P.M. part has a half note G4, and the C.M. part has a half note G4. In measure 11, the P.M. part has a half note A4, and the C.M. part has a half note A4. In measure 12, the P.M. part has a half note B4, and the C.M. part has a half note B4. The C.M. part is written in a lower register than the P.M. part, and the notes are connected by a long horizontal line, indicating a sustained harmonic tone color.

Fig. 114--Dancing in the Dark, rhythmic fill in counter melody.

Rhythmic figure tone color in the counter melody, --When the counter melody has definite rhythmic patterns with emphasis being



placed on a rhythmic function (little melodic interest and harmonic role only secondary) the tone color is considered to be rhythmic figures. This is illustrated in Figure 115.

Fig. 115--Blue Moon, rhythmic figure in counter melody

Texture: Individual Arrangement Texture

Dance band stock orchestrations are homophonic in nature. They are built primarily on vertical harmonic structures. The use of counterpoint is discussed in Chapter VI. It was pointed out in that chapter that counter melodies are based on the underlying chord structures rather than on independent melodic materials.

The introductions and various choruses of the ten selected orchestrations were studied to determine if any characteristic uses of textures could be found.

#### Texture of Introductions

Table LXVIII was compiled by examining the introductions of each arrangement. The arrangement numbers in this table, and all of the following tables dealing with texture, correspond to the same numbers used on page 4 of Chapter I.

Forty per cent of all the arrangements begin with the brass section playing the principal melody in chord streams and the saxophone section having a harmonic counter melody. An additional 30 per cent of the time the introduction begins with either a trumpet or trombone solo. The principal melody at the beginning of the introduction is carried by some form of brass texture 70 per cent of the time. The principal melody at the beginning of the introduction is carried by the saxophone section only 30 per cent of the time. However, Table LXVIII reveals that the saxophones have the principal melody in the last two measures of the introduction 90 per cent of the time. The brass has the counter melody in the last two measures only 30 per cent of the time.

From these percentages a chart of the typical texture of introductions can be made. This chart is shown in Figure 116. It should be pointed out that this chart illustrates a general form of introduction rather than a specific form. Individual arrangements will vary in some details. Specific details of each arrangement may be seen by an examination of Table LXVIII.

	---2 or 4 meas.---	---2 meas.---
Principal melody	Solo or Brass section-chord streams	Solo or Saxophones-chord streams
Counter melody	Saxophone section- Harmony	None

Fig. 116--Texture of introductions

TABLE LXVIII

TEXTURE OF INTRODUCTIONS OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Arrangement Number and Number of Measures	Measure Number	Principal Melody	Tone Color	Counter- Melody	Tone Color
1 6 meas.	1-2	Saxophone section	Chord stream	Brass	Harmony
	3-4	Full ens.	Chord stream	-----	-----
	5-6	Saxophone section	Chord stream	-----	-----
2 8 meas.	1-4	Trombones	Unison solì	Saxophones	Harmony
	5-8	Trumpet	Solo	-----	-----
3 6 meas.	1-4	Brass sec.	Chord streams	Saxophones	Harmony
	5-6	Saxophone section	Chord streams	-----	-----
4 8 meas.	1-4	Saxophone section	Unison solì	Brass	Harmony
	5-6	Brass section	Unison solì	Saxophone section	Harmony
	7-8	Alto saxophone	Solo	Saxophone section Brass section	Harmony Rhythm figures
5 6 meas.	1-4	Saxophone section	Unison solì	Brass section	Harmony
	5-6	Saxophone section	Chord stream	-----	-----
6 4 meas.	1-2	Trumpet	Solo	Full ens.	Harmony
	3-4	Alto saxophone	Solo	Full ens.	Harmony

TABLE LXVIII--Continued

Arrangement Number and Number of Measures	Measure Number	Principal Melody	Tone Color	Counter Melody	Tone Color
7 6 meas.	1-4	Brass section	Chord stream	Saxophone section	Harmony
	5-6	Saxophone section	Unison soli and chord stream	Brass section	Harmony
8 6 meas.	1-4	Brass section	Chord stream	Saxophone section	Harmony
	5-6	Saxophone section	Rhythm figures	-----	-----
9 4 meas.	1-2	Trumpet	Solo	Full ens.	Harmony
	3-4	Saxophone section	Chord stream	-----	-----
10 6 meas.	1-4	Brass section	Chord stream	Saxophone section	Harmony
	5-6	Alto saxophone	Solo	Saxophone section	Harmony

Texture of the First Choruses

The texture of the first chorus of each arrangement was analyzed to determine if a typical pattern of tone colors could be found. Table LXIX shows specific details as to the texture of individual arrangements.

