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Message from the Editor

Nico Schüler, Texas State University, E-Mail: nico.schuler@txstate.edu

As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world)**;
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit http://www.scmb.us.

Research Article

Using Electric Light Orchestra as a Model for Popular Music Analysis – Part 2: Theoretical Analysis

by Kayla Roth
E-Mail: kayladroth@gmail.com

1. Analysis of Selected Songs

1.1. An Outline of the Study

Perhaps because of the immense variety now available in music as well as the relative newness of popular music in the overall timeline of Western music, a standardized theory of popular music form has yet to be developed. A cursory glance through recent scholarly articles suggests a wide assortment of opinion in this matter: Christopher Endrinal asserts that much of the research done in the realm of popular music has been concerned with meaning and interpretation, rather than theoretical analysis of the music itself (Endrinal 2008, 20); John Covach (2005) suggests that analysis would begin with chord progressions, then the harmonic structure of phrasing; Walter Everett (1999, 2001) prefers to focus first on harmonic, melodic, rhythmic, and lyrics; Ken Stephenson (2002, 122) argues that traditional formal structures depend on cues found in cadence patterns and key schemes to delineate sections, but in popular music these cues are found in text, instrumentation, rhythm, and harmony.

This study will provide a model for analysis of popular music, using examples from the musical output of Electric Light Orchestra (ELO). The author will identify the sonic or aural traits that characterize ELO's music, i.e. the aural surface details that distinguish their music from that of other artists, and will then use those characteristics to examine the various formal organizations ELO uses in their songs and how each section relates to the surrounding sections as well as to the overall form of the song, finally culminating in an in-depth analysis of a single song. This research has been greatly inspired by Christopher Endrinal's dissertation on *Form and Style in the Music of U2*, which also examines the salient musical traits presented in the subject's music. Though the general ideas and initial approaches of the studies are similar, they differ in the presentation of materials and, as the studies concern two entirely different bands, in the results.

An extensive look at the band's entire catalogue would be ideal, but inappropriate for the size of this study. Instead, songs were selected for evaluation on the basis of commercial success in the two biggest English-speaking markets: only the band's most successful original singles – those that were written by ELO and that ranked in the top twenty on the U.S. Billboard Hot 100 or the U.K. Singles Chart – will be considered. With that filter in place, the song selection is determined to be to the following:

Year	Song Title	U.S. Billboard Chart position	U.K. Singles Chart position
1972	10538 Overture	-	9
1973	Showdown	53	12
1974	Can't Get It Out Of My Head	9	-
1975	Evil Woman	10	10
1976	Strange Magic	14	38
1976	Livin' Thing	13	4
1977	Rockaria!	-	9
1977	Telephone Line	7	8
1977	Turn To Stone	13	18
1978	Sweet Talkin' Woman	17	6
1978	Mr. Blue Sky	35	6
1978	Wild West Hero	-	6
1979	The Diary of Horace Wimp	-	8
1979	Last Train To London	39	8
1979	Confusion	37	8
1979	Shine A Little Love	8	6
1979	Don't Bring Me Down	4	3
1980	Xanadu (featuring Olivia Newton John)	8	1
1980	All Over The World	13	11
1980	I'm Alive	16	20
1981	Hold On Tight	10	4
1983	Rock 'n' Roll Is King	19	13

Example 1-1: Chart performances of selected singles in the U.S. and the U.K.[1]

Next, analysis was performed not by score study, but by listening to the music and making notes of aural characteristics. The author particularly listened for any characteristics the songs had in common and for any traits that distinguished ELO from other pop/rock bands. For harmonic and formal analysis, a Roman numeral analysis and formal outline for each song was prepared by ear, and then checked against the analyses presented in the Hal Leonard scores (Lynne 2007); while these scores are arrangements of the songs and not direct transcriptions, they did serve as a mostly accurate guide upon which to base the author's own transcriptions. Recordings were taken from the compact disc releases of the songs, particularly the 2006 release of *All Over The World: The Very Best of Electric Light Orchestra*, a collection of remastered songs that includes almost every song presented in this study.

In lieu of measure numbers, approximate minutes and seconds (mm:ss) will be used to identify particular parts of songs. Unless otherwise noted, specific notes will be notated as they sound using the system of pitch designation wherein C4 represents middle C.

1.2. Sonic Traits

The sonic traits are the salient aural events that define the Electric Light Orchestra's characteristic sound. Many of ELO's most commercially successful songs have these in common; therefore, it may be presumed that these are the traits that many listeners would associate with ELO. The traits discussed in this chapter include use of orchestral

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[1] "-" indicates that the single did not chart (Billboard 2010, Chart Stats 2010).

strings (violin and cello), chorus, call-and-response, scalar and arpeggiated chord passages and counter-melodies in the strings, use of voice alteration and flanging, and polyrhythm. Each trait will be defined and shown in examples; when applicable, any sub-traits of a specific trait will be defined and examined. The following table shows the occurrence of the aforementioned traits:

