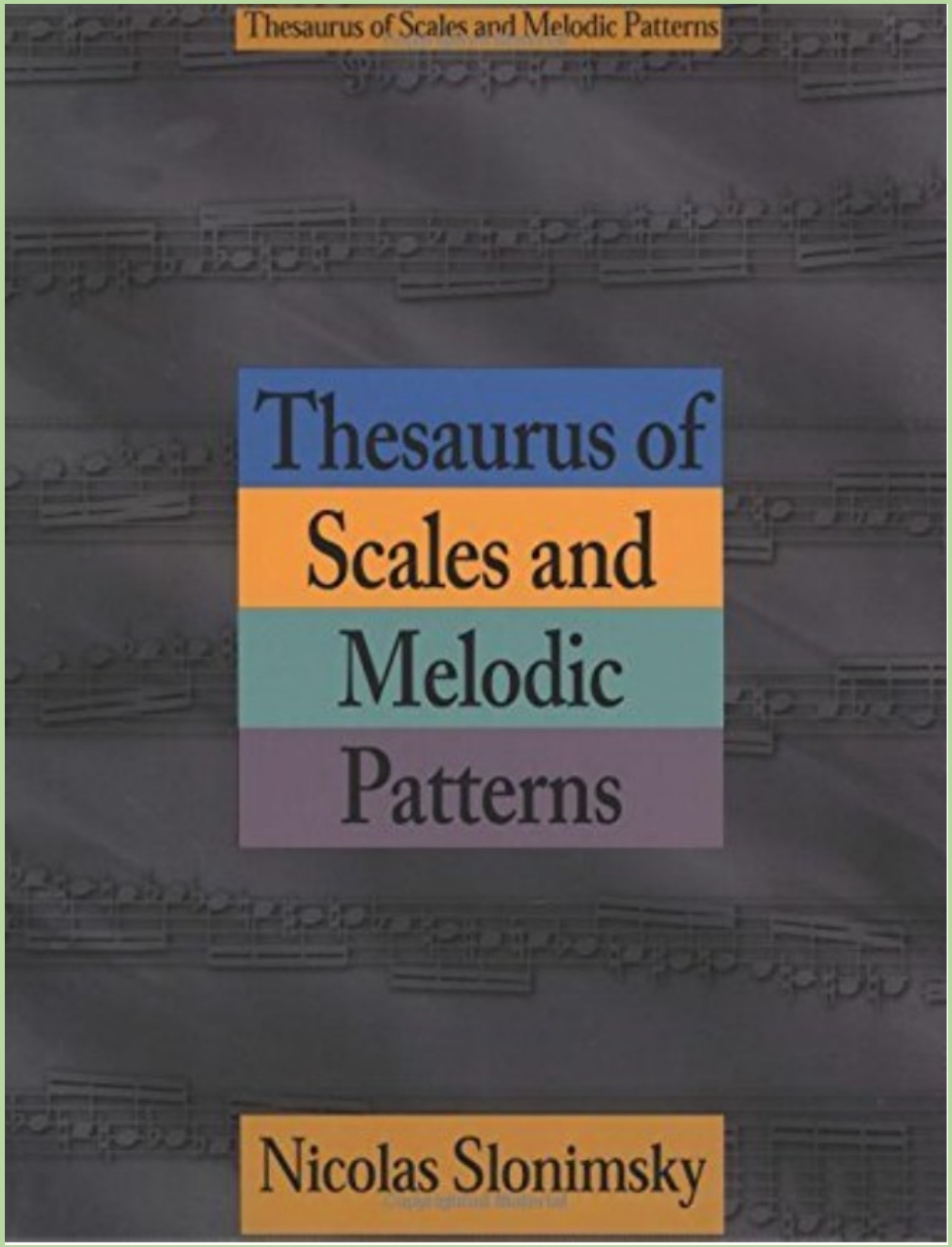
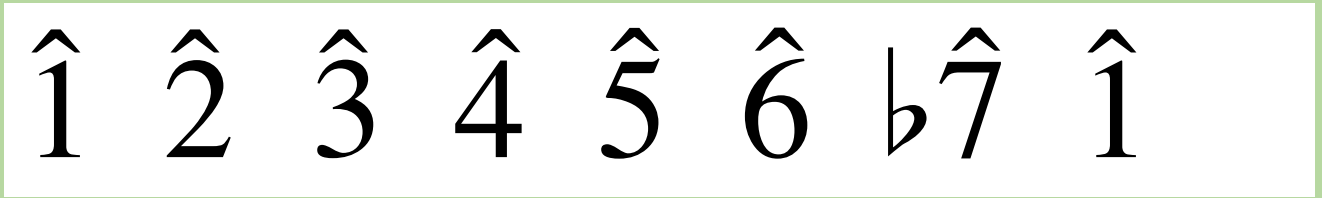

Thesaurus of Scales and Melodic Patterns
Thesaurus of Scales and Melodic Patterns
Nicolas Slonimsky

Hibberd (1961) “tonality as psychological sensation.” (in Harrison 2016)

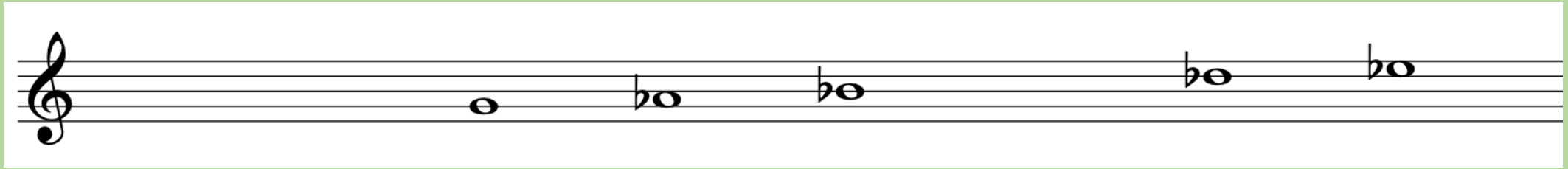
Anne Briggs
‘She moved through the fair’



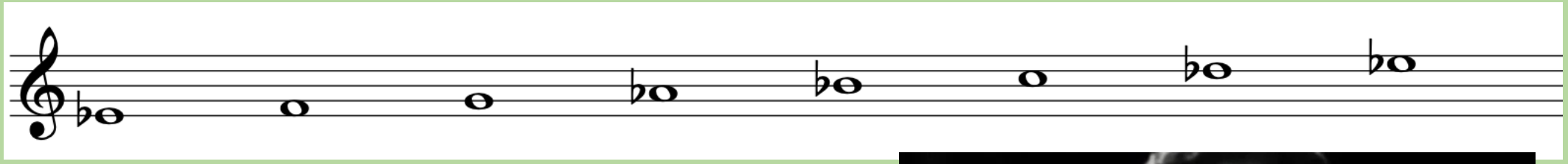
Carl Stamitz in 1798 deemed Irish tunes incapable of bearing any harmony (Hamm 1979: 50),
“the Irish possess and still employ a series of scales or modes that are only quite distantly related to the Greek modes, and with a much greater variety of intervals.... So called ‘quarter tones’ are deliberately sung by the unlearned and despised peasant.” (Hughes 1909: vi)

Both Stamitz and Hughes taken from Tagg 2009

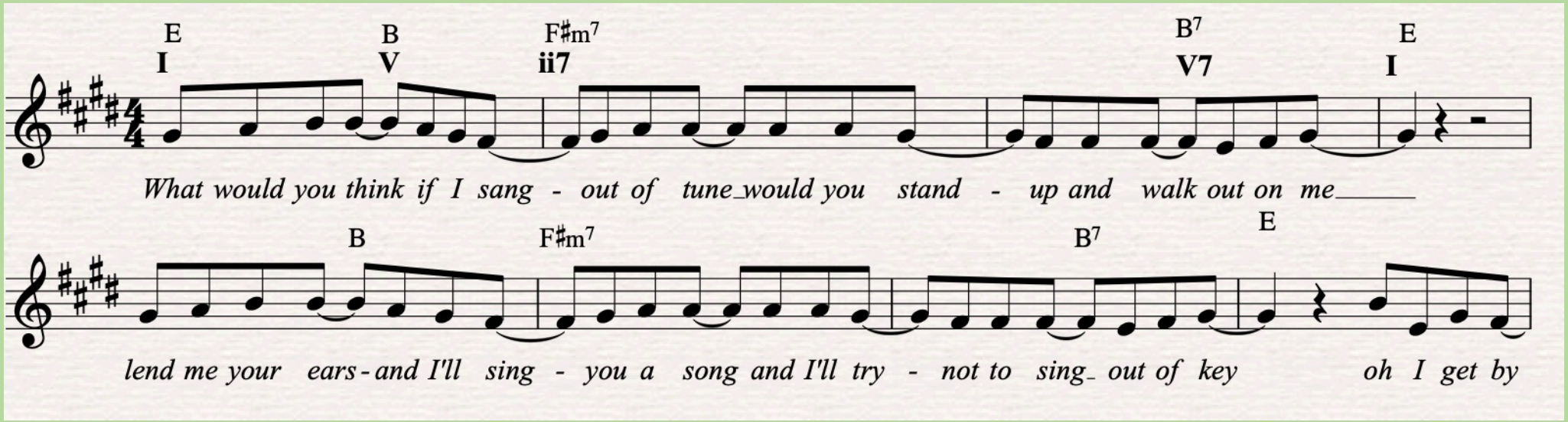
Davey Graham

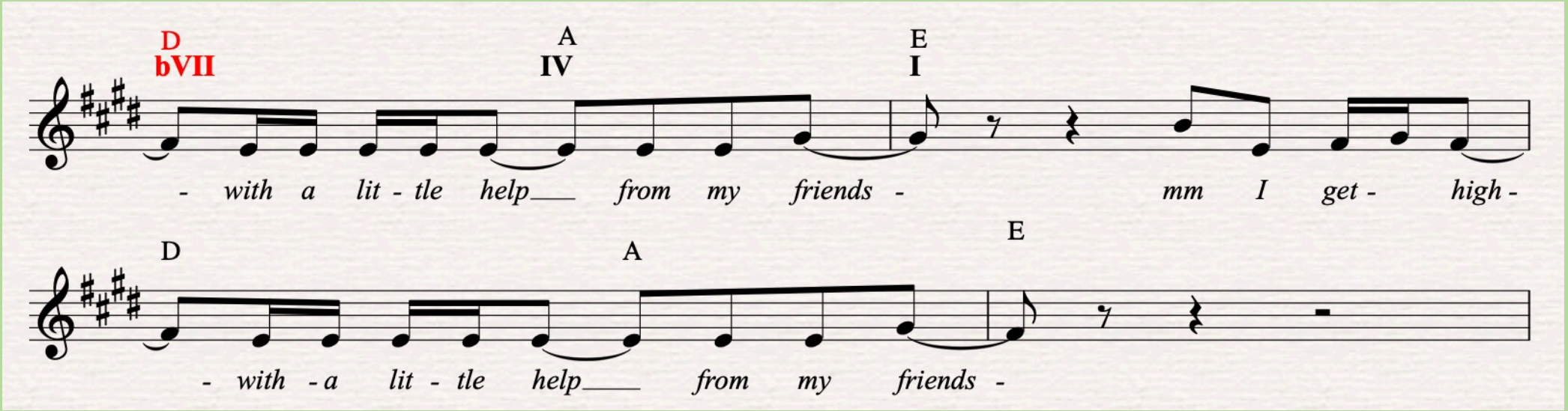


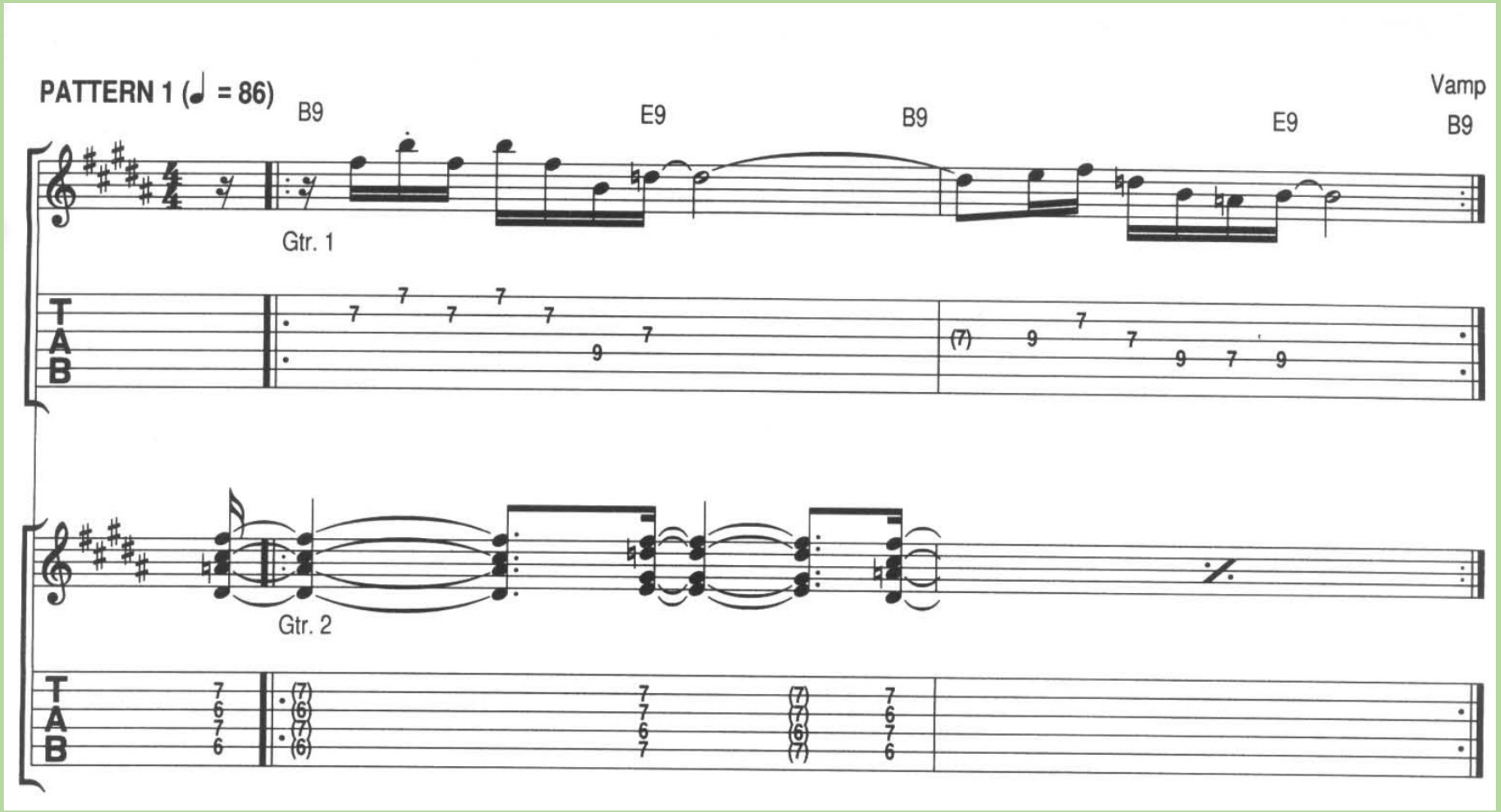
Approximately Raag Bageshree or Pelog scale mapping into mixolydian