Table LXIX reveals the brass section carrying the principal melody at the beginning of this chorus 90 per cent of the time. The saxophone section furnishes some type of counter melody behind the brass. This texture is generally maintained for sixteen measures.

TABLE LXIX

TEXTURE OF THE FIRST CHORUS OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
1 32 meas.	7-22(16)	Brass section	Chord streams	Saxophone section	Harmony and chord streams
	23-30(8)	Saxophone section	Chord streams	Trombones	Unison soli in meas. 25-26
	31-38(8)	Brass section	Unison soli and chord streams	Saxophone section	Harmony and chord streams
2 32 meas.	9-24(16)	Brass section	Chord streams	Saxophone section	Chord stream
	25-32(8)	Saxophone section	Chord stream	Brass section	Fill ins
	33-40(8)	Brass section	Chord stream	Saxophone section	Chord stream
3 32 meas.	7-33(16)	Brass section	Chord stream	Saxophone section	Chord stream
	23-30(8)	Saxophone section	Chord stream	Trombones	Unison soli
	31-38(8)	Brass section	Chord stream	Saxophone section	Chord stream
4 32 meas.	9-16(8)	Saxophone section	Unison soli	Brass section	Fill ins
	17-24(8)	Full ens.	Chord stream	-----	-----
	25-32(8)	Saxophone section	Unison soli	Brass section	Fill ins
	33-40(8)	Full ens.	Chord stream	-----	-----

TABLE LXIX--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
5 32 meas.	7-22(16)	Brass section	Chord stream	Saxophone section	Harmony and chord stream
	23-30(8)	Saxophone section	Chord stream	Trombones	Unison soli
	31-38(8)	Brass section	Unison soli and chord stream	Saxophone section	Harmony and chord stream
6 32 meas.	5-20(16)	Brass section	Chord stream	Saxophone section	Chord stream
	21-28(8)	Saxophone section	Chord stream	Brass section	Harmony
	28-36(8)	Brass section	Chord stream	Saxophone section	Chord stream
7 36 meas.	7-22(16)	Brass section	Chord stream	Saxophone section	Chord stream
	23-30(8)	Saxophone section	Chord stream	Trombones	Unison soli
	31-42(12)	Brass section	Chord stream	Saxophone section	Chord stream
8 32 meas.	7-14(8)	Trumpet	Solo	Saxophone section	Rhythm figure
	15-22(8)	Brass section	Chord stream	Trombones	Harmony
	23-30(8)	Saxophone section	Chord stream	Saxophone section	Chord stream
	31-38(8)	Brass section	Chord stream	Brass section	Harmony
		Brass section	Chord stream	Saxophone section	Unison soli and chord stream

TABLE LXIX--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
9 36 meas.	7-22(16)	Brass section	Chord stream	Saxophone section	Unison soli and chord stream
	23-30(8)	Saxophone section	Chord stream	Trombones	Unison soli and harmony
	31-42(12)	Brass section	Chord stream	Saxophone section	Unison soli, harmony and chord stream
10 32 meas.	5-20(16)	Brass section	Chord stream	Saxophone section	Chord stream
	21-28(8)	Saxophone section	Chord stream	Trombones	Unison soli
	29-36(8)	Brass section	Chord stream	Saxophone section	Unison soli and chord stream

The saxophone section usually carries the principal melody in the bridge. This occurs 90 per cent of the time. The counter melody is usually a unison soli by the trombone section (50 per cent of the time) or rhythmic fills by the entire brass section.

The last eight-measure unit returns to the same texture as the first sixteen measures: principal melody in the brass with saxophone counter melody. Figure 117 illustrates the texture generally used in the first chorus of stock orchestrations.

	----- 16 meas. -----	----- 8 meas. -----	----- 8 meas. -----
Principal melody	Brass chord streams	Saxophone chord streams	Brass chord streams
Counter melody	Saxophone chord streams	Unison soli trombones or brass fills	Saxophone chord streams

Fig. 117--Texture of first chorus

#### Texture of the Second Choruses

An examination of Table LXX will show the general texture of the second chorus is the reverse of the first chorus. Table LXX is on pages 167 through 170.

The reed section has the principal melody for the first sixteen measures of this chorus 100 per cent of the time. Brass fill ins on the last measures of the eight-measure units occur 70 per cent of the time, while solo obbligatos by either trumpets or trombones occur 30 per cent of the time.