Song title (year released)	Orchestral strings	Vocal Layering / Chorale	Call-and-Response	Countermelodies	Scalar or arpeggiated chord passages in the strings	Voice Alteration	Flanging	Polyrhythm
10538 Overture (1972)	X	X		X				X
Showdown (1973)	X	X		X			X	X
Can't Get It Out Of My Head (1974)	X	X	X	X	X			X
Evil Woman (1975)	X	X	X	X	X		X	X
Strange Magic (1976)	X	X		X	X		X	X
Livin' Thing (1976)	X	X	X	X	X			
Rockaria! (1977)	X	X	X					
Telephone Line (1977)	X	X	X	X	X			
Turn To Stone (1977)	X	X	X	X			X	
Mr. Blue Sky (1978)	X	X	X	X		X		
Wild West Hero (1978)	X	X		X	X			
Sweet Talkin' Woman (1978)	X	X	X			X		X
Shine A Little Love (1979)	X	X	X	X	X		X	
The Diary of Horace Wimp (1979)	X	X	X	X	X	X	X	
Don't Bring Me Down (1979)		X						
Confusion (1979)	X	X			X	X		X
Last Train To London	X	X		X				X
I'm Alive (1980)	X	X	X				X	
Xanadu (1980)	X	X	X		X		X	X
All Over The World (1980)	X	X		X	X	X	X	X
Hold On Tight (1981)		X	X					
Rock 'n' Roll Is King (1983)		X	X					

Example 1-2: Aural traits found in the selected songs.

1.2.1. Vocal Layering / Chorale

A cursory glance at Example 1-2 reveals that the use of chorale is the most prevalent trait occurring in these songs: it is the only one of the identified traits that appears in every song. While the function of the chorale differs from song to song, its characteristics remain somewhat consistent. In most instances, the chorale is men's voices stacked in

close-position harmonies. (The liner notes of each album attribute "vocals" to Jeff Lynne, Kelly Groucutt, Bev Bevan, and Richard Tandy, so it is as-sumed that sections featuring vocal layering are these men singing in three- or four-part harmony.) When the melody line itself is layered, the voices usually surround the main melody line; when used as an element in a call-and-response passage (described in more detail in the following section), the voices often appear an octave above the melody. This section will cover the former situation exclusively.

One of the most blatant examples of vocal layering can be seen in "Don't Bring Me Down." With the exception of the first verse, the entirety of the melodic line is layered throughout the song. The first verse (Example 1-3) begins with a single line starting on G natural.

Example 1-3: "Don't Bring Me Down", verse one (00:17).

At the chorus, the line is embedded within harmonies above and below it. These same harmonies continue through the song, as seen in verse two.

Example 1-4: "Don't Bring Me Down", verse two (1:23).

"Don't Bring Me Down" employs vocal layering extensively throughout the song, though most of the other songs use the effect more sparingly, commonly in the refrain or chorus as a way to distinguish the new section from the verse. Examples of this include "Shine A Little Love" (Example 1-5), "Mr. Blue Sky," "Evil Woman," "The Diary of Horace Wimp," "Confusion," "Livin' Thing," "Showdown," and "Strange Magic" (Example 1-6), the last of which is particularly interesting in that the chorale serves to expand the range of the song an octave and a third above the lowest note of the melody.

Example 1-5: "Shine A Little Love" (00:27).

Example 1-6: "Strange Magic" (00:30).

1.2.2. Call-and-Response

A call-and-response is the succession of two distinct melodic fragments or phrases, usually played by different musicians, in which the second phrase can be heard as a direct commentary or response to the first. ELO uses this technique extensively in the selected songs and in a variety of manners.

The first type of the call-and-response passages is what will be called "ornamental response." In this scenario, the single vocal line of the melody

is answered by a chorus of men, usually singing an octave above the melody, although there are some instances in which the response is in the same register as the melody. The responses of the chorus are, textually speaking, superfluous, i.e. they do not add text to the song or continue a thought expressed in the lyrics, but instead repeat the words previously sung. In this way, the chorus is acting as decoration or ornamentation to the melody. These responses may be close-position harmonies such as the cho-

ruses seen in section 1.2.1., or they may be sung in unison.

The verses and chorus of "Sweet Talkin' Woman" (Examples 1-7 and 1-8) are comprised of call and ornamental response. In the verse, the response (shown in parenthesis) is the repetition of the immediately preceding word and note with added chord tones stacked above it. The highest note in the response, a C5, represents one full octave above the lowest note in the melody, a C4.

Example 1-7: "Sweet Talkin' Woman," verse one (00:18).

The chorus of the song features ornamental response, first beginning an octave below the initial "slow down," shown in the second measure of Example 1-8. The next measure sees the melody lower in pitch as the response raises, leading to the voice

crossing heard in the fourth measure of the example. This section of the song also shows how these traits are inherently linked to another, as the response and melody come together in an example of voice layering as discussed in section 1.2.1.

Example 1-8: "Sweet Talkin' Woman" chorus (00:48).