The Beatles demonstrate Mixolydian Cadence

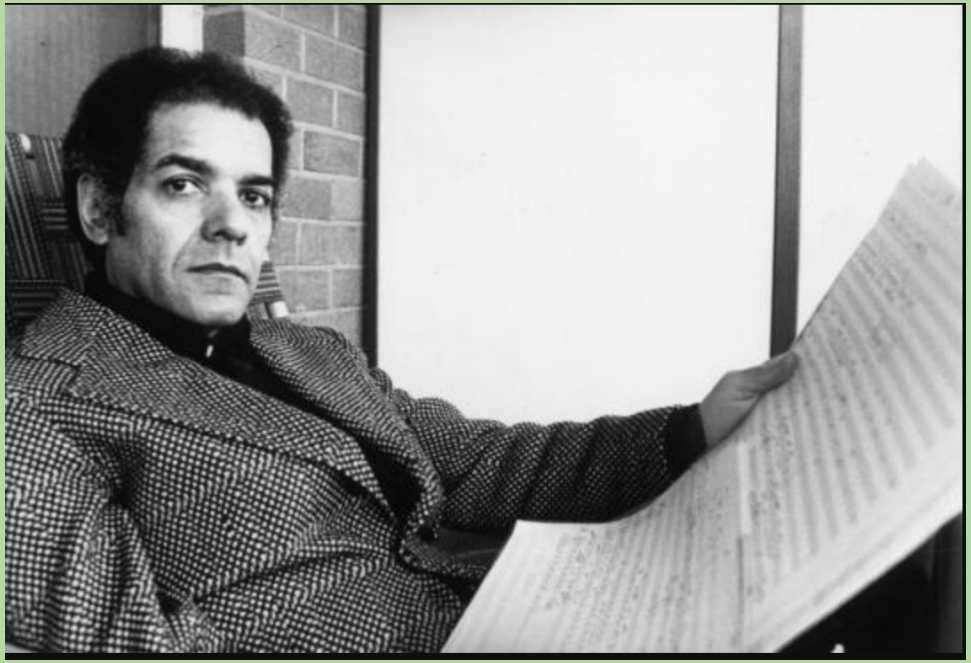





PATTERN 1 (♩ = 86)
B9
E9
B9
E9
Vamp
B9
Gtr. 1
T
A
B
Gtr. 2

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

$\hat{1}$ $\hat{3}$ $\hat{5}$ $\#\hat{7}$ $\hat{2}$ $\#\hat{4}$ $\hat{6}$....



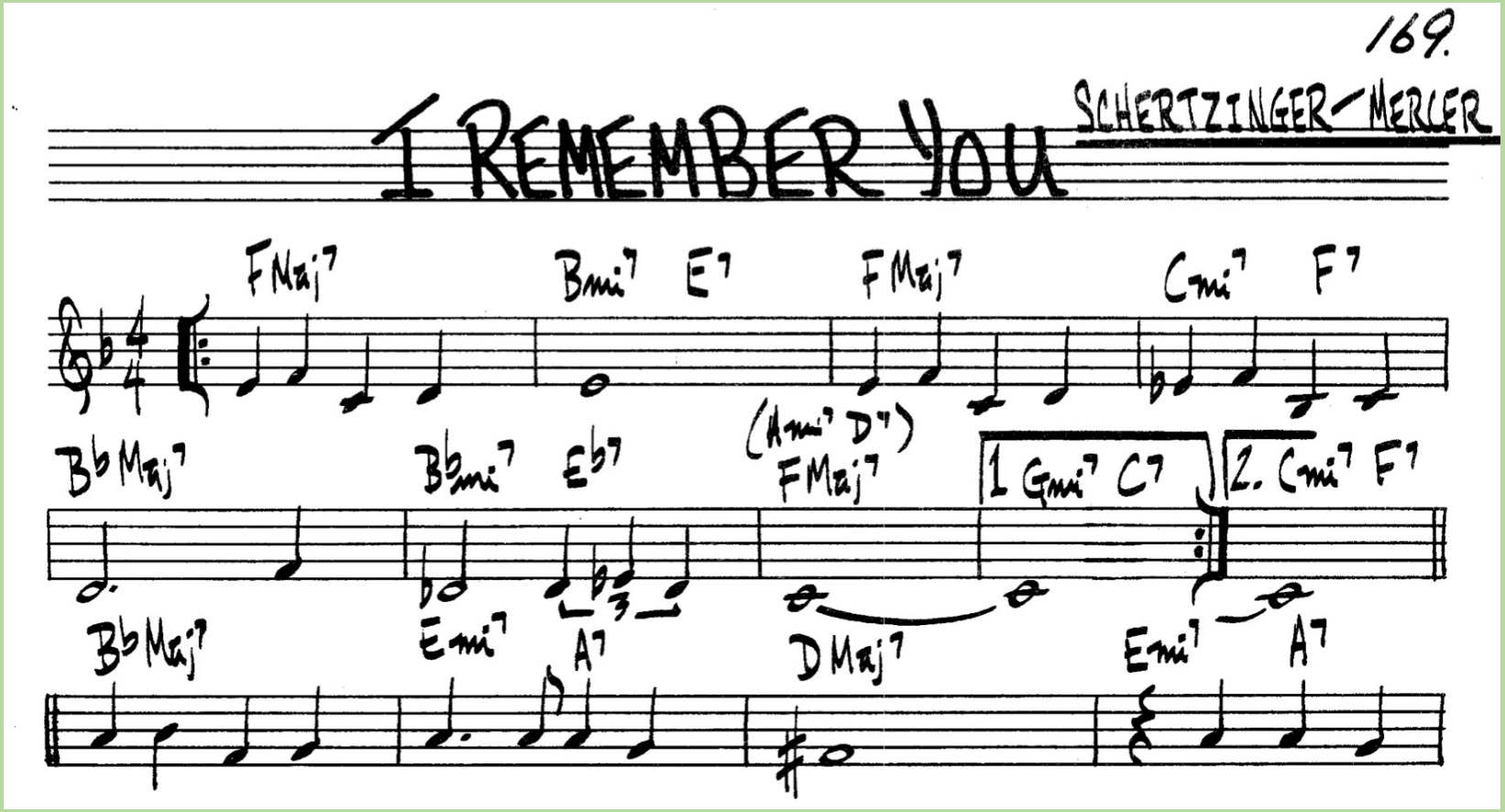
Tymockzo:

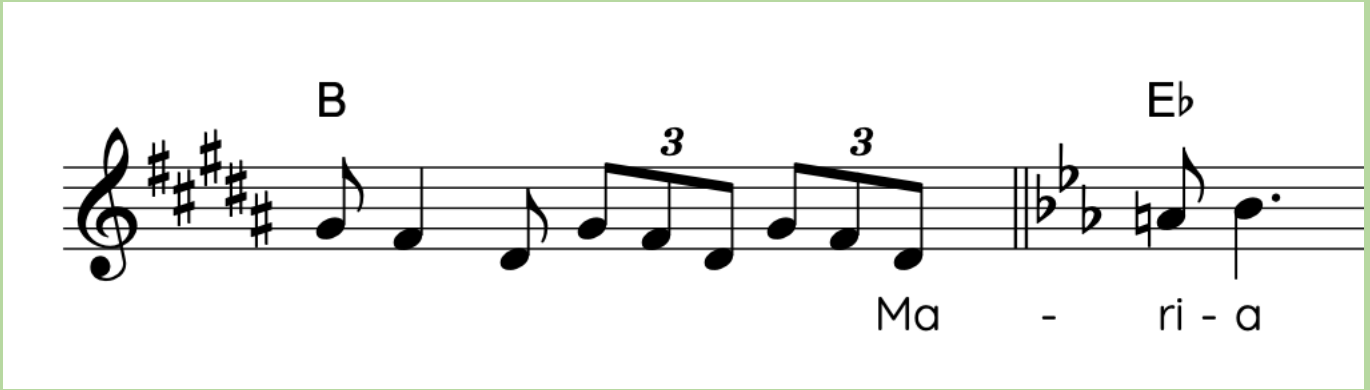
"Tonality" in this sense is almost synonymous with **"non-atonality"—**a double negative, most naturally understood in contrast to music that was deliberately written to contrast with it. The expansive usage accords with the intuition that Schubert, the Beatles, and Pärt share musical preoccupations that are not shared by composers such as Varèse, Xenakis, and Cage"

….those tired phrases, the "dissolution of traditional tonality," "tonality's demise," and that magical moment when "tonality collapsed."1 Perhaps what he and others mean by "traditional tonality" eludes me. But if in any way it refers to a hierarchical condition, with a single pitch class operating as a locus of perceptual ordering, then I am compelled to observe that these conventional images of death constitute just one more of our century's premature news flashes…….

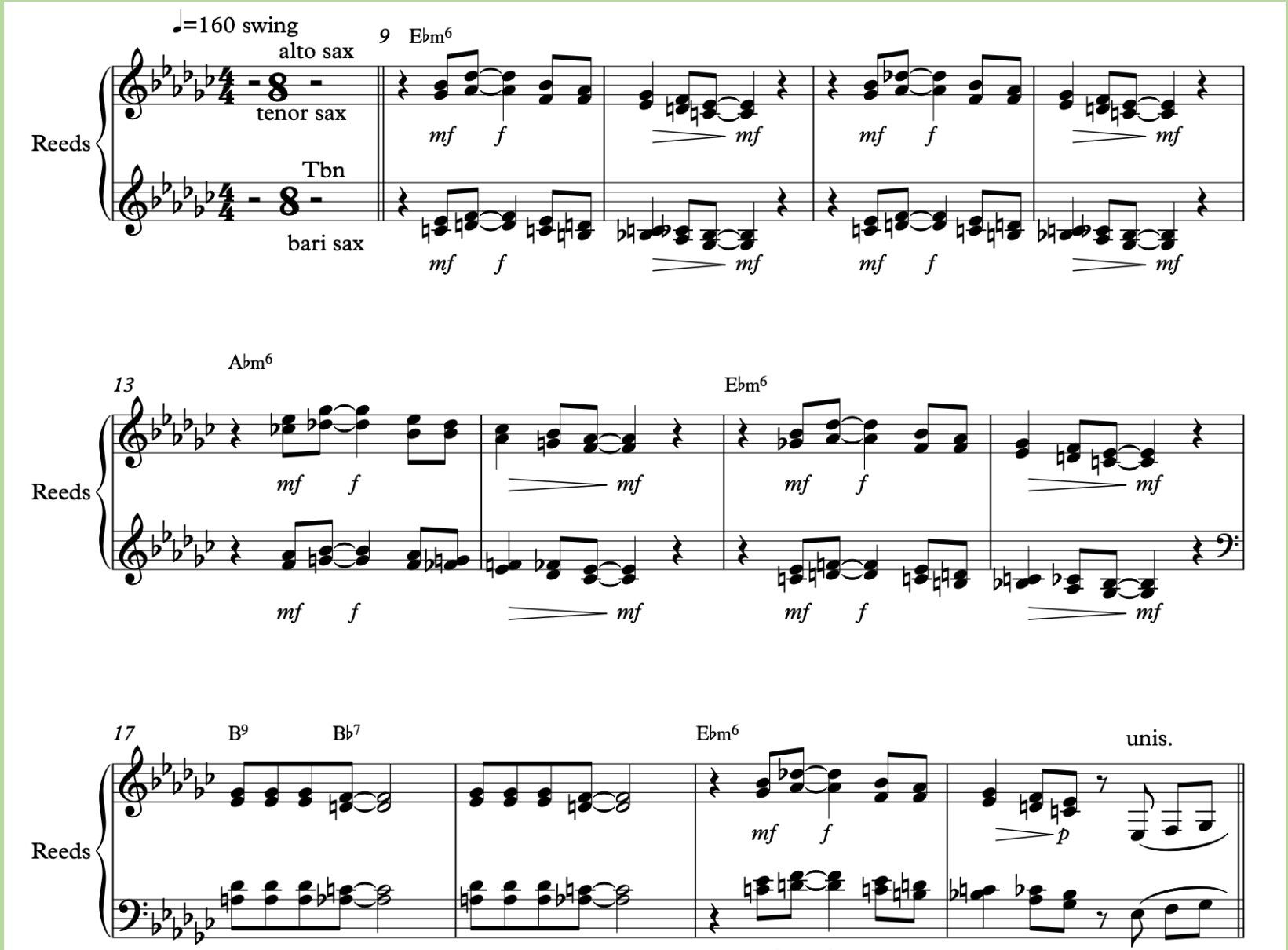
Schoenberg himself looked forward to a time when, "grocers' boys would whistle serial music in their rounds"

well……

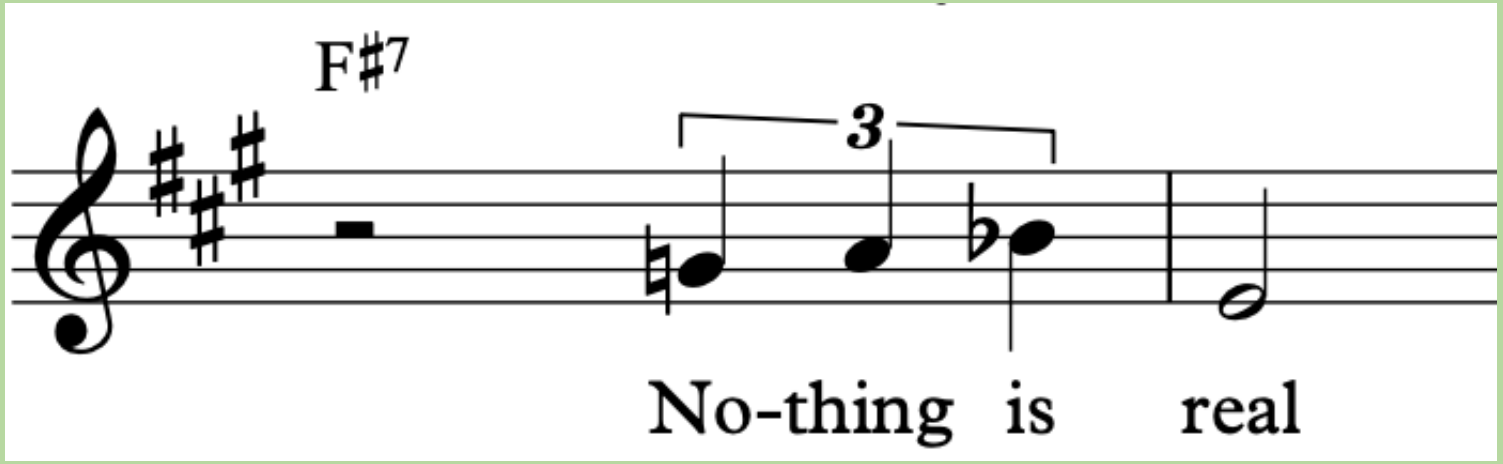

169.
I REMEMBER YOU
SCHERTZINGER-MERCER
FMaj7
Bmi7
E7
FMaj7
Cmi7
F7
BbMaj7
Bbmi7
Eb7
(Ami7 D7)
FMaj7
1 Gmi7 C7
2. Cmi7 F7
BbMaj7
Emi7
A7
DMaj7
Emi7
A7