The brass section has the principal melody in the bridge (or second part) of the second chorus 100 per cent of the time. The saxophones have some type of counter melody with harmony or chord streams predominating.

The last eight measures of the second chorus returns to the same type of texture as was used in the first sixteen measures.



TABLE LXX  
 TEXTURE OF THE SECOND CHORUS OF TEN  
 SELECTED DANCE BAND STOCK  
 ORCHESTRATIONS

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
1 32 meas.	39-46(8)	Saxophone section	Chord stream	-----	-----
	47-54(8)	Brass section	Chord stream	Saxophone section	Harmony
	55-62(8)	Saxophone section	Chord stream	Brass section	Fill ins
	63-66(4)	Full ensemble	Chord stream	-----	-----
	67-70(4)	Saxophone section	Chord stream	-----	-----
2 34 meas. (2 meas. extension for modulation)	41-56(16)	Saxophone section	Chord stream	Brass section	Fill ins
	57-64(8)	Trumpet	Solo	Saxophone section	Chord stream and harmony
	65-70(6)	Saxophone section	Chord stream	Brass section	Fill ins
	71-74(4)	Trumpet	Solo	Saxophone section	Harmony
3 32 meas.  (8 meas. modulation to 3rd chorus)	39-54(16)	Saxophone section	Chord stream	Brass section	Fill ins
	55-62(8)	Trumpet	Solo	Saxophone section	Chord stream
	63-70(8)	Saxophone section	Chord stream	Brass section	Fill ins
	71-74(4)	Alto saxophone	Solo	Brass section	Harmony
	75-76(2)	Trumpet	Solo	Saxophone section	Harmony
	77-78(2)	Saxophone section	Chord stream	-----	-----

TABLE LXX--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
4 32 meas.  (6 measure modulation to 3rd chorus)	45-60(16)	Saxophone section	Chord stream	Brass section	Harmony and fill ins
	61-68(8)	Trombone	Solo	Saxophone section	Harmony
	69-75(6 1/2)	Saxophone section	Chord stream	Brass section	Harmony and fill ins
	75-76(1 1/2)	Full ensemble	Chord stream	-----	-----
	77-80(4)	Full ensemble	Half note harmony		
	81(1)	Tenor saxophone	Solo	Full ensemble	Harmony
82(1)	Full ensemble	Full ensemble	Chord stream	-----	-----
5 32 meas.	39-54(16)	Saxophone section	Chord stream	Brass section	Fill ins
	55-62(8)	Brass section	Chord stream	Saxophone section	Chord stream
	63-68(6)	Saxophone section	Chord stream	-----	-----
	69-70(2)	Full ensemble	Chord stream	-----	-----
6 32 meas.  (2 meas. modulation to 3rd chorus)	37-52(16)	Saxophone section	Chord stream	Brass section	Fill ins
	53-60(8)	Brass section	Chord stream	Saxophone section	Unison soli and harmony
	61-67(7)	Saxophone section	Chord stream	-----	-----
	68(1)	Full ensemble	Chord stream	-----	-----
	69-70(2)	Trumpet and tenor saxophone	Unison soli	Full ensemble	Harmony

TABLE LXX--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
7 36 meas.	43-58(16)	Saxophone section	Chord stream	Brass section	Fill ins
	59-66(8)	Brass section	Chord stream	Saxophone section	Chord stream and harmony
	67-77(11)	Saxophone section	Chord stream	-----	-----
	77-78(1)	Full ensemble	Chord stream		
8 32 meas.  (4 meas. modulation to 3rd chorus)	39-46(8)	Alto saxophone	Solo	Saxophone section Brass section	Harmony and rhythm figures Fill ins
	47-54(8)	Saxophone section	Chord stream	Trumpet	Solo obbligato
	55-62(8)	Brass section	Chord stream	Trombones Saxophone section	Harmony Unison soli and chord stream
	63-68(6)	Saxophone	Chord stream	Trombones	Unison soli
	69-70(2)	Brass section	Chord stream	Saxophone section	Harmony
	71-72(2)	Full ensemble	Chord stream	-----	-----
	73-74(2)	Saxophone section	Rhythm figure	-----	-----

TABLE LXX--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
9 36 meas.	43-58(16)	Saxophone section	Chord stream	Brass section	Harmony
	59-66(8)	Brass section	Chord stream	Saxophone section	Harmony
	67-76(10)	Saxophone section	Chord stream	Brass section	Harmony and chord stream
	77-78(2)	Full ensemble	Chord stream	-----	-----
10 32 meas.	37-52(16)	Saxophone section	Chord stream	Trombone Trumpet	Solo obbligato Solo obbligato
	53-60(8)	Brass section	Chord stream	Saxophone section	Harmony and chord stream
	61-66(6)	Saxophone section	Chord stream	Trombones	Unison soli
	67-68(2)	Full ensemble	Chord stream	-----	-----

In arrangements which contain only two choruses the last two measures of the second chorus serve as an ending. In arrangements which contain more than two choruses there is generally an extension added to the second chorus which serves as a means of modulation to a new key.