"Livin' Thing" (Example 1-9) showcases the ornamental response starting in the second verse, in which the words sung by the chorus are not repetitions of words immediately preceding them, but instead are repetitions of words sung earlier in the song: at 1:10, there is a brief interlude in which Lynne simply sings "I'm takin' a dive," a seeming non sequitur in the context of the song; in the second verse, the response to the melody's call is a repetition of these words. The same response is seen also in the third verse and in another interlude, making it a textual motif. This example also shows both an ornamental response an octave above the melody and a response sung in unison in the same register as the melody.

Example 1-9: "Livin' Thing" (1:29).

The second type of the call-and-response, which will be referred to as "next-line response," differs from the first in regards to text; the single vocal line of the melody is immediately followed by a chorus singing what logically appears to be the next line of the text. This is in stark contrast to the ornamental response: instead of simply echoing the text, the chorus provides the next line of the lyrics, which elevates it to equal importance with the main melodic voice. In determining the type of response, perhaps more telling is the ratio of duration between the original call and the response: ornamental responses tend to be shorter than the melodic fragments they follow, whereas next-line responses usually are equal to, or greater than, the melodic fragments in length and often are rhythmically similar to the fragments.

The bridge of "Telephone Line" (Example 1-10) is unique in that it can be interpreted in different ways and still result in the same conclusion. In the liner notes of *ELO's Greatest Hits*, the lyrics of the bridge read: "I look into the sky / and I wonder why" – which an astute reader will notice as being devoid of the lyrics of the response. The hallmark of a next-line response is its equal standing with the melody, and here the equality can be seen in two different ways. Example 1-10 can be seen as being composed of four musical fragments that form two phrases, and the interpretation of the section can differ depending upon the grouping of the fragments.

Example 1-10: "Telephone Line" (01:48).

The aforementioned liner notes suggest the following grouping:

> Phrase A: I look into the sky, and I wonder why (mm. 1 and 3 of the example)
>
> Phrase B: The love you need ain't gonna see you through, the little things you planned ain't coming true (mm. 2 and 4)

With this grouping, the solo vocal melody is seen as being interrupted by the fragments of the chorale phrase. The Hal Leonard score, however, includes the lyrics of the response, which suggests the following grouping:

> Phrase A: I look into the sky, the love you need ain't gonna see you through (mm. 1-2)
>
> Phrase B: And I wonder why, the little things you planned ain't coming true (mm. 3-4)

In either case, the melodic phrase is answered by a responsive phrase.

At times, the two types of vocal call-and-response coexist within measures of each other, such as the first verse of "Turn To Stone" (Example 1-11). The first chorale response shown in the third measure of the example is a next-line response as, textually, it contributes to the thought of the first sentence fragment shown in the first two measures, and musically it is equal in length to the preceding fragment and follows a similar rhythmic structure. In measures 7-8, the response is ornamental and serves to prolong the dominant with the repetition of the progression Am to G#m; as G# is the mediant of the key and its diatonic chord is relative to the dominant, the G#m functions as a dominant substitute.[2] Measures 11-12 show a return of the next-line response.

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[2] This chord could also be analyzed as a dominant with a substituted sixth.

Example 1-11: "Turn To Stone" (00:13).

Finally, the call-and-response technique is presented between voice and instruments. In these passages, the single melodic line is "answered" by instruments, which are usually orchestral strings or guitar. While "Turn To Stone" memorably echoes the melodic line verbatim in the chorus (Examples 1-12 and 1-13), the majority of presentations of this type have the instrumental response answering with its own melody. This is different from a full-fledged countermelody in that the response is relatively short and does not occur concurrently with the melody, but between phrases.

Example 1-12: "Turn To Stone" (1:30).

Example 1-13: "Turn To Stone" (2:32). The melody is shown with stems pointing up, and the response is shown with stems pointing down.

The chorus of "Evil Woman" (Example 1-14) contains a more conventional occurrence of the instrumental response in that it is a different melody than the call. There are three beats of rest between each vocal phrase, each filled with a short guitar riff. In measures 2-3 and 6-7 (the first and third re-sponses), the same riff is played. The second response in measures 4-5 is an inversion of the first and third response. The inversion is seen again in measures 8-9, though here it ends with a definitive tonic (A) instead of a mediant (C).

Example 1-14: "Evil Woman" (1:05).

The bridge of "Rockaria" (Example 1-15) features an instrumental response to each vocal fragment. Like the responses discussed in "Evil Woman", the first and third violin responses (measures 2-3 and 6-7) are identical, and the second response (measures 4-5) is a partial inversion of them. Measure 4 also contains a thinly veiled reference to Beethoven's 5th symphony; after the vocal line sings "I think she'd die for Beethoven…", the iconic G-G-G-Eb of the first movement of the symphony is replicated by a piano striking G-G-G-E in the same rhythmic pattern.

Example 1-15: "Rockaria!" (1:01).

1.2.3. Countermelodies in the Strings

According to *Oxford Music Online*, a countermelody is "a melodic line, more extended or expansive than a fugal countersubject, which is subordinate to, and combines contrapuntally with, a principal line" (The Oxford Companion to Music 2010). Many of the songs studied feature countermelodies played by stringed orchestral instruments.