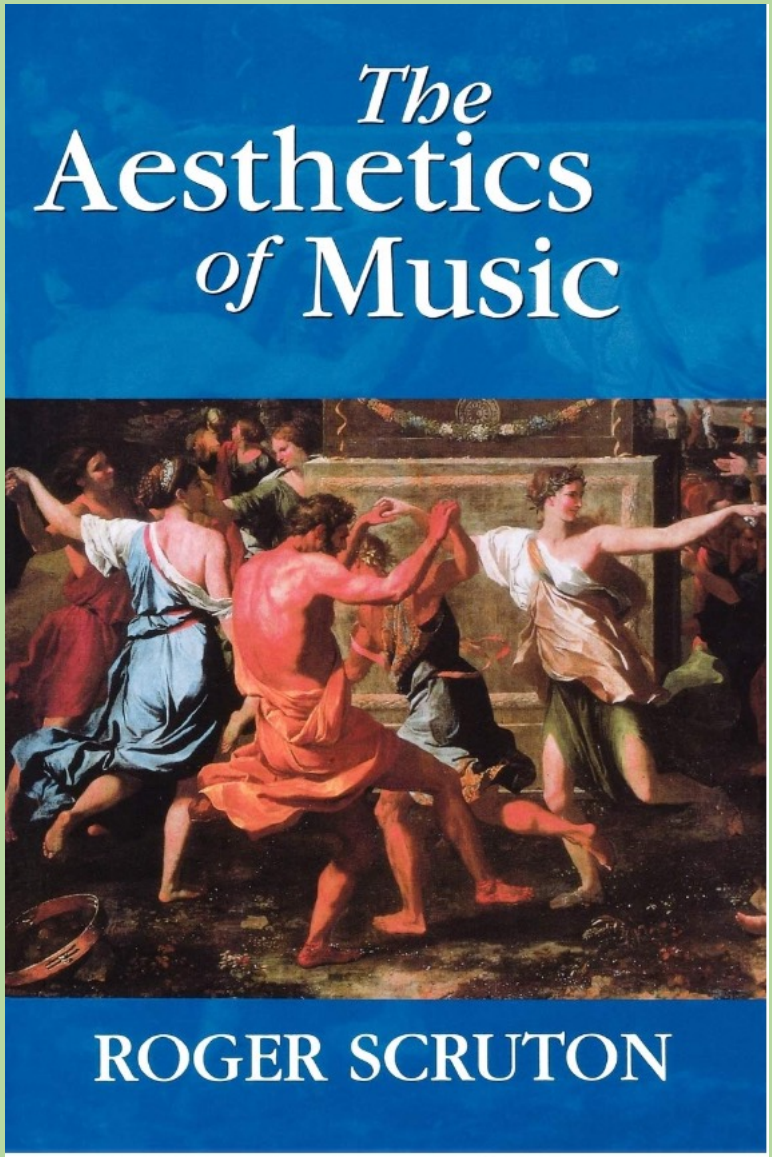

B
Eb
3
3
Ma - ri - a

Duke Ellington Koko

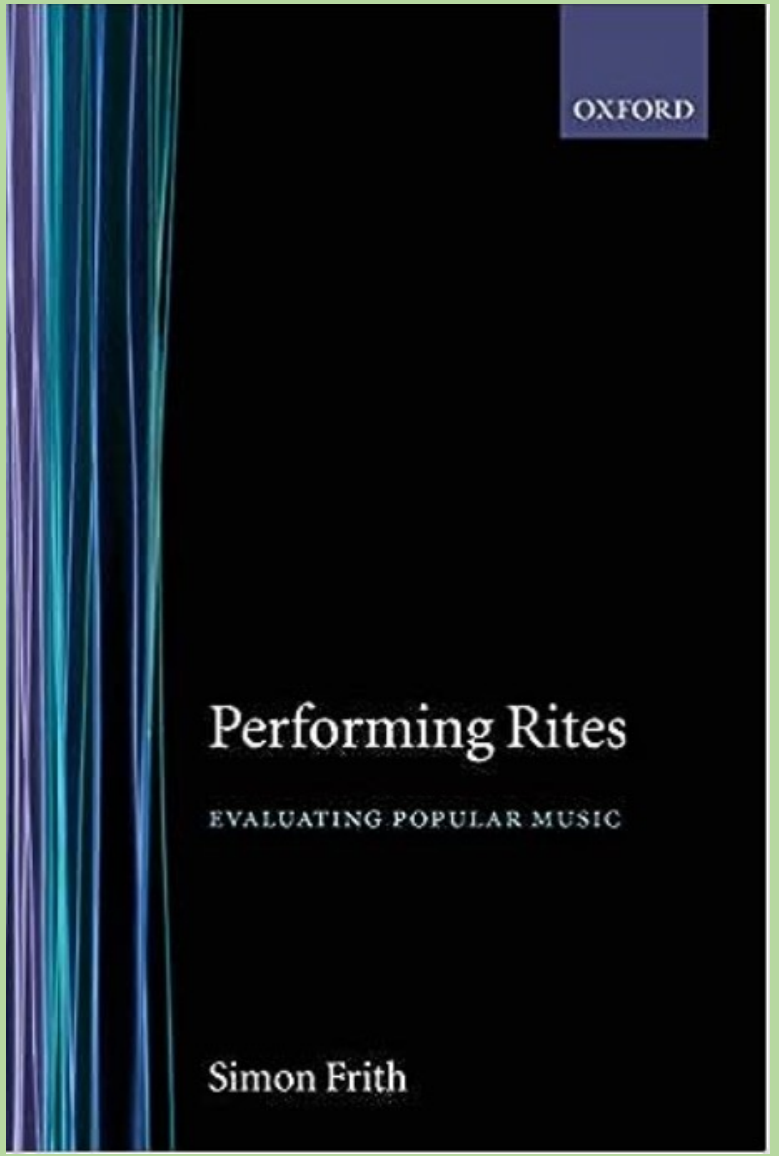


Strawberry Fields




The
Aesthetics
of Music
ROGER SCRUTON

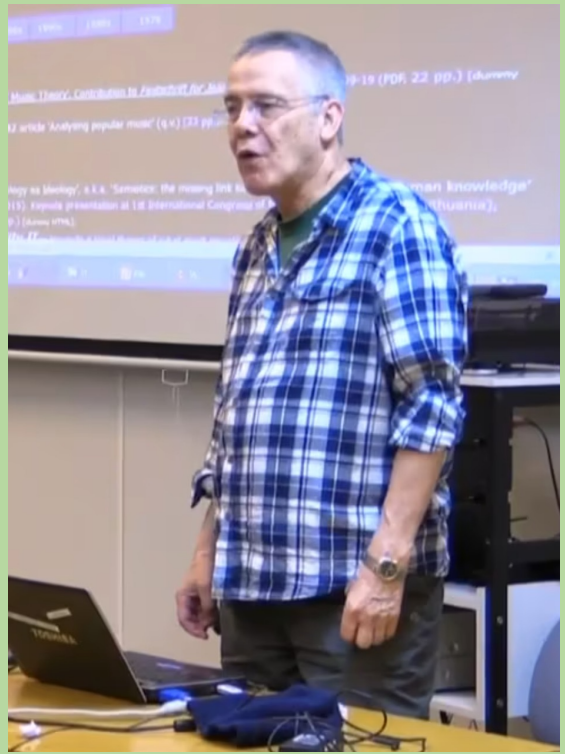
1997

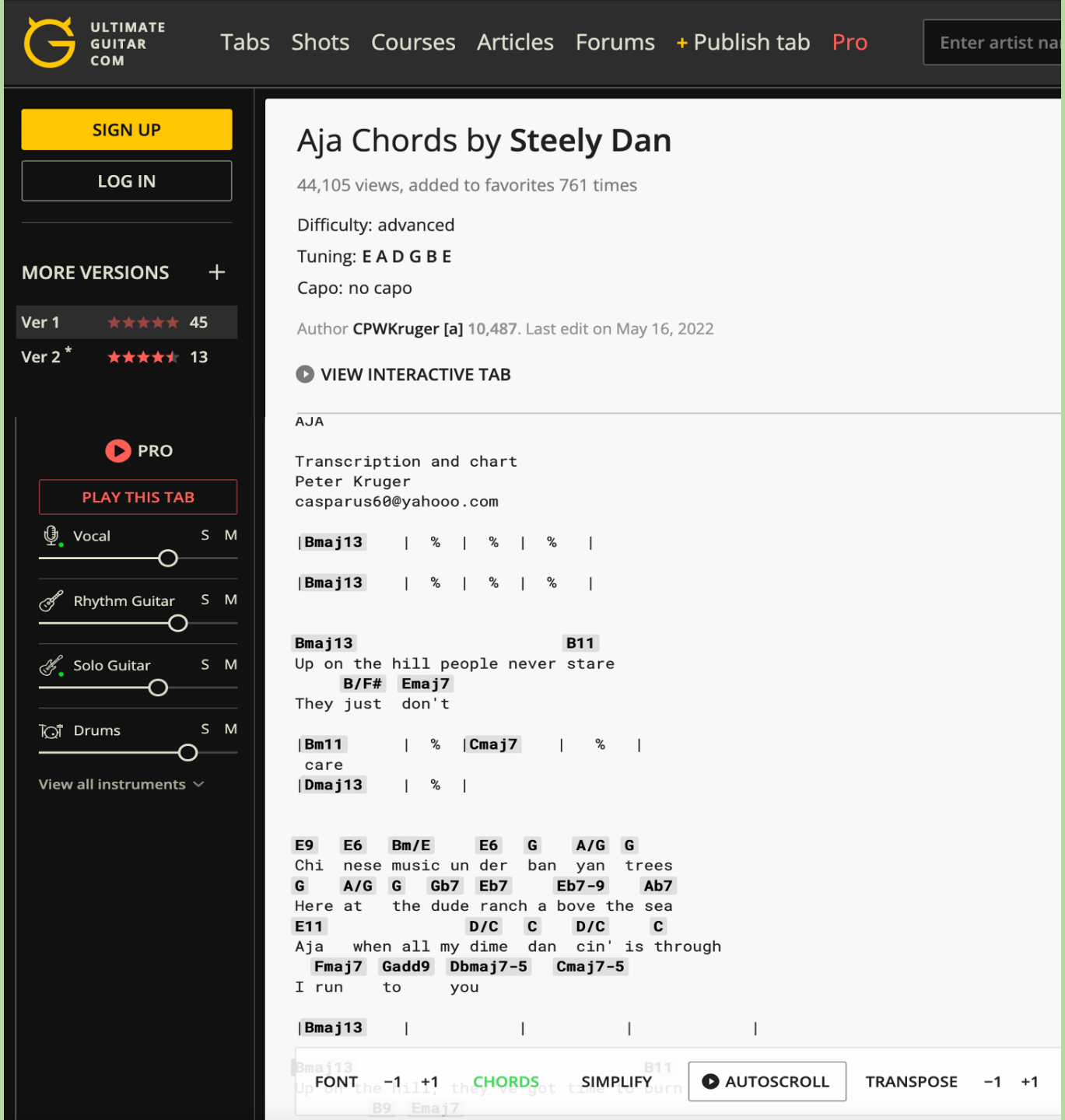

OXFORD
Performing Rites
EVALUATING POPULAR MUSIC
Simon Frith

1996

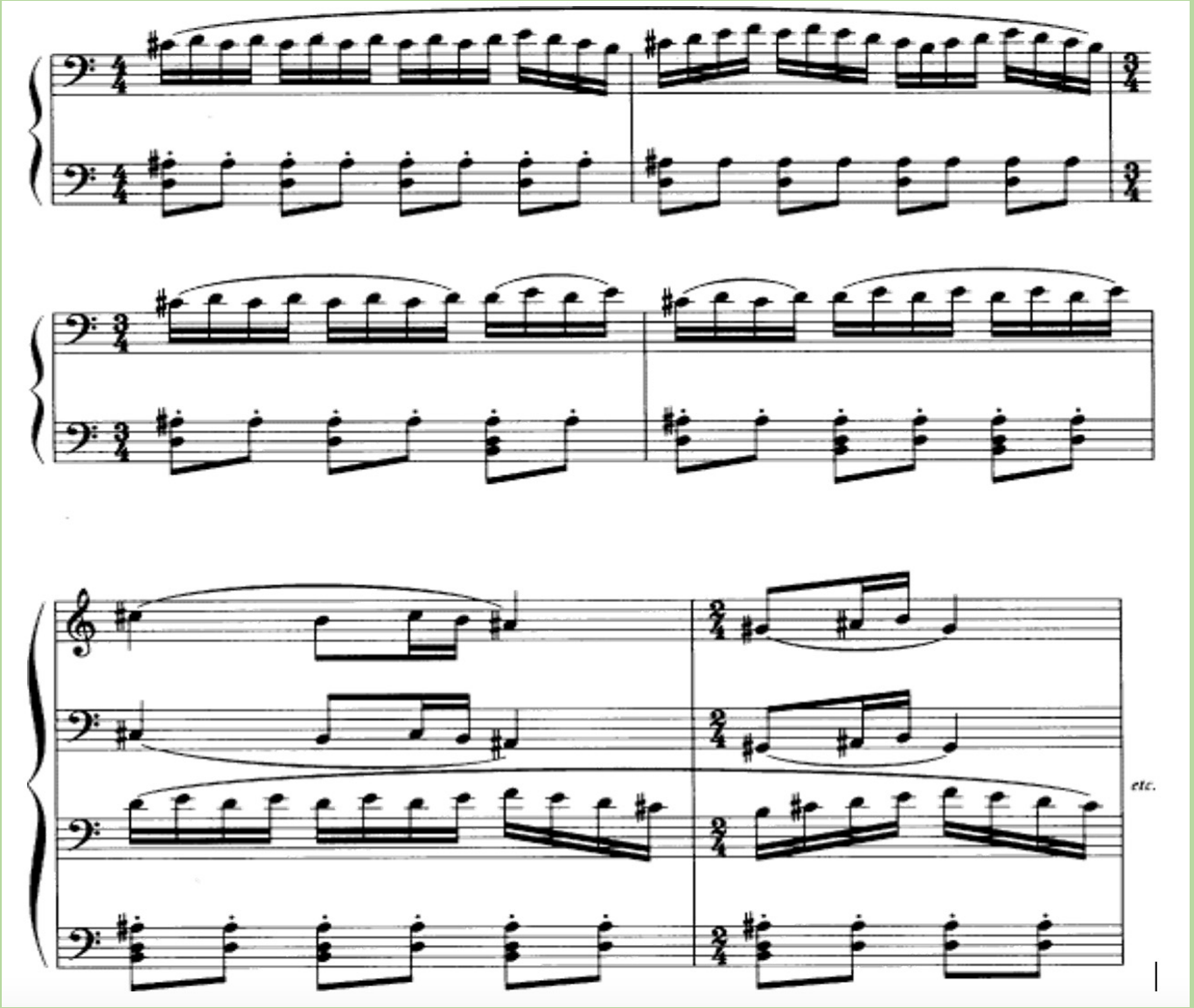
Kant: Intentional object

“metaphor cannot be eliminated from the description of music, because it defines the intentional object of the musical experience”