The general form of texture as used in the second chorus of the selected stock orchestrations is shown in Figure 118.

	--16 meas.--	--8 meas.--	--6-8 meas.--	Ending or modulation 2-8 meas.
Prin. melody	Saxophone chord stream	Brass chord stream	Saxophone chord stream	Full ensemble
Counter melody	Brass fills of solo obbligatos	Saxophone harmony or chord stream	Brass chord stream, harmony or obbligatos	

Fig. 118--Texture of second chorus

### Texture of the Third Choruses

Table LXXI shows the textures of the third chorus of each arrangement. There is no clear pattern of the general texture of the third chorus; therefore no example can be made as was done in the discussion of the introduction and first two choruses. There are a number of individual solos, but these do not occur at any definite place in the chorus. There also seems to be more variety in the use of the different types of tone colors. Where the first two choruses are rather simple in tone colors and texture, the third chorus tends to show the style of arranging as used by the individual arrangers rather than a style which is typical of dance band stock orchestrations.

TABLE LXXI

TEXTURE OF THE THIRD CHORUS OF TEN SELECTED  
DANCE BAND STOCK ORCHESTRATIONS

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
1 34 meas.  (2 meas. extension for ending)	75-78	Saxophone section	Chord stream	- - - - -	- - - - -
	79-82	Trumpet	Solo	Saxophone section	Harmony
	83-90	Tenor saxophone	Solo	Brass section	Harmony
	91-108	Full ensemble	Chord stream	- - - - -	- - - - -
2 34 meas.  (2 meas. extension for ending)	75-82	Tenor saxophone	Solo	Brass section	Chord stream
	83-90	Brass section	Chord stream	- - - - -	- - - - -
	91-98	Saxophone section	Chord stream	- - - - -	- - - - -
	99-103	Brass section	Chord stream	Saxophone section	Harmony
	104	Alto saxophone	Solo	- - - - -	- - - - -
105-108	Brass section	Chord stream	Saxophone section	Harmony	
3 34 meas.  (2 meas. extension for ending)	79-94	Tenor saxophone	Solo	Brass section	Chord stream
	95-98	Piano	Solo	Saxophone section	Rhythmic figures
	99-102	Saxophone section	Chord stream	- - - - -	- - - - -
	103-110	Brass section	Chord stream	Saxophone section	Harmony and chord stream
111-112	Full ensemble	Chord stream	- - - - -	- - - - -	

TABLE LXXI--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
4 34 meas.  (2 meas. extension for ending)	83-99	Full ensemble	Chord stream	-----	-----
	99-101	Tenor saxophone	Solo	-----	-----
	101-103	Full ensemble	Chord stream	-----	-----
	103-105	Tenor saxophone	Solo	-----	-----
	105-116	Full ensemble	Chord stream	-----	-----
5 32 meas.	71-74	Trombone	Solo	Saxophone section	Harmony
	75-78	Trombones and saxophones	Chord stream	Trumpet section	Rhythmic fills
	79-82	Trombone	Solo	Saxophone section	Harmony
	83-86	Trombones and saxophones	Chord stream	-----	-----
	87-90	Trumpet	Solo	Saxophone section	Chord stream
	91-94	Brass section	Chord stream	Saxophone section	Chord stream
	95-98	Trombone	Solo	Saxophone section	Harmony
	99-102	Trombones and saxophones	Chord stream	-----	-----

TABLE LXXI--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
6 32 meas.	71-72	Saxophone section	Chord stream	Brass section	Chord stream
	73-74	Trumpet	Solo	Trombones and saxophones	Harmony
	75-78	Saxophone section	Chord stream	Brass section	Chord stream
	79-80	Saxophone section	Chord stream	-----	-----
	81-82	Trumpet	Solo	Trombones and saxophones	Harmony
	83-86	Saxophone section	Chord stream	Brass section	Chord stream
	87-90	Trombones and saxophones	Chord stream	Trumpet section	Harmony
	91-92	Tenor saxophone	Solo	Rest of full ensemble	Harmony
	93-94	Full ensemble	Chord stream	-----	-----
	95-96	Saxophone section	Chord stream	Trombone	Harmony
	97-98	Trumpet	Solo	Saxophone section	Harmony
	99-102	Saxophone section	Chord stream	-----	-----