The third verse of "Showdown" (Example 1-16) contains a very clear example of this. During a pause in the vocal melody (measure 2), a second melodic idea is presented in the cellos. As the mel-ody returns on the pickup to measure 3, the cellos continue to play a melody distinct from the melody presented by the voice. While the most active parts of the countermelody occur during pauses in the vocal line, its sustained notes and its ultimate contrapuntal combination with the vocal melody in measure 6 lead to its inclusion here as a countermelody.

In the last verse of "The Diary of Horace Wimp" (Example 1-17), violins provide not only a countermelody, but also close-position harmonies that soar above the vocal line.

Example 1-16: "Showdown" (1:13).

Example 1-17: "The Diary of Horace Wimp" (2:42).

1.2.4. Scalar and Arpeggiated Chord Passages
Ascending and descending scales and arpeggiated chords are present in many of the songs studied and are usually presented in one of two ways: as a fill or as a countermelody. In either case, the passages almost always remain in the background and serve to accent the foreground. [3]

A fill is a short musical passage, perhaps lasting only a beat or two, that helps to sustain the listener's attention during a break between the phrases of a melody. In this way, these fills can also be seen as the third variation of call-and-response, in which the vocal line is answered by instruments. In the second verse of "Xanadu" (Example 1-18), violins play a scale (measure 3) descending from tonic (F#), which is the overall harmony of the measure, down a full octave and a sixth to the mediant (A#), which is the harmony of the fourth measure. The violins return four measures later (measure 8) to ascend from the dominant (C#) to the tonic, reinforcing the authentic cadence between the first phrase (measures 1-8) and the second phrase (starting at measure 9). In this instance, the scalar passages serve as connective material from one harmonic episode to the next.

Scalar and arpeggiated passages are more often presented as a countermelody over a larger frame of time, which allows the passage to span a greater range, lending a sweeping effect to songs that might have otherwise had a smaller range. In "Wild West Hero", the chorus is repeated several times throughout the song, each time building upon itself with added harmonies and greater instrumentation to culminate in a grand finale. The final section of the song has the chorus repeat four times; on the third repetition (Example 1-19), the strings play sixteenth notes that arpeggiate the chords that harmonize with the vocals. On the fourth repetition (measures 5-8), the sixteenth notes yield to sixteenth-note triplets, and the arpeggios are filled in to become scales.

In addition to widening the range, scalar passages can also help distinguish rhythmic emphasis, as seen in the last bridge of "Livin' Thing" (Example 1-20). The first two measures show a scale ascending two octaves and a third (G3 to B5) and descending back down again, albeit one note shy of its starting pitch. The same is seen in measures 3-4 with the ascent from F3 to A5 and the descent back to G3. The passages span the length of two full measures each with the implied accent placed on the highest note (the downbeats of measures 2 and 4). This is sharply contrasted by measures 5-7, in which the scalar passages have been replaced by ascending-descending arpeggiated chords, spanning one measure each. This places the highest note and implied emphasis on the third beat of each measure, giving a "double-time" feeling to the measures, which lead to the final measure in which the cellos and guitars further quicken the rhythmic pace, leading into the chorus. A third staff below the voice and violin shows the implied rhythmic emphasis.

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[3] It should be noted that terms such as "background" and "foreground" are used here generically. While some of the meanings and ideas might be similar to those of Heinrich Schenker, his concepts of foreground, middleground, and background should not associated with the use of the terms here.

Example 1-18: "Xanadu" (1:34).

Example 1-19: "Wild West Hero" (3:56).

Example 1-20: "Livin' Thing" (2:47).

1.2.5. Voice Alteration

Perhaps one of the most recognizable qualities of ELO's music is the use of voice alteration affects produced by the Vocoder and the talk box. The Vocoder (a portmanteau of the words "voice" and "encoder") is a system that allows input (the voice) to be passed through a series of filters and modified electronically. A talk box allows input (an instrument such as guitar or keyboard) to be passed through an airtight tube, which is placed in the musician's mouth. This allows the musician to modify the sound by changing the shape of his mouth. Both effects essentially produce the same result: a robotic, other-worldly sounding voice (Goetzman 2009). While the "robot voice" is only featured in five of the songs in this study, in each of those instances it is a very prominent feature of the song. In four of the songs – "Mr. Blue Sky," "Confusion," "All Over The World," and "Sweet Talkin' Woman" – the altered voice sings the title of the song; in "The Diary of Horace Wimp," the altered voice acts as both a rhythmic tool and a part of the melody. In the latter song, alteration is applied to syncopated scat singing, shown on the lower staff of Example 3-21, which contrasts with the steady quarter notes played on the piano and leads seamlessly to its melodic aspect in measures four and sixteen. The intermingling of rhythmic and melodic aspects of the altered voice continues throughout the song.

Example 1-21: "The Diary of Horace Wimp" (0:06).