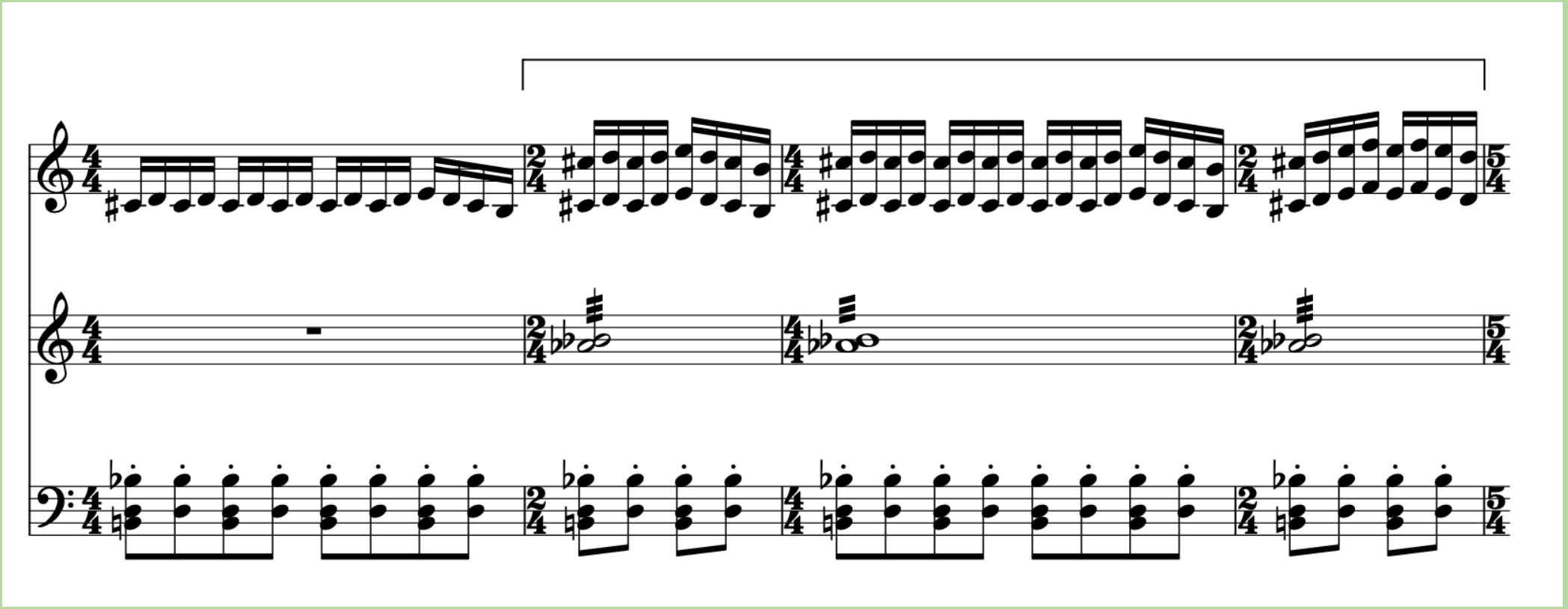


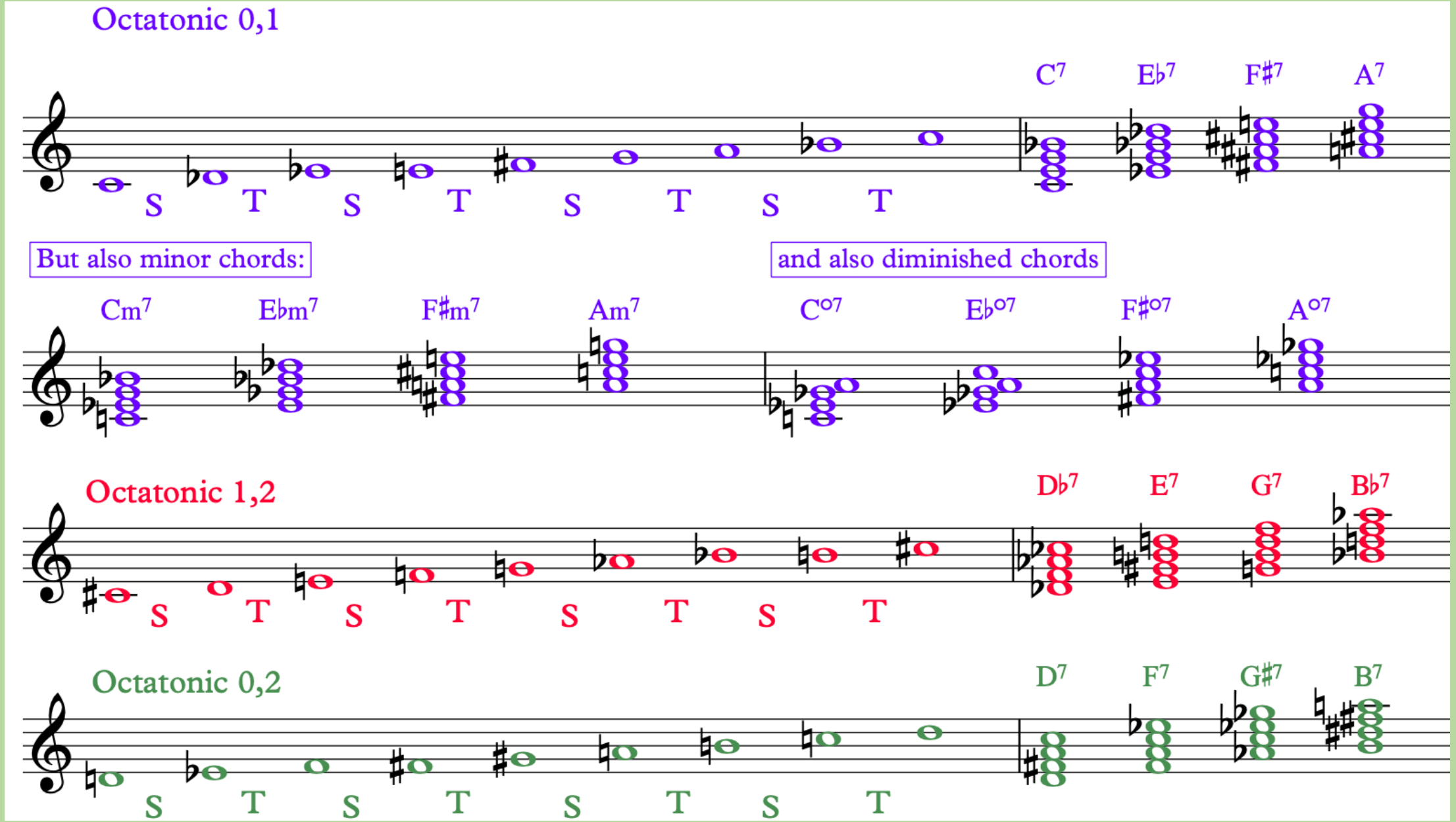


"UG has garnered 11 million registered users worldwide, earning the platform a rank among the top 500 most popular websites in the US"



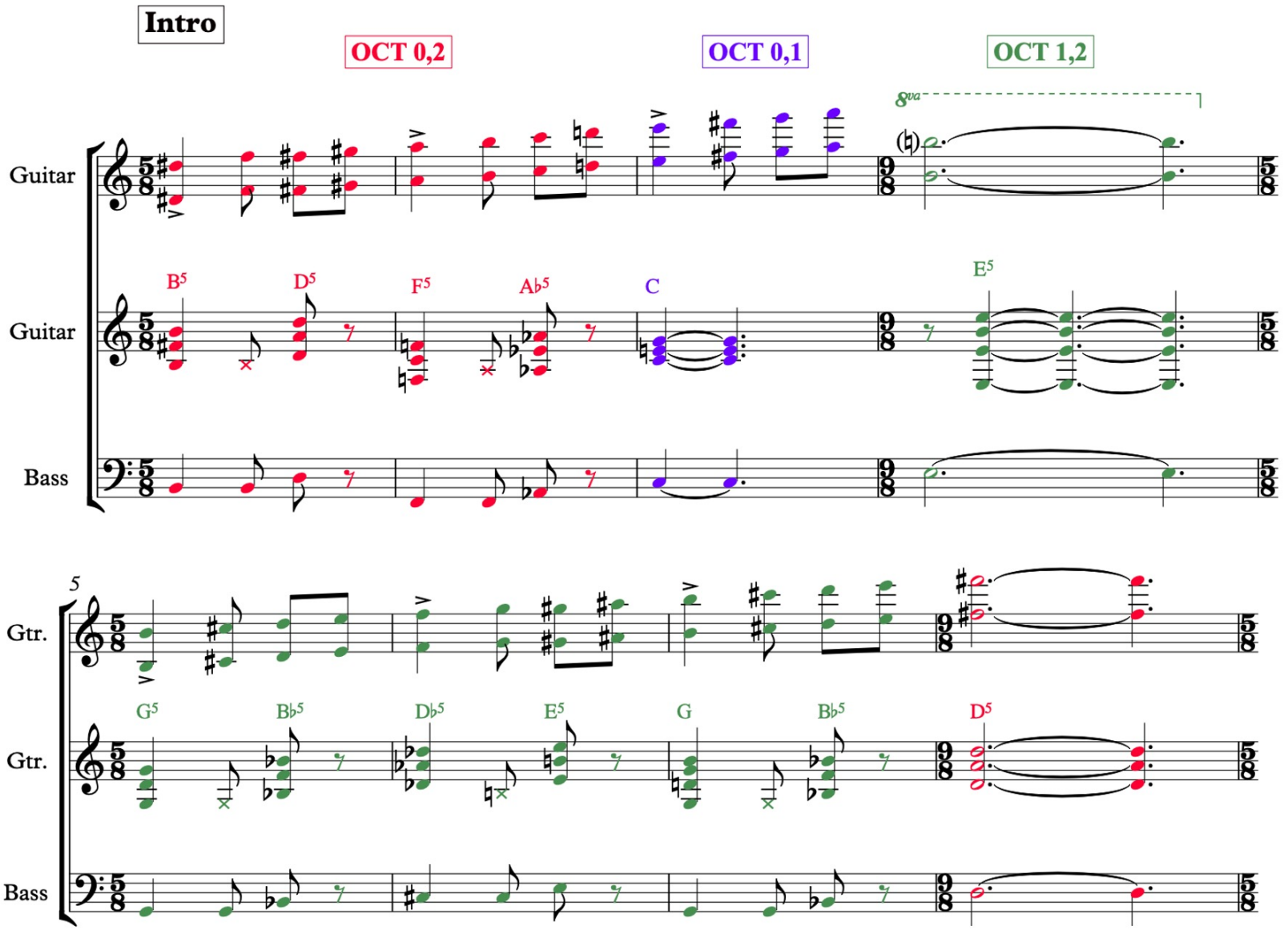
“For example, the penultimate movement of Stravinsky's *Rite of Spring* establishes a background tonality of B minor, just before the melody enters in an unambiguous G sharp minor. The background tonality continues undeterred, and leads the music naturally towards the D minor of the sacricial dance (Ex. 9.18).”

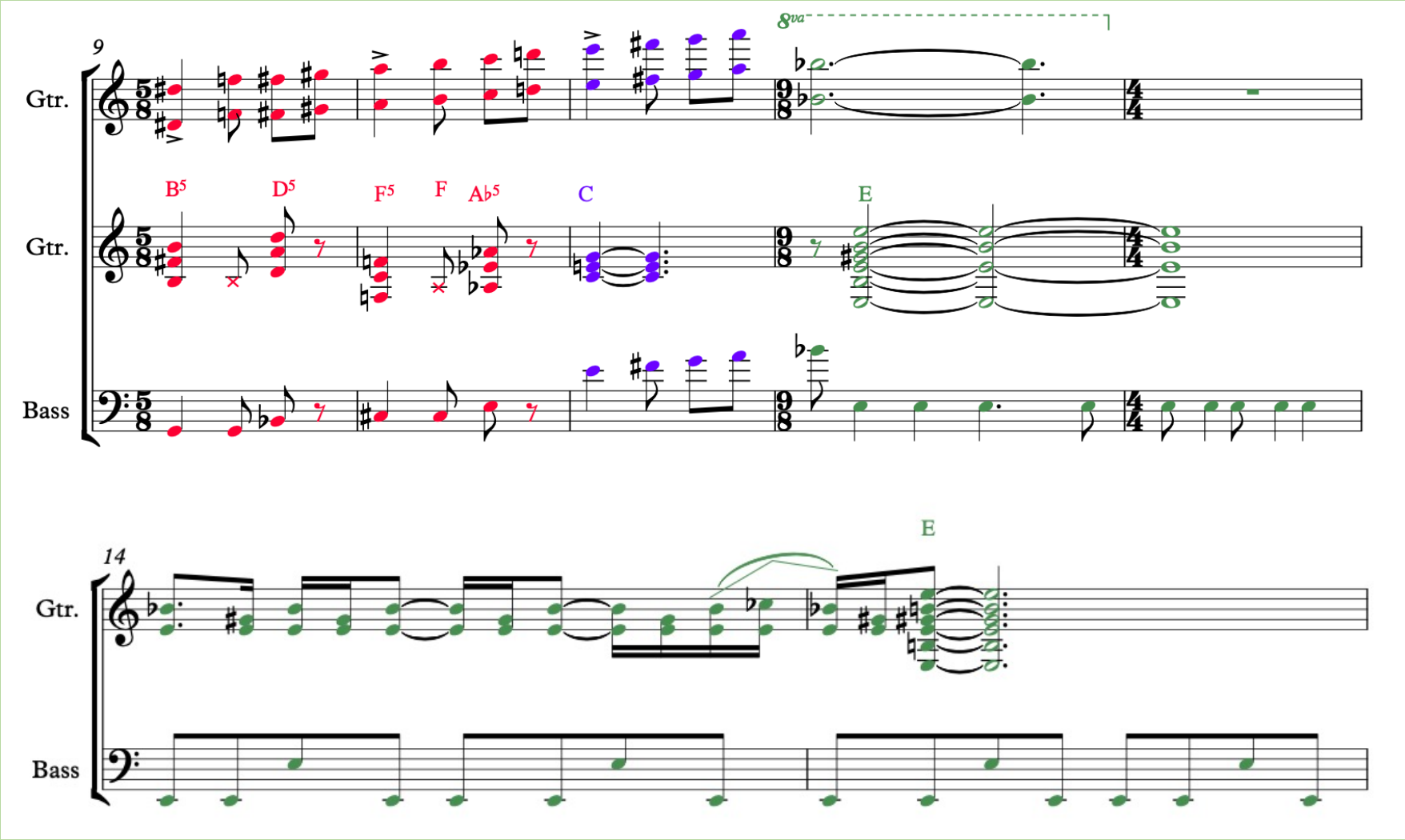



Octatonic 0,1
C7
E♭7
F♯7
A7
S T S T S T S T
But also minor chords:
and also diminished chords
Cm7
E♭m7
F♯m7
Am7
C°7
E♭°7
F♯°7
A°7
Octatonic 1,2
D♭7
E7
G7
B♭7
S T S T S T S T
Octatonic 0,2
D7
F7
G♯7
B7
S T S T S T S T