TABLE LXXI--Continued

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
7	None				
8 36 meas.  (4 meas. extension for ending)	75-91	Trumpet	Solo	Saxophone section	Rhythmic figures and rhythmic fills
	92-94	Saxophone section	Unison soli	Brass section	Chord stream
	95-98	Saxophone section	Chord stream	-----	-----
	99-106	Full ensemble except alto saxophone	Chord stream	Alto saxophone	Solo obbligato
	107-110	Full ensemble	Chord stream	-----	-----
9	None				
10	None				

Texture of the Fourth Choruses

Only two of the ten orchestrations analyzed contained fourth choruses. In both instances the fourth chorus was abbreviated. One was eight measures long, the other sixteen measures, with each having a two-measure extension for the final ending. Table LXXII shows the texture of these two fourth choruses. No general pattern of texture can be drawn from these two orchestrations.

TABLE LXXII

TEXTURE OF THE ABBREVIATED FOURTH CHORUS  
OF TWO SELECTED DANCE BAND STOCK  
ORCHESTRATIONS

Arrangement Number and Number of Measures	Measure Numbers	Principal Melody	Tone Color	Counter Melody	Tone Color
5 10 meas.	103-108	Brass section	Chord stream	Saxophone section	Chord stream
	109-112	Saxophone section	Chord stream	Brass section	Harmony
6 18 meas.	103-104	Full ensemble	Chord stream	-----	-----
	105-106	Trumpet	Solo	Trombones Saxophones	Harmony
	107-108	Saxophone section	Chord stream	Brass section	Chord stream
	109-120	Full ensemble	Chord stream	-----	-----

Texture: Use of Mutes

There are four types of mutes generally used in dance band orchestrations. These are: the cup mute, the solotone mute, the harmon mute and the hat. The cup mute and hat were used most frequently in the orchestrations analyzed. The hat was used in eight arrangements and the cup mute in seven. The harmon mute and solotone were used in two arrangements.

Texture: Scoring

In scoring any type of music there are four ways in which different instruments are combined in a chord. These are:

juxtaposition, interlocking, enclosing and overlapping.<sup>1</sup> The matter of deciding which method to use generally depends on range, voice leading, instruments involved, coloring desired, and other factors. The most important factor in the scoring of dance band stock orchestrations is that of writing the parts in such a manner so they may be played and will sound well with different combinations of the typical dance band instruments. To do this, a method of scoring is used which will be called the "required method of scoring" in this study.

#### Required Method of Scoring

The basic required method of scoring is shown in Figure 119.

The melody is written for the first part. The second part is a

Part 1 . . . . .	Melody		
Part 2 . . . . .	Harmony	Duet	Triad
Part 3 . . . . .	Harmony		Harmony
Part 4 . . . . .	Harmony--add color tones such as 6th and 7th		
Other parts . . . . .	Usually double one of the above		

Fig. 119--Basic required method of scoring

harmony part and is written to sound as a duet with the melody. The third part is a harmony part and forms the triad structure of the underlying chord pattern. The fourth part is also a harmony part and contains the added 6th and 7th, or some other harmonic color tone. All other parts usually double one or more of the other parts.

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<sup>1</sup>Kent Kennan, The Technique of Orchestration (New York, 1952), p. 154.

Required Method of Scoring for the Saxophone Section

The outlay of the harmonic parts of the saxophone section is shown in Figure 120. The melody is carried by the first alto saxophone. The second tenor saxophone has a harmony part which forms a

1st alto saxophone . . . .	Melody		
2nd tenor saxophone . . .	Harmony	Duet	Triad
3rd alto saxophone . . . .	Harmony		Harmony
4th tenor saxophone . . .	Harmony--add color tones		
		6th and 7th	
5th baritone saxophone . .	Melody--octave below 1st alto saxophone		

Fig. 120--Required method of scoring saxophone section

duet with the first alto. The third alto saxophone is added and the triad of the harmony is complete. The fourth tenor has added harmonic color tones. The baritone saxophone generally plays the melody an octave below the first alto saxophone.