1.2.6. Flanging

Flanging is an audio effect created by mixing two identical signals together, with one signal delayed by a small and gradually changing period. The two signals are usually between 0 and 20 milliseconds apart, making them close enough to be indistinguishable to the ear, yet far enough apart to result in phase interference, which puts a series of peaks and dips in the frequency response, also known as a comb-filter effect. The flanging effect varies the delay gradually, which causes the comb-filter nulls (the "pulse" of two non-simultaneous tones) to sweep up and down the spectrum, producing a "hollow, swishing, and ethereal [sound], as if the music were playing through a pipe" (Bartlett and Bartlett 2008, 219-220).

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Alan P. Kefauver describes it as follows:

> In the studio, the effect was first produced when a signal was fed to two tape recorders simultaneously, and whose outputs were then combined. The speed of one of the recorders was varied just a little bit by applying a slight pressure to the flange of the supply reel (hence the term 'flanging'). As the machine's speed varied, so did the tape's transit time between the record and playback heads. Compared to the other tape recorder, the very slight time-delay differential produced a series of phase-shift cancellations and reinforcements moved up and down the audio bandwidth, producing the effect that is now known as flanging. (Kefauver 2001, 202).

Kefauver also quite effectively summarizes any explanation of flanging: "For the person who has not heard the effect first hand, descriptive phrases may not contribute much to the understanding of just what phasing and flanging really sound like." (Ibid.)

Flanging is used in nine of the songs in this study. In almost every instance, it is used sparingly as to not oversaturate the listener with the unusual sound, but to draw attention to a particular part of the song. It may be used during the introduction ("Turn To Stone," "Shine A Little Love," "Xanadu"), the ending ("The Diary of Horace Wimp," "Xanadu"), the chorus ("Strange Magic"), or in short, arrhythmic instrumental breaks ("Showdown," "Evil Woman"). The exception is "I'm Alive," which uses flanging often throughout the song; this is most likely intended to give the entire song an other-worldly feel, as it was written specifically for the introductory scenes in *Xanadu* in which the Muses spring to life from a painting to incarnate on Earth.

1.2.7. Polyrhythm

Polyrhythm is the simultaneous sounding of two different and independent rhythms, resulting in a cross-beat or cross-rhythm, in which the regular pattern of accents of the prevailing rhythm is contradicted by a conflicting pattern. A common cross-beat is a three-against-two pattern, which is featured in several ELO singles.

In "Showdown" (Example 1-22), the vocal line of the chorus features a triplet rhythm, which conflicts with the duple meter of the song. The sixth complete measure of the example indicates polyrhythm as the bass guitar, which on beats three and four is accompanied by the kick drum and crash cymbal, accents quarter notes contrary to the triplet rhythm in the voice.

In "Evil Woman" (Example 1-23), a one-measure cross-rhythm played on piano is a recurring motif: the inverted tonic chord, C, pulses on eight eighth notes while a bass arpeggio accents first, fourth, and seventh eighth notes (the downbeat of one, the upbeat of two, and the downbeat of four). This syncopation contrasts with the prevailing rhythm of the rest of the song, which places emphasis on beats two and four. It is first heard after the arrhythmic introductory measures, as well as throughout the song at the end of each verse leading into the chorus.

Example 1-22: "Showdown" (0:47).

Example 1-23: "Evil Woman" (00:12).

1.3. Harmonic Traits

Perhaps one of the keys to ELO's appeal is their use of common chord progressions that are easily accessible to listeners. A Roman numeral analysis of the 22 songs in this study found that many of the songs share similar chord progressions with other well-known popular songs; one example is the doo-wop progression of [I-vi-IV-V] or [I-vi-ii-V], named for the style of music in which it prominently featured (Scott 2003, 204). While the basic model of the progression is kept intact, chords may be added or altered either by way of a borrowed chord or chromatic alteration. For example, "Wild West Hero" follows the doo-wop progression, though the dominant (D) is delayed by a secondary dominant (A7). In "I'm Alive," the [vi] is replaced by a [vi°]

which adds a Bb to the harmonies and allows the third of the G chord to step down chromatically to the root of the Am chord. In "Livin' Thing," the progression begins as a doo-wop until the third chord (what would normally be [IV] or [ii]) is replaced by a [bVI]. The following table illustrates the doo-wop chord progressions as well their locations within each song.

Song title (key)	Chords Roman Numerals	Location within song
Telephone Line (A)	A F#m D E I vi IV V	1:33 ("Doo wop…")
Rockaria! (D)	D Bm F#m A I vi iii V	0:01 (Introduction, bridge)
Wild West Hero (G)	G Em C A7 D I vi IV V7→V	0:22 (verse)
I'm Alive (G)	G Edim Am D I vi° ii V	0:25 (verse)
Livin' Thing (C)	C Am F Dm G+ I vi IV ii V+	0:54 (chorus)
Confusion (C)	C Am Dm G I vi ii V	0:20 (verse)

Example 1-24: Doo-wop progressions.