RED

Fripp

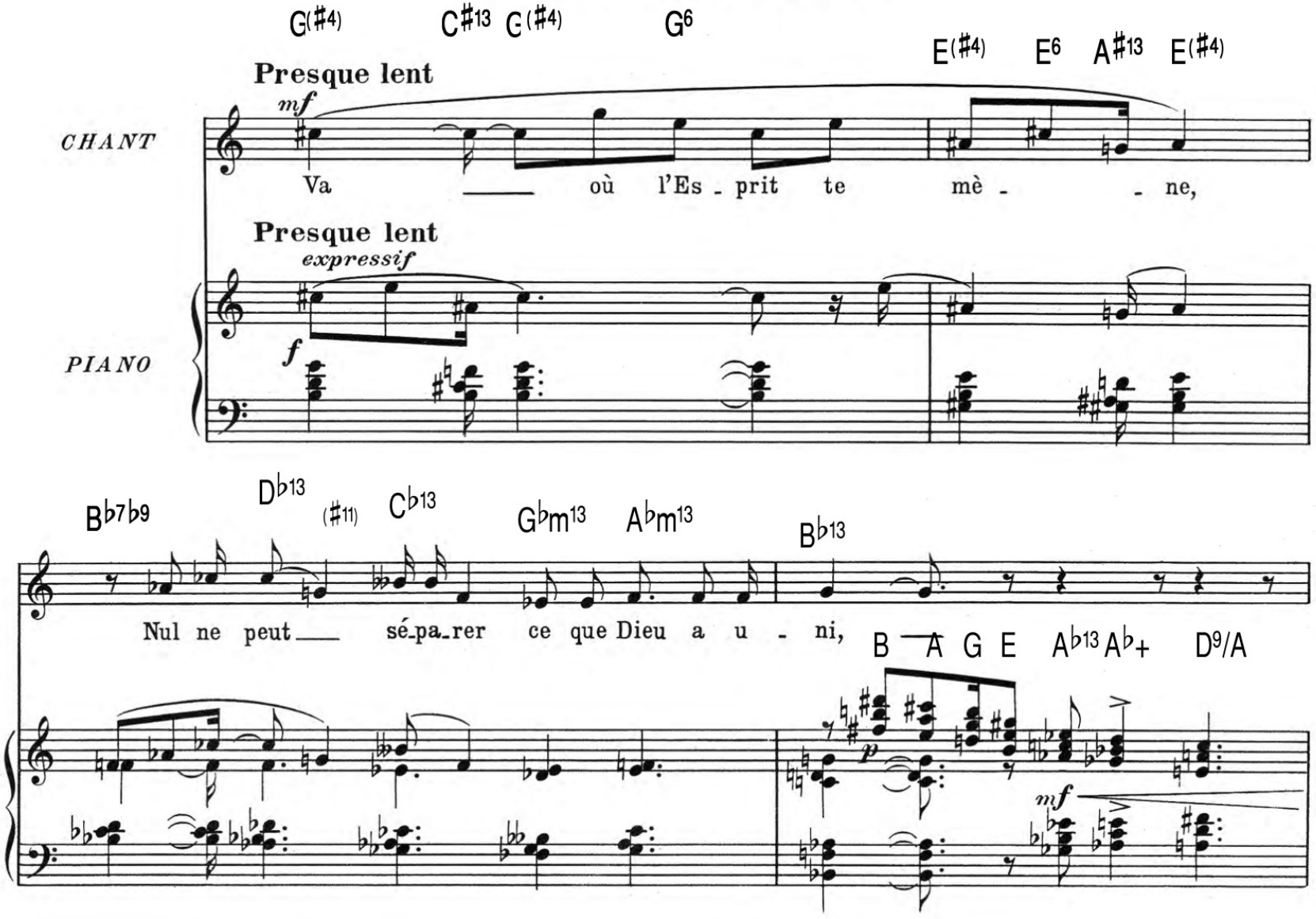

Intro
OCT 0,2
OCT 0,1
OCT 1,2
8va
Guitar
Guitar
Bass
B5
D5
F5
Ab5
C
E5
5
Gtr.
Gtr.
Bass
G5
Bb5
Db5
E5
G
Bb5
D5

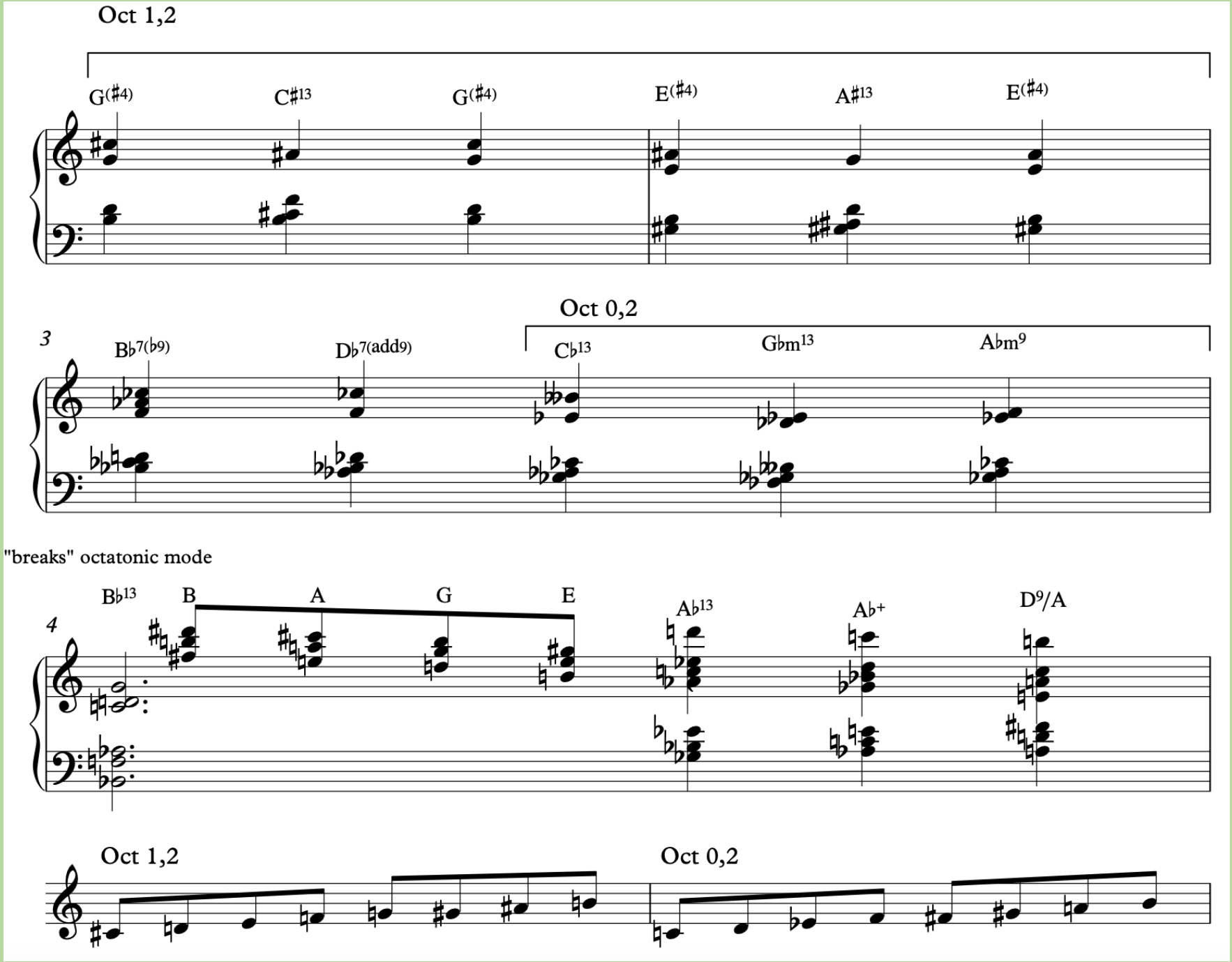

9
Gtr.
8va
Gtr.
B5
D5
F5
F
Ab5
C
E
Bass
14
Gtr.
E
Bass

E
16
Gtr.
Bass
Gb
18
Gtr.
Bass
E
20
Gtr.
Bass

OLIVIER MESSIAEN

V. L'épouse

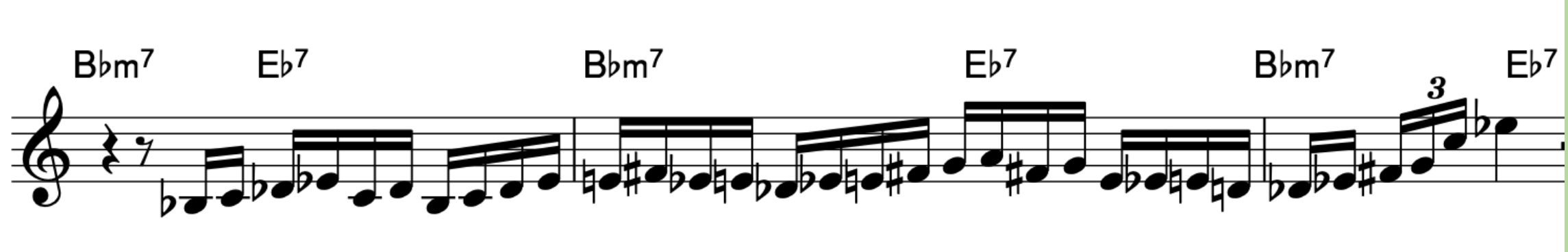


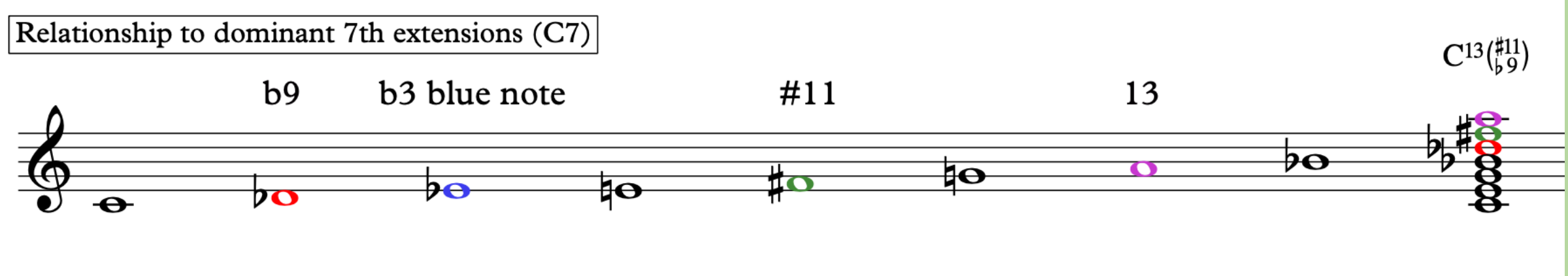

Oct 1,2
G(♯4)
C♯13
G(♯4)
E(♯4)
A♯13
E(♯4)
3
Oct 0,2
B♭7(♭9)
D♭7(add9)
C♭13
G♭m13
A♭m9
"breaks" octatonic mode
4
B♭13
B
A
G
E
A♭13
A♭+
D9/A
Oct 1,2
Oct 0,2

TRITONE PROGRESSION
Equal Division of One Octave into Two Parts 1

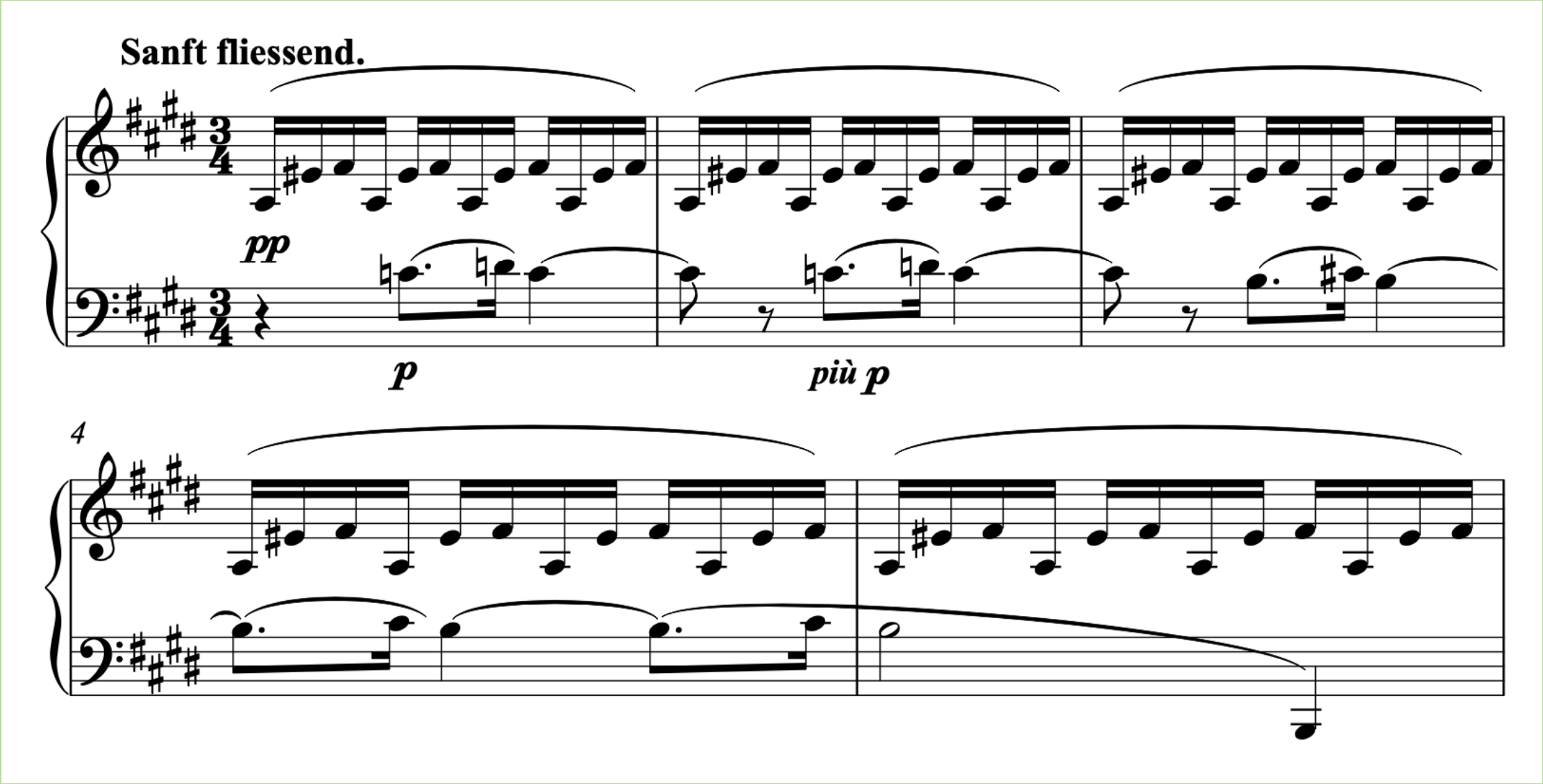
DITONE PROGRESSION
Equal Division of One Octave into Three Parts 27