Perhaps this can be better seen by examining the music. The series of illustrations to follow shows each step of the scoring method. Figure 121 illustrates the melody line with the harmony, as indicated by the guitar part.

1ST ALTO SAXOPHONE

HARMONY

22 23 24 25 26

9 (-9)

Fig. 121--Blue Moon, melody and chord structure of saxophone section.

The second part is added in Figure 122. The two parts together form a duet.

1st ALTO

2nd TENOR

HARMONY

22 23 24 25 26

Chord progressions: Eb, Ab, Bb<sup>9</sup>, Eb, Ab, Bb<sup>9</sup>, Bb<sup>7</sup>, Eb

Fig. 122--Blue Moon, duet

In Figure 123 the third part is added, forming a trio which contains the triad harmony of the chord progressions in the guitar part.

1st ALTO  
3rd ALTO

2nd TENOR

HARMONY

22 23 24 25 26

Chord progressions: Eb, Ab, Bb<sup>9</sup>, Eb, Ab, Bb<sup>9</sup>, Bb<sup>7</sup>, Eb

Fig. 123--Blue Moon, trio

The fourth part is added in Figure 124. The fourth part contains the fifth, sixth and seventh chord tones in most instances. It would

1st  
ALTO  
3rd  
ALTO

4th  
TENOR  
2nd  
TENOR

HARMONY

Chords:  $E^b$  /  $A^b$  /  $B^b 9$  /  $E^b$  /  $A^b$  /  $B^b 9$  /  $B^b 7$  /  $E^b$

Fig. 124--Blue Moon, quartet

seem that this fourth part is unessential, but in the discussion of chord structures on page 62 it was established that chords with the added sixth and seventh are really the basic chords of dance band stock orchestrations.

The fifth saxophone part is added to the other four in Figure 125. This part is the exact melody doubled at the octave below the first part.

22      23      24      25      26

1<sup>ST</sup> ALTO  
3<sup>RD</sup> ALTO

2<sup>ND</sup> TENOR  
4<sup>TH</sup> TENOR  
5<sup>TH</sup> BARITONE

HARMONY

$E^b$  /  $E$  /  $A$  /  $B^b$  / / /  $A$  /  $B^b$   $B^{\natural}$  /  $E^b$  /

Fig. 125--Full saxophone section

### Required Method of Scoring the Brass Section

The outlay of the harmonic parts of the brass section is shown in Figure 126. The melody is carried by the first trumpet. The

1st trumpet . . . . .	Melody		
2nd trumpet . . . . .	Harmony	Duet	Triad
1st trombone . . . . .	Harmony	-----may be duet with 1st trumpet	
3rd trumpet . . . . .	Harmony	--added 6th, 7th and other chord tones	
2nd trombone . . . . .	Melody	--doubles melody an octave lower	
3rd trombone . . . . .	Harmony	--added tones with no special doubling of other instruments. Sometimes doubles 2nd trumpet an octave lower	

Fig. 126--Required method of scoring brass section

second trumpet has a harmony part which may be played as a duet with the first trumpet. The first trombone has a harmony part which forms the triad structure with the first and second trumpets. The third

trumpet has a harmony part which usually consists of the added sixth and seventh chord tones. However, the third trumpet part may also contain tones from the triad when a smoother voice line is desired. The second trombone usually doubles the melody an octave below the first trumpet. The third trombone has a harmony part which may contain any tones from the harmonic structure. When it doubles any of the other brass parts it was the second trumpet part an octave lower.

The method of scoring the brass section is illustrated in Figures 127 through 131. Figure 127 shows the first trumpet with the melody and the chord structure indicated by the guitar part.

The image shows two staves of musical notation. The top staff is labeled 'MELODY-- 1ST TRUMPET' and is in 4/4 time. It contains four measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. A triplet of eighth notes (G4, A4, B4) is written above the third measure. The bottom staff is labeled 'HARMONY' and shows four measures of chords: C, C6, A6, and Em7/C. Each chord is represented by a letter with a slash and a vertical line through it, indicating a barre on the guitar.

Fig. 127--September Song, melody and chord structure of brass section.

The second trumpet part is added in Figure 128 and this part forms a duet with the first trumpet.