Progressions made up of the three primary (major) chords of a major key – [I], [IV] and [V] – are some of the most basic chord progressions in popular music (Bennett 2008, 60). "Rock 'n' Roll Is King," "Showdown" and the verses of "Hold On Tight" all utilize the three primary chords only. These chords are also the basis for the twelve-bar blues progression, which can be heard throughout "Don't Bring Me Down" and in the verses of "Rockaria!".

Very rarely do chords act non-functionally; most of the music discussed here is quite tonal and allows for functional harmony and consonance. Movement from tonic to its relative minor or major is also common; for example, "Evil Woman" primarily stays in the key of A minor (supported by the chords Am, Em, and Dm) but at the end of each verse it shifts briefly to the key of C major (supported by the chords C, G, and F) before returning to A minor. This same movement between relative keys can be heard in other songs as well (Example 1-25).

Modal mixture is a recurring element in much of ELO's music. Borrowed chords, such as [bIII], [iv], [bVI], and [bVII], function the same as their parallel counterparts and can be heard in "Don't Bring Me Down," "Xanadu," "The Diary of Horace Wimp," "Confusion," "Shine A Little Love," "Livin' Thing," "Turn To Stone," "10538 Overture," "I'm Alive," "Telephone Line," "All Over The World," and others.

Other non-diatonic chords are the result of chromatic alteration to fulfill a particular melodic line. For example, the bridge of "I'm Alive" includes the chord D#dim. Since the song is in the key of G, this may be analyzed as either a [V7/vi] with a missing root, or as a [vii°/vi]; however, when the surrounding chords of D and Em are taken into consideration, it is clear that the D#dim is simply the product of a passing tone. D moves up to D#, and up again to E. Example 1-26 illustrates instances of chromatically altered chords in context as well as the melodic lines formed by them.

Song title (key)	Key areas Roman numerals
Evil Woman (Am)	Verses in Am and C; chorus in Am i III i
All Over The World (D)	Verses in D; chorus in Bm I vi
Livin' Thing (C)	Verses in C; bridge in Am; chorus in C I vi I
Strange Magic (G)	Verses in G; chorus in Em; refrain in G I vi I
Mr. Blue Sky (F)	Verses in F; chorus in Dm I vi
Turn To Stone (E)	Verses in E; chorus in C#m I vi
Hold On Tight (G)	Verses in G; chorus in Em I vi
Last Train To London (G)	Verses in Em; chorus in G vi I
Shine A Little Love (G)	Introduction/refrain in G; verses and chorus in Em I vi

Example 1-25: Movement between relative keys.

Song title (key)	Chord progression and placement in song	Melodic line
Livin' Thing (C)	Dm G+ C (chorus) ii V+ I	D-D#-E
Strange Magic (G)	G G+ Em (end of verse) I I+ vi	D-D#-E
Telephone Line (A)	A A^{M}7 A7 F# (verse) I I^{M}7 I7 vi	A-Ab-G-F#
Wild West Hero (G)	C A7 D (verse) IV V7 → V	C-C#-D
Confusion (C)	C C7 F Fm (chorus) I V7/IV IV iv	C-Bb-A-Ab
I'm Alive (G)	D D#dim Em (bridge) V vii°/vi vi V7/vi	D-D#-E

Example 1-26: Chromatic alterations.

Tactile considerations may play a role in the composition of the songs; Allan Moore notes that much of pop-rock music is composed "at the fretboard" (guitar) or "at the keyboard." While chord shapes on a keyboard are relatively similar, the same cannot be said of chord shapes on guitar, which "clearly forces a songwriter into a limited repertoire of harmonies," (Moore 1993, 54-55). The roots of the open position chords that are "familiar to all guitarists" – C, D, E, G, A – form a pentatonic scale, and the chords themselves form the harmonic basis of many pop-rock songs. The combination of these chords frequently produces chromatic relations. In keyboard-driven pop-rock music, chromaticism frequently stems from passages characterized by minimal finger movement, common tones, and stepwise motion (Capuzzo 2004, 183). ELO's principal songwriter Jeff Lynne is a multi-instrumentalist and wrote songs and passages on both piano[4] and guitar,[5] and this skill can be seen in the chord progressions. For example, "Don't Bring Me Down" features the chord progression A, D, A, C, G, D, A., all of which are open position guitar chords. Another example of an instrument-related progression can be seen in the chords of the verse of "Mr. Blue Sky" (F, Am, A, Dm, G, Em, A), which, because of the similar chord shapes and minimal note-changing, appears to have possibly been written on a keyboard instrument.

1.4. Formal Traits

Ken Stephenson argues that traditional formal structures depend on cues found in cadence patterns and key schemes to delineate sections, but in popular music these cues are found in text, instrumentation, rhythm, and harmony (Stephenson 2002, 122). Cues in the text may be the statement and repetition of a specific word or phrase, which may be linked with other elements such as melodic contour and rhythm, as well as the location of the text, which can provide cues to determine the passage's local relation-

ship to surrounding sections and its place within the overall structure. Changes in instrumentation, such as the addition or subtraction of instruments or the modification of a particular melodic line, lead to textural differences that can serve as formal markers and often signal the beginning of a new section (Endrinal 2008, 62-63). Changes in rhythmic and harmonic patterns, of which the repetitions are so often the basis of popular songs, can also help distinguish sections (Stephenson 2002, 131). For this study, formal sections were delineated by taking into account the timbral and textual nature, text content and repetition, and harmonic and melodic content of the section in relation to the song's other sections, as well as the location of the section within the song's overall formal design.