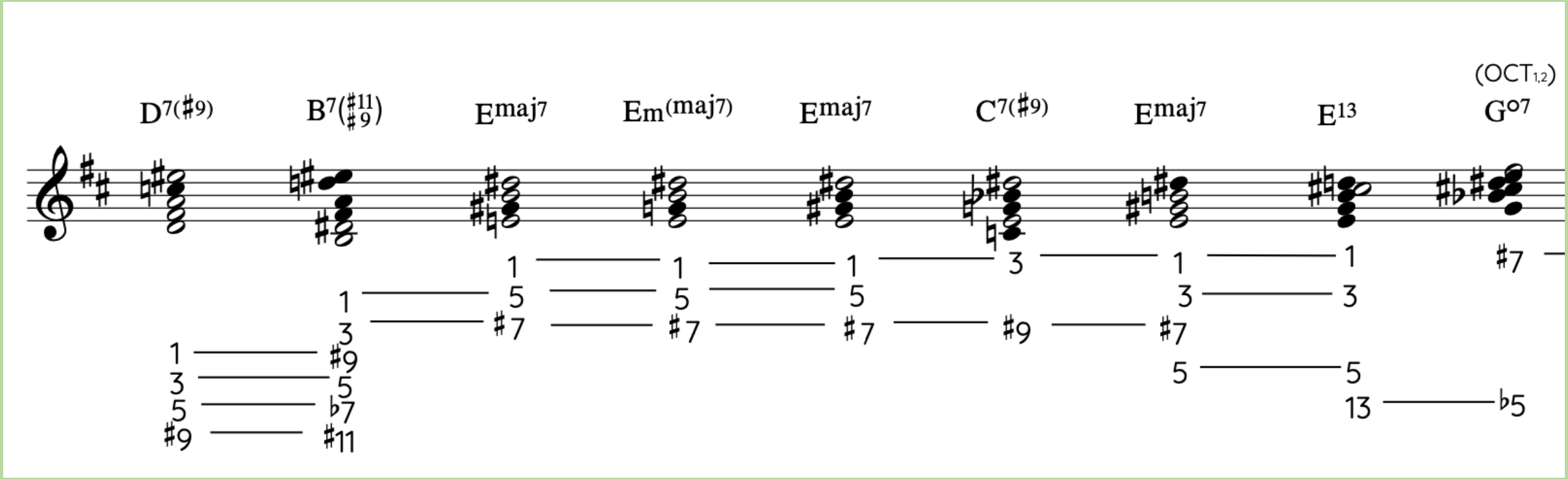
SESQUITONE PROGRESSION
Equal Division of One Octave into Four Parts 51

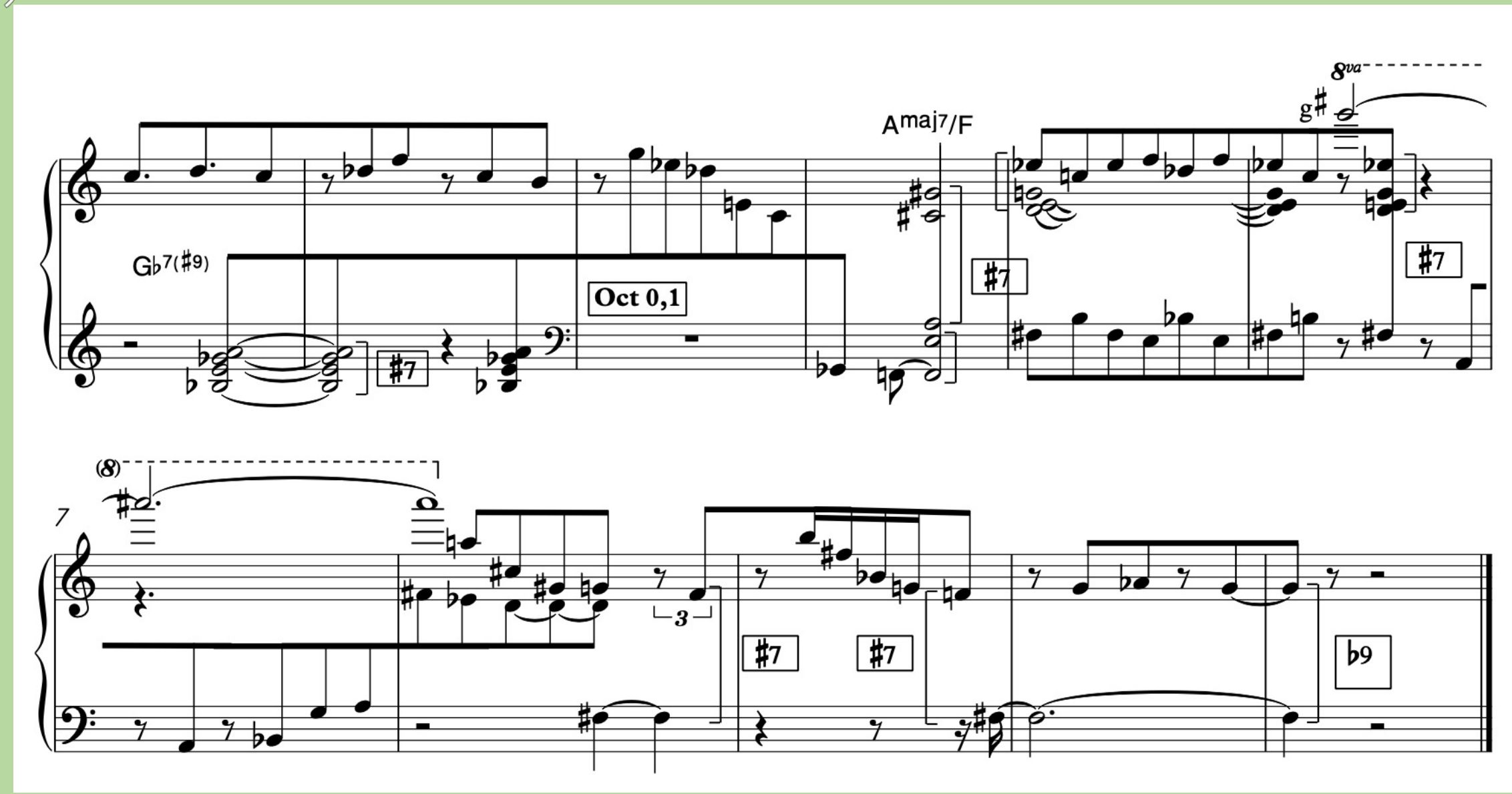




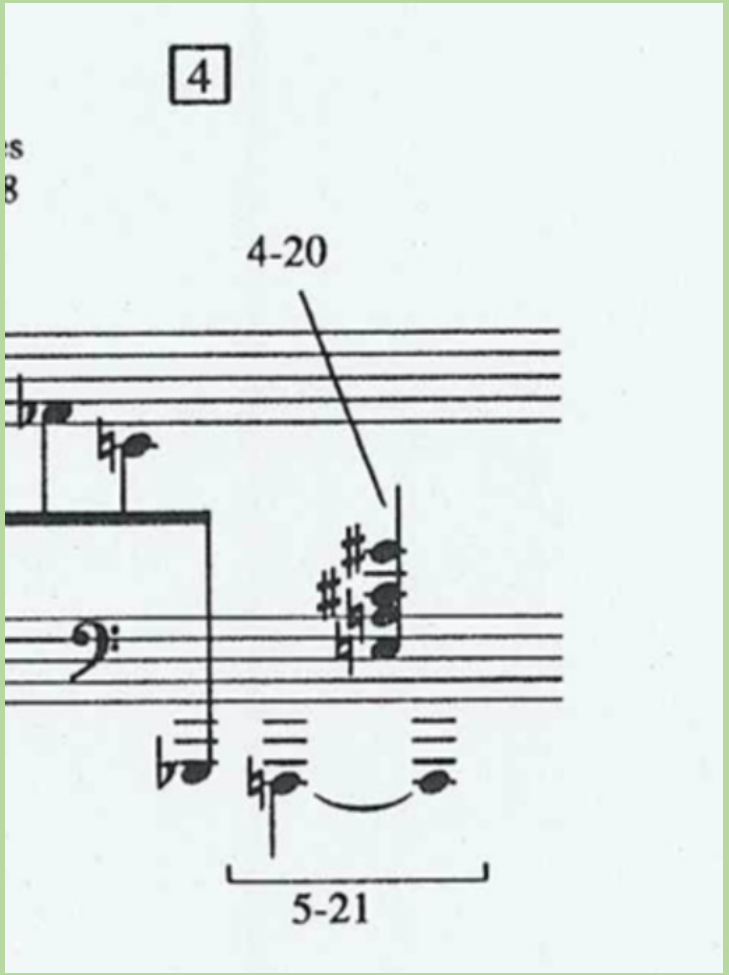
Wolf “Nachtzauber”

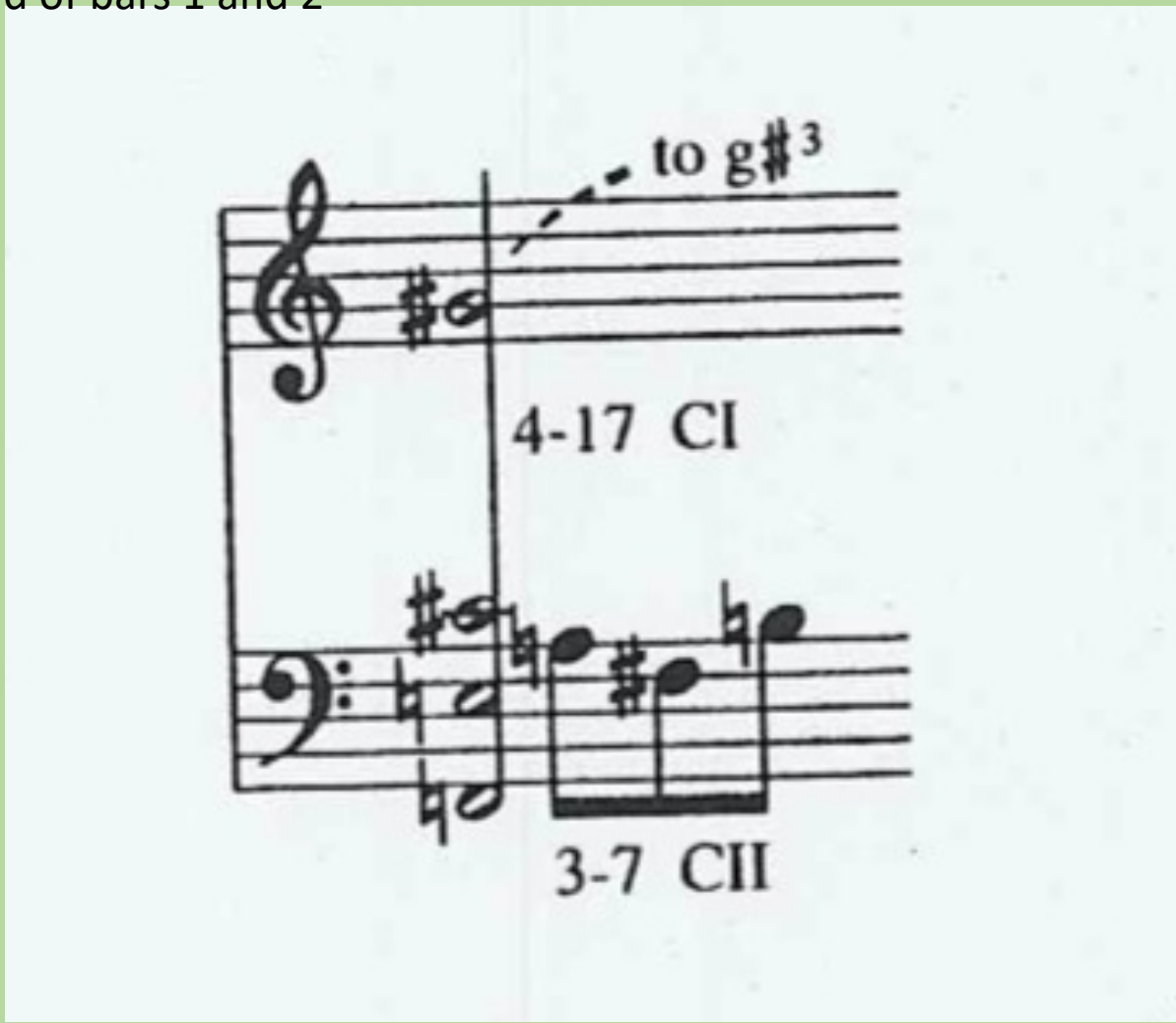



D7(♯9)
B7(♯11/♯9)
Emaj7
Em(maj7)
Emaj7
C7(♯9)
Emaj7
E13
G°7
(OCT1,2)
1 3 5 ♯9
1 ♯9 5 ♭7 ♯11
1 3 5 ♯7
1 5 ♯7
1 5 ♯7
1 5 ♯7
3 ♯9
1 3 ♯7 5
1 3 5 13
1 3 5 ♭5
♯7


8va
g#
Amaj7/F
Gb7(#9)
#7
Oct 0,1
#7
#7
(8)
7
3
#7
#7
b9

“from the octatonic perspective Bar 4 is recalcitrant because tetrachord 4-20….is about as non-octatonic in sound as one might hope for……4-20 is a startling event that stands out against the octatonic background…in particular is a striking foil to the only previous vertical tetrachord, the Trumpet chord of bars 1 and 2”



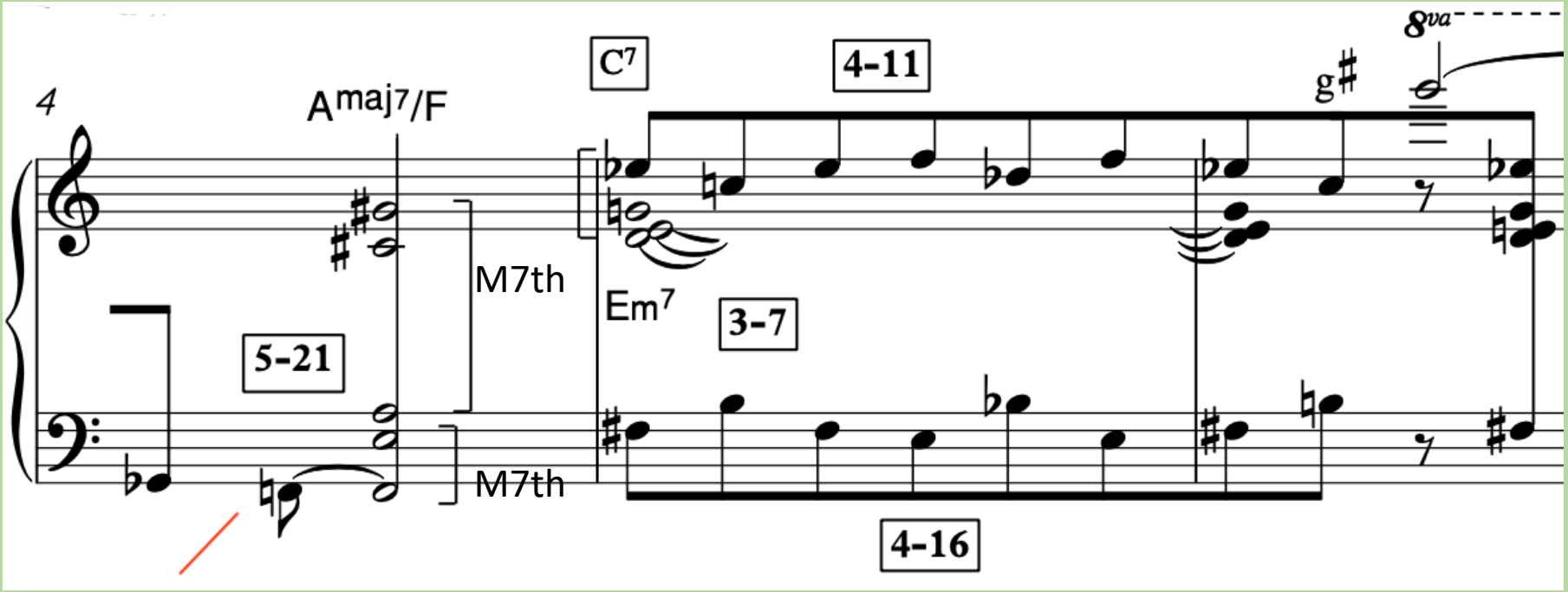


”We may yet rescue 4-20 from the coils of non-octatonicism, however, simply by including the contrabass F in our analysis. This done….”