1st AND 2nd TRUMPETS

HARMONY

Fig. 128--September Song, duet

Figure 129 illustrates the triad structure when the first trombone part is added to the trumpet parts. It is possible in some

1st AND 2nd TRUMPETS

1st TROMBONE

HARMONY

Fig. 129--September Song, trio

instances for the first trumpet and first trombone to be played as a duet. This can be seen by an examination of those two parts in Figure 129.

seventh or other tones necessary for this harmony. This is illustrated in Figure 130.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>  
TRUMPETS

1<sup>st</sup>  
TROMBONE

HARMONY

C // Cm // Ab // Em / C //

Fig. 130--September Song, quartet

The second trombone usually doubles the melody an octave below the first trumpet. This is shown in Figure 131.

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>  
TRUMPETS

1<sup>st</sup>, 2<sup>nd</sup>  
TROMBONE

HARMONY

C // Cm // Ab // Em / C //

Fig. 131--September Song, five-part harmony

The third trombone has a part that is rather hard to classify. It contains harmonic tones that have been used before in one of the upper

parts. This is illustrated in Figure 132. When it doubles any upper part, the most frequent double is the second trumpet an octave lower.

Fig. 132--September Song, six-part harmony

The only variation in the required method of scoring discussed above occurred in Dancing in the Dark. This was due to the instrumentation used. Instead of the usual five saxophones and six brass, this arrangement used only four saxophones (two alto saxophones and two tenor saxophones) and five brass (three trumpets and two trombones).

The outlay of the harmonic parts of the saxophone section in Dancing in the Dark is shown in Figure 133.

1st alto saxophone . . . . .	Melody	
2nd tenor saxophone . . . . .	Harmony	Triad
3rd alto saxophone . . . . .	Harmony	
4th tenor saxophone . . . . .	Melody or harmony	

Fig. 133--Outlay of saxophone section in Dancing in the Dark

There was no clear indication of a duet between the first two saxophones as was apparent in the other arrangements; however, the first three saxophones did have the triad structure. The fourth saxophone was used equally on harmony (added sixth and seventh) and the doubling of the melody an octave lower.

The outlay of the harmonic parts in the brass section of Dancing in the Dark is shown in Figure 134. The triad structure is played by

1st trumpet . . . . .	Melody	
2nd trumpet . . . . .	Harmony	Triad
3rd trumpet . . . . .	Harmony	
1st trombone . . . . .	Harmony--added 6th and 7th	
2nd trombone . . . . .	Melody an octave lower	

Fig. 134--Outlay of brass section in Dancing in the Dark

the three trumpets with the added sixth and seventh tones played by the first trombone. The melody is doubled an octave lower by the second trombone.

## CHAPTER VIII

### SUMMARY AND CONCLUSIONS

In the introduction to this study it was pointed out that music is related to the culture of man in two ways: first, by an aesthetic relationship and second, by the use of music in a functional role.

While it is not within the scope of this study to determine which relationship is of most importance in the case of dance band stock orchestrations, the general opinion is that the music has more functional value than aesthetic value. Dance band stock orchestrations serve a functional role in the use of the music in concurrence with social dancing.

This study is concerned primarily with the analysis of the selected orchestrations to determine the specific devices and typical elements of form, melody, harmony, rhythm, counterpoint and texture which are characteristic of the style.

A brief summary and the conclusions reached in each chapter follow.

#### Introduction

An introduction to the study is presented in Chapter I. It contains the purpose of the study, the source of data, the method of procedure and delimitations.

## Form

Form is discussed in Chapter II. In this chapter there is a discussion of the form of the complete dance band stock orchestration and all of its component parts: the introduction, the chorus, the interludes and the ending.

Three arrangement designs were found in the ten arrangements analyzed. In all these arrangements the form of the introduction and first two choruses is practically the same.

Introductions are from four to eight measures long. Four forms of introductions, based on the materials used, are found.

The chorus of the popular ballad is from thirty-two to thirty-six measures long. The two chorus forms of the selected orchestrations analyzed were the three-part song form and the double period.

Interludes in dance band stock orchestrations are primarily for modulation between choruses. They are generally two to eight measures in length.

The ending of the individual orchestration is two measures long. The ending may occur within the structure of the chorus or it may consist of an extension added for this purpose.

## Melody

Elements of melody are discussed in Chapter III. These elements include range and length of melody, directions of movement, scale basis, melodic emphasis on specific scale degrees, melodic progression and melodic ornamentation. Also included is a discussion

of melodic rhythm which includes prominent rhythmic content, accenting, syncopation and the sameness of rhythm patterns. The chapter ends with a study of the compositional treatment of melodic materials as used by the arranger.

The average melodic range for the chorus is a minor ninth; for the complete arrangement it is a major thirteenth.

The melodic directions in which the popular songs move are: ascending, descending, angular, stationary and a combination of these four.