Each song included in this study begins with an introduction. In thirteen of the twenty-two songs (approximately 59%), the introduction is simply a riff or ostinato pattern that incorporates the chords of the upcoming verse. Examples of this type of introduction can be found in "10538 Overture," "Showdown," "Can't Get It Out Of My Head," "Evil Woman," "Turn To Stone," "Mr. Blue Sky," "The Diary of Horace Wimp," "Last Train To London," "Don't Bring Me Down," "I'm Alive," "Xanadu," "Hold On Tight," and "Rock 'n' Roll Is King." Other times, the introduction serves to establish a motif, or hook, which recurs throughout the song, usually after each chorus leading into the next verse. In some songs, such as "Strange Magic," "Telephone Line," "Confusion," "Shine A Little Love," and "All Over The World," the hook remains relatively unchanged each time it appears; in "Sweet Talkin' Woman," and to a greater extent in "Livin' Thing" and "Rockaria!," the hook is slightly modified via added or reduced instrumentation. In the latter two examples, the hook is subdued and sparsely orchestrated the first two times it appears (during the introduction and after the first chorus) and is substantially fleshed out into a new formal section after the second chorus, foreshadowing a formal structure occurring later in the song. An introduction can also serve as just that: an introduction that stands alone as its own formal section. In "Wild West Hero," the introduction is not heard again until the end of the song, where the same

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[4] "…I said, 'You all go do something and I'll just write this song on the piano in the studio.'" - Jeff Lynne on *Timothy White's Rock Stars* radio program (Lynne 1990a).

[5] "I played [Marc Bolan's] Gibson Firebird on the solo of *Showdown*." – Jeff Lynne in the liner notes of *ELO 2* (Lynne 2006c).

chords, text, and instrumentation are used as a conclusion. Finally, some songs have a double introduction: a unique section begins the song, followed by vamping leading into the first verse. Examples of this include the strings that begin "Showdown" and "The Diary of Horace Wimp," as well as the free-time introduction to "Evil Woman" (Example 1-27;

please note that the first three measures are a reduction of the many voices heard in the introduction; therefore the pitches may not be displayed in their original octave): at measure four, the rhythm becomes steady, and the song transitions into the second introduction.

Example 1-27: Reduction of "Evil Woman" (0:01).

In each song, the introduction is followed by the first of several verses, which recur between chorus sections. The labeling of a section as "verse" is linked more to the music than to the text, as each verse has a similar melody, rhythm, and harmonic progression accompanying different text, although slight variations in the melody from verse to verse is common.

In eight of the songs, the verses and chorus are divided by a brief transitional section that can be characterized by a shift in the musical material (such as harmonic progression, rhythm, etc.) as well as by its location. Examples of a typical transition can be found in "Can't Get It Out Of My Head," "Livin' Thing," "Telephone Line," "Sweet Talkin' Woman," "The Diary of Horace Wimp," "Last Train To London," "Shine A Little Love," "I'm Alive," "Xanadu," and "Strange Magic" (Example 3-6).

The chorus is a section that is comprised of lines of text that are distinct from the verse and transition by way of harmonic, melodic, rhythmic, and instrumentation changes. In ELO songs, the lyrics of the chorus usually, but not always, contain the title of the song or some variation of it. In general, the chorus will emphasize the tonic of the song, which serves to resolve any harmonic tension created by the preceding verse or bridge (Endrinal 2008, 69). Two of the songs – "Confusion," and "Last Train To London" – have a post-chorus section that will be referred to here as a refrain.[6] In both examples, the refrain continues to emphasize tonic as set by the chorus and serves as a transitional section

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[6] Though some sources, such as Grove Music Online, use "refrain" and "chorus" as synonyms, here "refrain" will denote a passage immediately following the chorus that, while the same lyrics are repeated each time the passage occurs, is not as climactic musically as the chorus, as it is not the initial arrival on tonic. Also, the chorus typically contains the title of the song or the hook, and the refrain does not.

from the chorus to the next verse. In "Hold On Tight" and "Rock 'n' Roll Is King," it is difficult to establish a definite chorus, as the hook of each song – in both cases, the song's title – is repeated at the end of each verse, rendering the following sections refrains instead of choruses.