Boulez

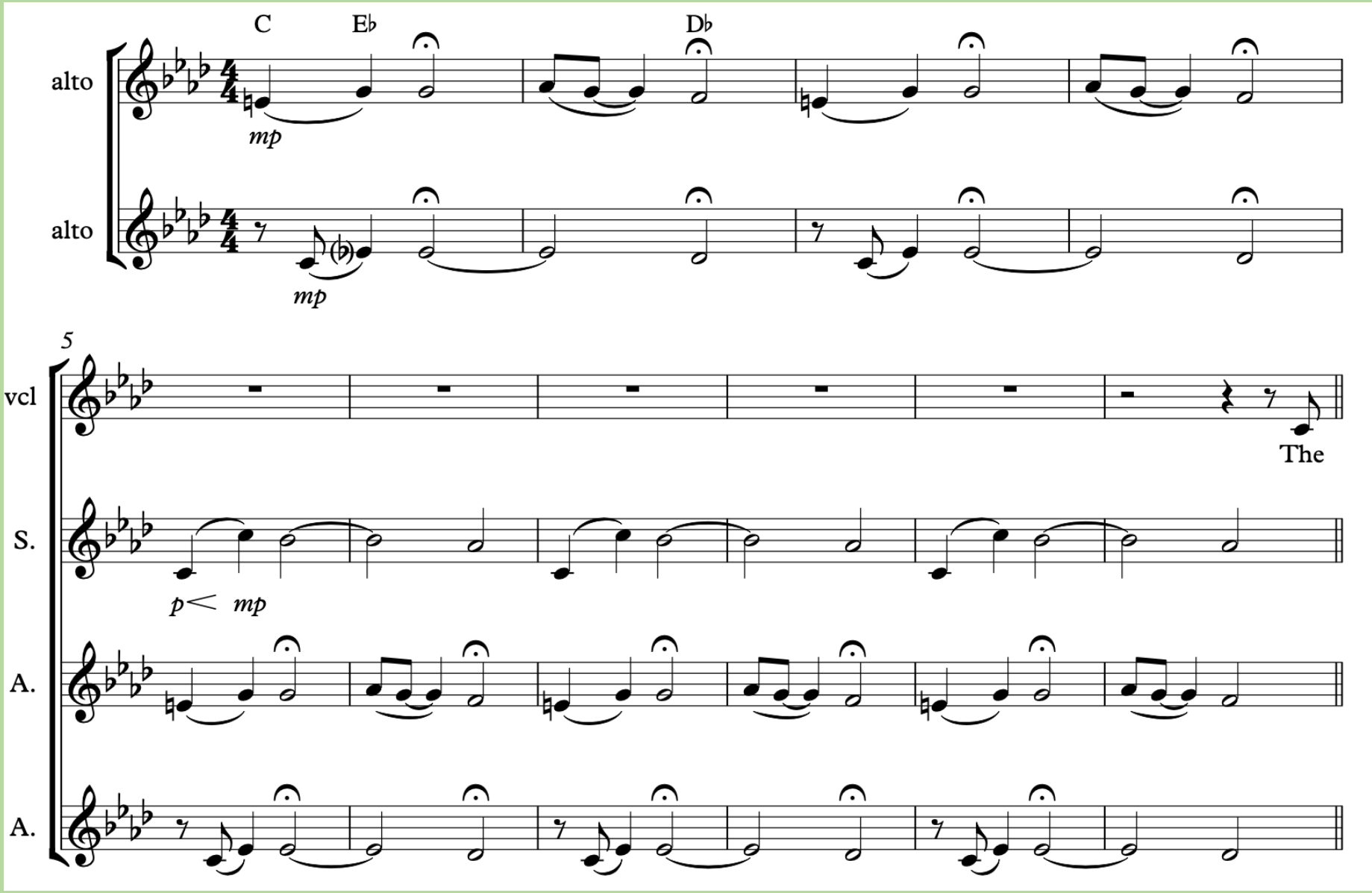
Karajan

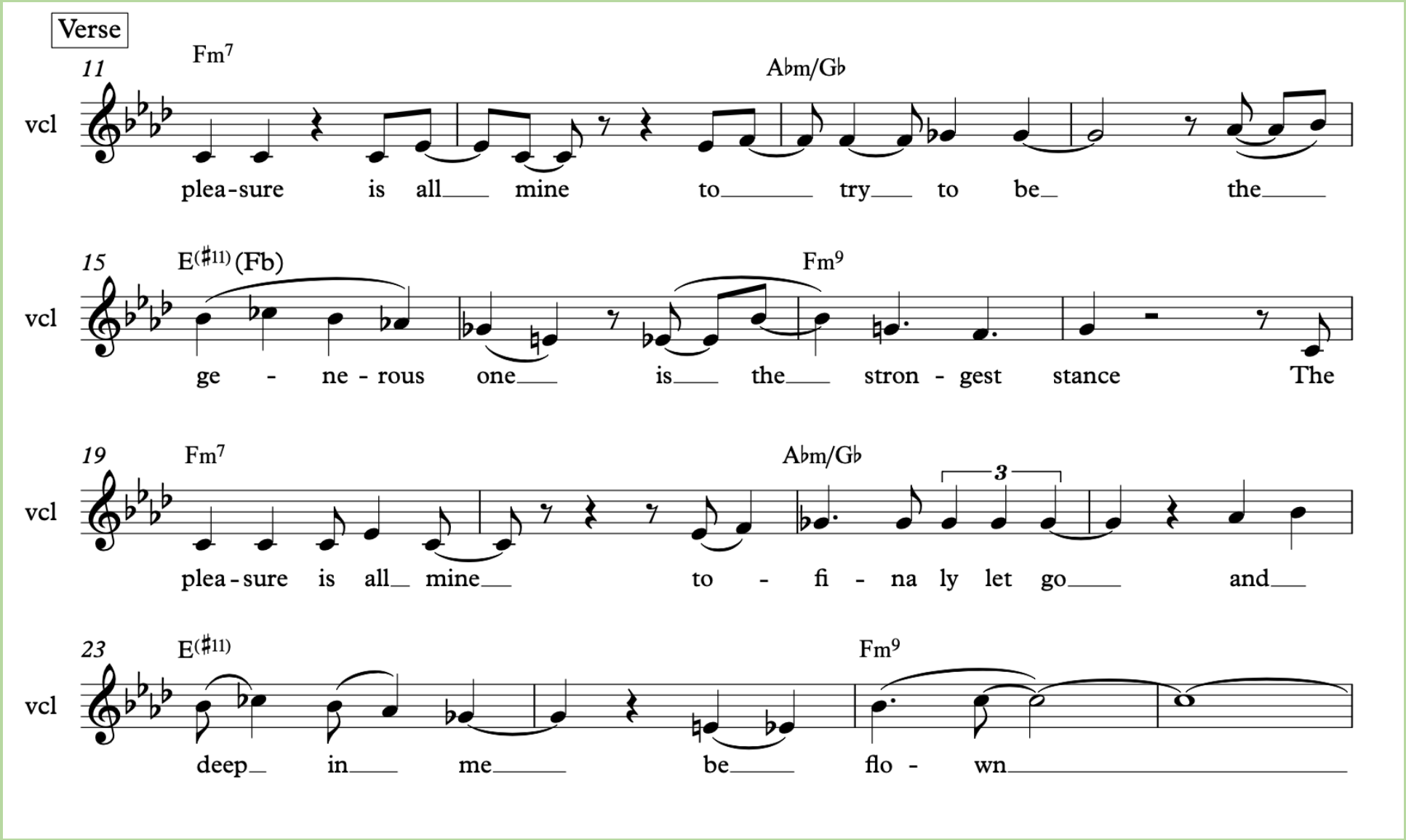
Nederlands

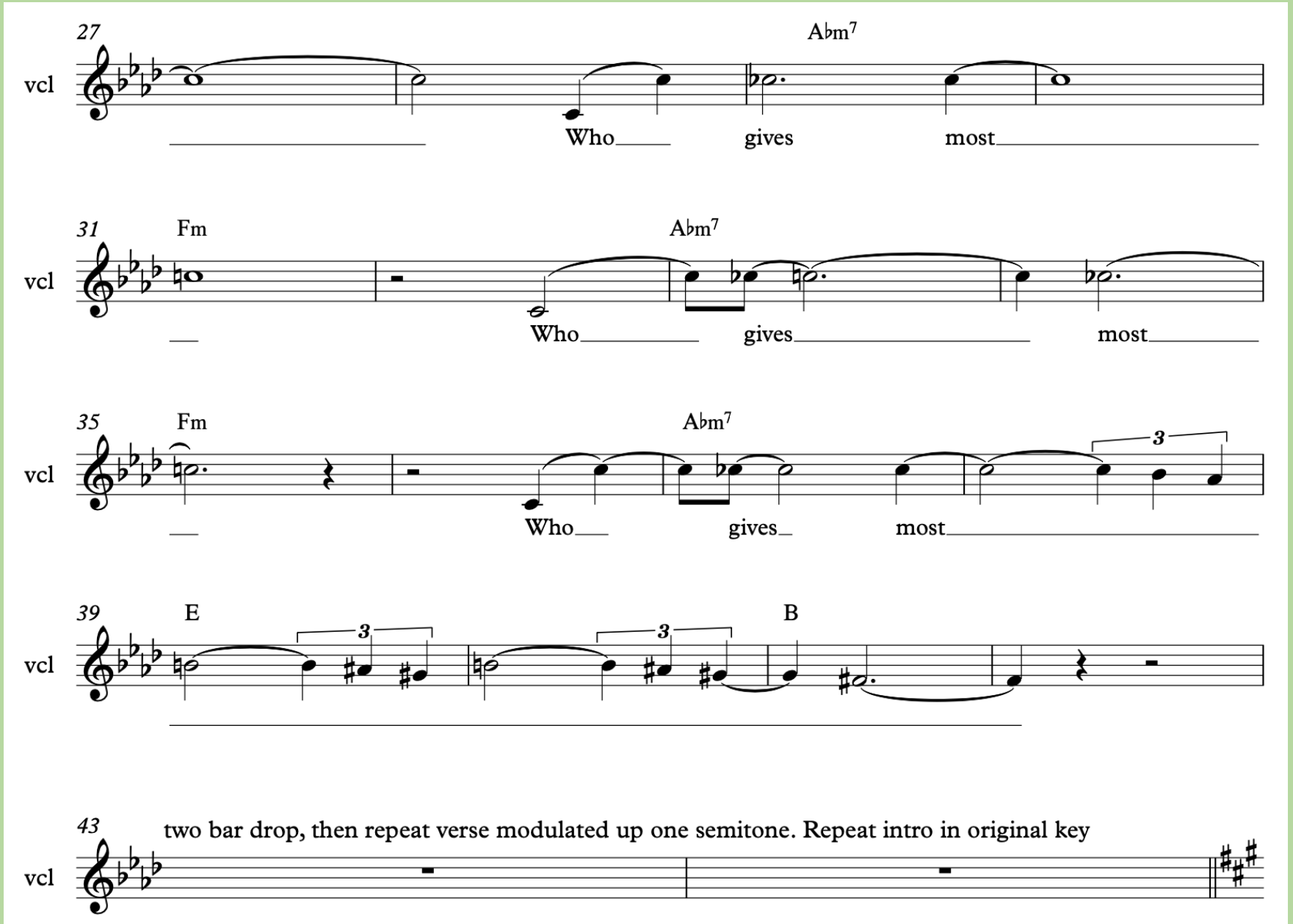


In with the new jazz:
DOMi and JD Back
Thundercat
Jacob Collier
MononNeon
Knower (see also Louis Cole and Genevieve Artadi)
Anderson.Paak
Kendrick Lamar
Pedro Martins

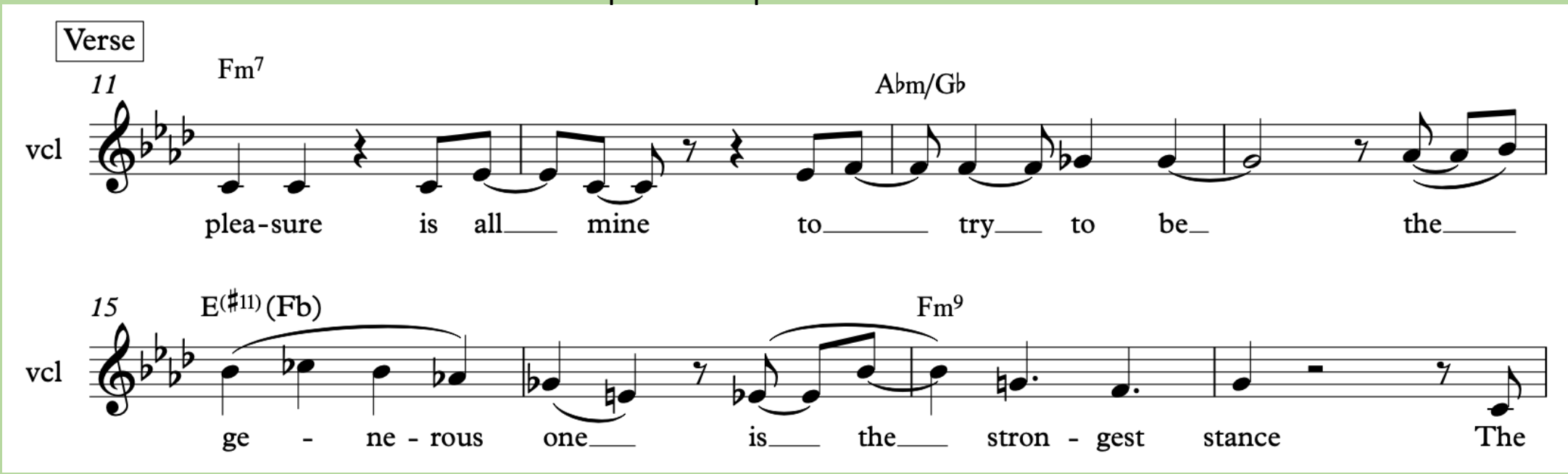
‘The Pleasure is All Mine’ Bjork

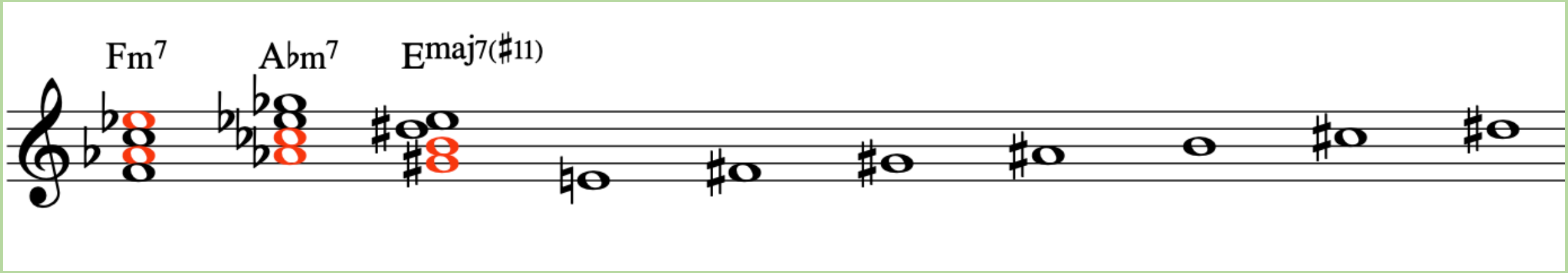



Verse
11
Fm7
Abm/Gb
vcl
plea-sure is all mine to try to be the
15
E(#11) (Fb)
Fm9
vcl
ge - ne - rous one is the stron - gest stance The
19
Fm7
Abm/Gb
3
vcl
plea-sure is all mine to - fi - na ly let go and
23
E(#11)
Fm9
vcl
deep in me be flo - wn