The scale basis for the arrangements analyzed is the major scale. However, the minor, chromatic and whole tone scales are used to some extent.

Emphasis is placed upon the scale degrees of 1, 3, 5, 6 and 7. This is according to both repetition and recurrence. It is noted that these scale degrees form the tonic chord with the added sixth and the tonic seventh chord.

Conjunct motion predominates over disjunct motion. Conjunct motion appears 70 per cent of the time, while disjunct motion appears only 30 per cent of the time.

In the analysis of melodic rhythm it was discovered that while individual arrangements may have prominent melodic rhythms, the only element which is typical of the general style is that of syncopation.

## Harmony

Chapter IV, Harmony, is the largest chapter in this study. The major elements of this chapter are chord symbolization, chord structure with a detailed discussion of the chord with the added sixth, inversion, altered chords, substitute chords, chord progression, harmonic rhythm, modulation and transient tonality. This chapter contains complete tables dealing with altered chords, substitute chords and chord progression.

All chords in this study, with the exception of the chord with an added sixth, are constructed by superimposed thirds. The chord with the added sixth is used extensively in all orchestrations, so much so that this chord combined with all types of seventh chords account for 79 per cent of all chord structures analyzed. The basic chord structure of dance band stock orchestrations is the chord with the added sixth and seventh chords rather than the triad structure.

Altered chords and substitute chords are also used frequently. They too seem to be a typical element of the general style.

Chord progressions by roots a fifth apart are used predominantly over other root progressions. The normal chord progression found in this study is almost identical with that of eighteenth- and nineteenth-century European music with the exception of the use of the VII chord. This chord is rarely used in dance band stock orchestrations inasmuch as its function is assumed by the dominant seventh chord.



All traditional types of non-harmonic tones are found in stock orchestrations. A type of dissonance which is used frequently in the selected orchestrations is that of non-harmonic harmonies, this being complete chords composed of non-harmonic tones.

The rate and placement of harmonic change occurs most frequently on beats one and three of the common time measure.

Chromatic modulation is used most often in the arrangements analyzed. The degree of modulation most frequently used is either up or down a minor third.

### Rhythm

The major topics discussed in this chapter are: tempo and meter, devices of dissolving, changing or lessening the metric pattern, fixed rhythms, recurrent rhythm patterns, and melodic and harmonic rhythm.

All music analyzed is in four-four meter, and tempo varies between a slow and medium fox-trot. Syncopation is used exclusively for dissolving, changing and lessening the metric pattern.

Fixed rhythm patterns are assigned to the piano, guitar, bass viol and drums to keep a steady tempo and to mark the strong beats of the measure.

### Counterpoint

Counterpoint is discussed in Chapter VI. Also discussed are the number of distinct parts and rhythmic fills.

The vertical or chordal dimension of polyphonic music is of primary importance in dance band stock orchestrations.

Counterpoint occurs in two, three and four distinct parts. However, counterpoint in two parts is used to a greater degree than counterpoint in three or four parts.

The rhythmic fill is a characteristic element in the orchestrations analyzed. It occurred in all but one of the arrangements. The rhythmic fill is a short rhythmic countermelody which appears at the end of a phrase where the principal melody is holding a tone or has rest. It occurs most frequently while the principal melody is holding a note.

#### Texture

Texture is divided into five categories. They are: instrumentation, types of tone colors, complete arrangement texture, use of mutes and scoring.

While there are four distinct instrumental groups found in dance band stock orchestrations, only three seem to be commonly associated with the dance band. These three are: the reed section, the brass section and the rhythm section. In the orchestrations analyzed the string section doubled either the reed or brass section and only once it was found to carry an independent part.

The texture of the introduction and first two choruses was the same in all arrangements. While the texture or tone color of the first two choruses did not vary to any extent, the third and fourth choruses

were different in all arrangements. These last two choruses tended to show the individual style of writing of the various arrangers.

Mutes are used frequently. The four types of mutes used in the selected arrangements are: the cup mute, the solotone mute, the harmon mute and the deep hat.

A required method of scoring is used in all stock orchestrations in so far as they must be written so they will sound well with different combinations of instrumentation.

#### Recommendation

This study analyzed and compiled data on the technical aspects of one area of American popular music and jazz. This information will lead to a better understanding of the music itself and should serve as some basis for further and more advanced research in the field of jazz and popular music. Also, the materials of this study will be of value to both the student and professional arrangers and composers in that the practices of successful dance band stock orchestrators may be studied in detail.

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