27
vcl
A♭m7
Who
gives
most
31
Fm
A♭m7
Who
gives
most
35
Fm
A♭m7
3
Who
gives
most
39
E
B
3
3
43
two bar drop, then repeat verse modulated up one semitone. Repeat intro in original key

Minor third relationships in ‘The pleasure’



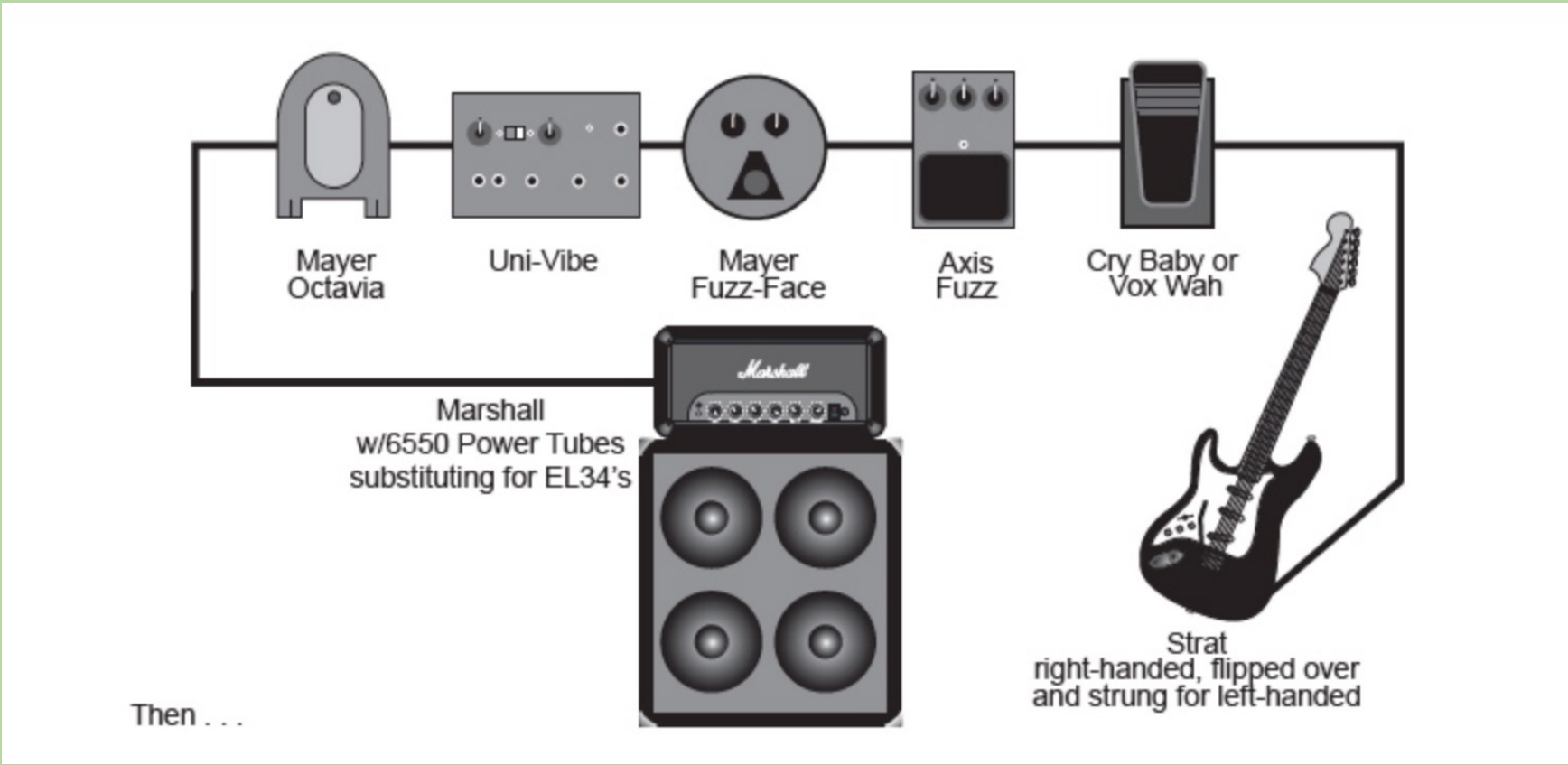


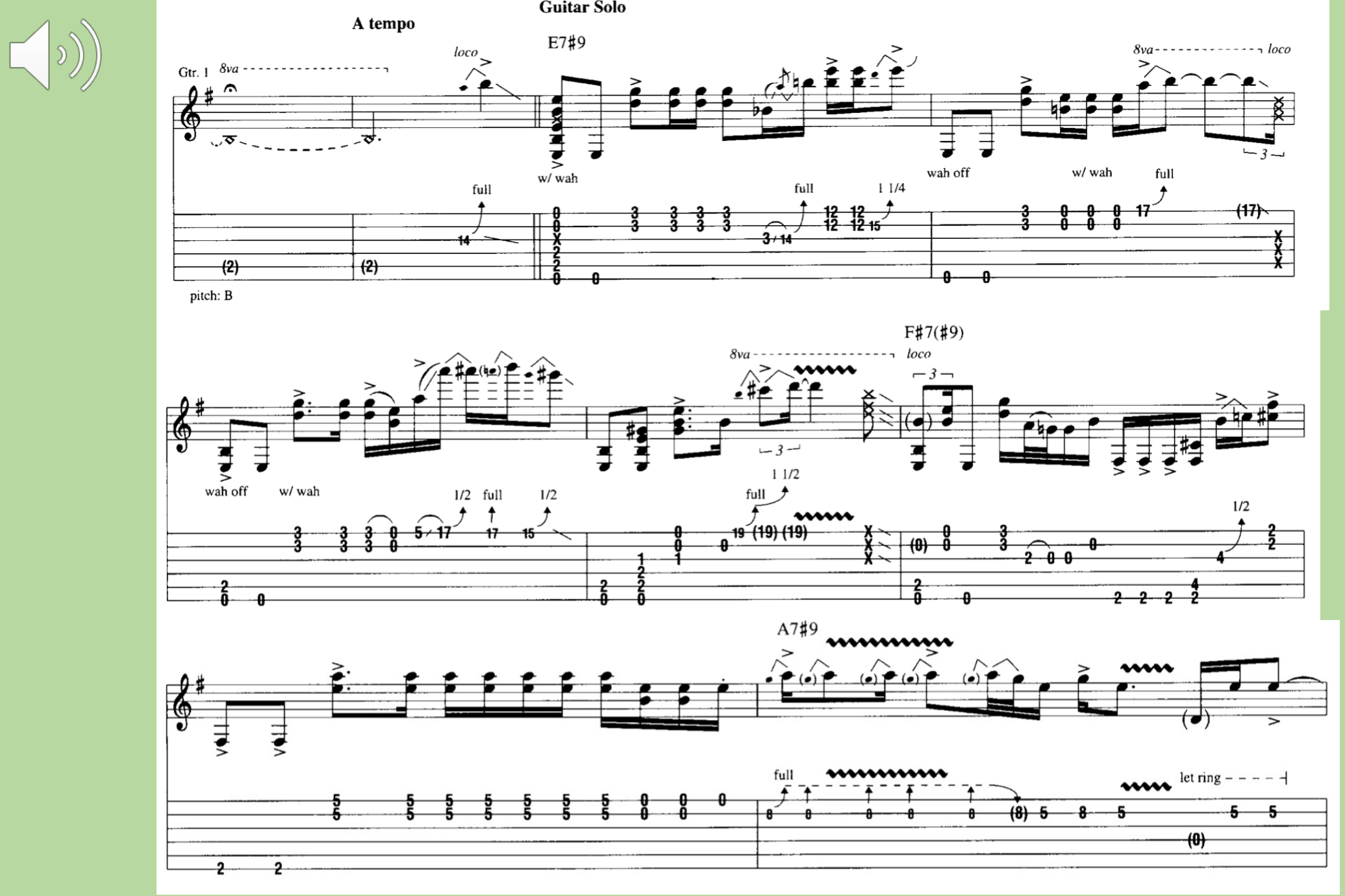
Tagag: Inuit throat singing
Veronica Oucholin: J'Allume le Feu (I Light the Fire)

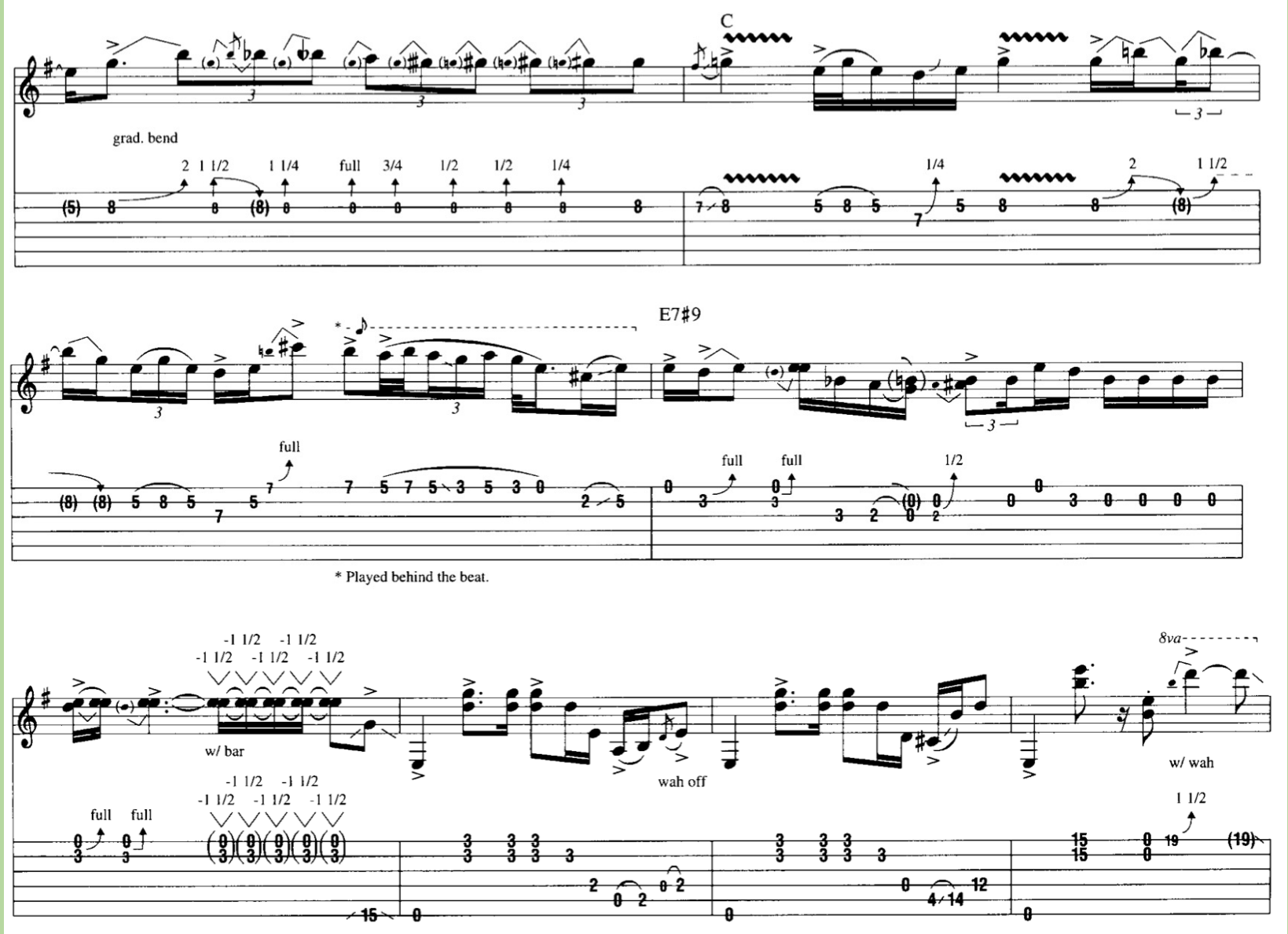
Intentional object again

‘Agni hotra’

Jimi Hendrix ‘Midnight’




Guitar Solo
A tempo
E7#9
Gtr. 1
8va
loco
w/ wah
wah off
w/ wah
full
1 1/4
pitch: B
F#7(#9)
1/2
1 1/2
A7#9
let ring


C
grad. bend
E7#9
full
full
full
1/2
* Played behind the beat.
-1 1/2
w/ bar
wah off
8va
w/ wah
full
full
1 1/2

Rough and Ready Bibliography

Frith Simon. 1996. *Performing Rites*.
Harrison, Daniel. 2016. *Pieces of Tradition: An Analysis of Contemporary Tonal Music*.
Russell, George. 1953. *Lydian chromatic concept of tonal organisation.*
Slonimsky, Nicolas. 1947. *Thesaurus of scales and melodic patterns*
Scruton, Roger. 1997 The of music
Tagg, Philip 2009. *Everyday Tonality.* Available here for a minimum donation of £5.95 (a very good deal just for the number of examples) http://tagg.org/mmmsp/EverydayTonalityInfo.htm

Discography/audio

The Beatles ‘With a little help from my friends’ and ‘Strawberry Fields’
Anne Briggs 1963 ‘She Moved through the fair
Domi JD Beck ‘Jump’:
https://www.youtube.com/watch?v=4xPYv_mqviY&list=PLom2yaMTONdGKD1sawYqDJUgwABTmHHHQ&index=6
Davey Graham. She moved through the fair: https://www.youtube.com/watch?v=a9XkWbKBs80
Jimi Hendrix ‘Midnight’ this version: https://www.youtube.com/watch?v=4g-EtZfgrio
Jethro Tull ‘Jack in the Green’
Jimmy Dorsey ‘I remember you’ 1942 https://www.youtube.com/watch?v=jNrg3ZpRXFo
King Crimson ‘Red’
Merzbow. ‘Agni Hotra’
Olivier Messiaen: poems pour Mi no5 L’Espouse
Igor Stravinsky: Rite of Spring. Pt II v. Ritual Action of the Ancestors
Hugo Wolf ‘Nachtzauber’.