An interlude is a formal section that features instrumental solos and lacks texted vocals – that is, actual lyrics and not syllables or scat singing. Typically in ELO's music, there is one interlude per song (the exception to this is "I'm Alive"), and it occurs after the second statement of the chorus. In some songs, the interlude is harmonically very similar to other parts of the songs and may be viewed as such. For example, "Evil Woman," "Mr. Blue Sky," "Last Train To London," "I'm Alive" (the first interlude), and "Rock 'n' Roll Is King," include instrumental solos that are based on the chords of the verses, and "Don't Bring Me Down" includes an instrumental solo that is based on the chords of the chorus, which would allow one to theoretically label these as a modified verse or chorus. Still, the harmonic progressions of the interludes in other songs, such as "10538 Overture," "Showdown," "Can't Get It Out Of My Head," "Strange Magic," "Wild West Hero," and "I'm Alive" (the second interlude), include completely new material and may be interpreted as unique formal structures within each song.

In popular music, the term "bridge" is usually used to refer to the penultimate section before the final repeat of any opening materials. Though the label "bridge" implies some sort of transitional or connecting material from chorus to verse or vice versa, frequently the bridge does not have any harmonic or melodic associations to the surrounding material. By providing a contrast to previous material, the bridge serves to build tension before the resolution of a tonic-based final chorus. Examples of these bridges in the music of ELO can be heard in "Shine A Little Love" and "All Over The World."

In most of the songs, the last bars, or conclusion, consist mainly of the repeated chorus as the volume drops and the song fades to silence. However, two of the songs, "Mr. Blue Sky" and "Xanadu," include completely new material in the conclu-

sion, while another, "Wild West Hero," provides a direct quote from the introduction as a conclusion.

The overall forms of the songs are typically a type of verse-chorus form or thirty-two-bar form. In contrasting verse-chorus form, which is the most prevalent form found in these singles, the chorus is the focus of the song, and is prepared and contrasted by the verse. The chorus and verse have distinct harmonies from each other. Examples of this include "Can't Get It Out Of My Head," "Livin' Thing," "Strange Magic," "Telephone Line," "Turn To Stone," "Sweet Talkin' Woman," "Mr. Blue Sky," "The Diary of Horace Wimp," "Last Train To London," "Confusion," "Shine A Little Love," "I'm Alive," "Xanadu," and "All Over The World." "Evil Woman" is also in verse-chorus form, though it would be considered simple verse-chorus in that the harmonies of the chorus are identical to the harmonies of the verse. In thirty-two-bar form, or AABA form, the verse is the focus of the song, and is prepared and contrasted by a bridge or refrain. Examples of thirty-two-bar form include "Rockaria!," "Hold On Tight," and "Rock 'n' Roll Is King." These forms, like many of the chord progressions previously discussed, are not atypical in popular music.

2. Full Analysis of a Song

Using the terms defined, this chapter will present a model for the analysis of a popular song. The song chosen for analysis, "All Over The World," represents what may arguably be the most "ELO-sounding" of the songs: it contains examples of each sonic trait discussed in the previous chapter, and its harmonic and formal developments are in keeping with those of the majority of the songs studied. An overview of the formal sections and stylistic traits found within will show how the aforementioned traits may work together to form a complete song.

The song is composed in a contrasting verse-chorus form, as shown in Example 2-1(a) and in further detail in Example 2-1(b). A thorough investigation of each section will follow.

Song section:	I¹	I²	V¹	C¹	I²	V²	C²	B¹	B²	C³	V³	C⁴	I²	C⁴
Function:	i	h	A	B	h	A	B	C	D	B	A'	B	h	B'

Example 2-1(a): Song sections and their functions in "All Over The World".

Section	Function	Lyrics	Chord Progression (repetitions)	Number of Measures	Time (m:ss)
First introduction	introduction	(none)	D, Dm7	4	0:13 – 0:21
Second introduction	hook	(none)	D, Dm7 (2)	4	0:21 – 0:28
First verse (two stanzas)	A section	Everybody all around the world… I got a message on the radio….	D, D#+, G, Gm, D, Bm, Em, C, F, A (2)	16	0:28 – 0:59
First chorus	B section	All over the world…	Em, F#m, Bm (2) Em, F#m, G, A	6	0:59 – 1:11
Second introduction	hook	(none)	D, Dm7 (2)	4	1:11 – 1:20
Second verse	A section	Everybody walkin' down the street…. We're gonna take a trip across the sea…	D, D#+, G, Gm, D, Bm, Em, C, F, A (2)	16	1:20 – 1:50
Second chorus	B section	All over the world…	Em, F#m, Bm (2) Em, F#m, G, A	6	1:50 – 2:01
First bridge	C section	(none)	D, Bm, G, Em, A (2)	8	2:01 – 2:17
Second bridge	D section	London, Hamburg, Paris, Rome…	G, C (4) A, D (3) C, A	8	2:17 – 2:33
Third chorus	B section	All over the world…	Em, F#m, Bm (2) Em, F#m, G, A	6	2:33 – 2:44
Second introduction	hook	(none)	D, Dm7 (2)	4	2:44 – 2:52
Third verse	A prime section	Everybody all around the world…	D, D#+, G, Gm (2) D, Bm (2)	12	2:52 – 3:15
Fourth chorus	B section	All over the world…	Em, F#m, Bm (2) Em, F#m, G, A	6	3:15 – 3:27
Second introduction	hook	(none)	D, Dm7	2	3:27 – 3:31
Fifth chorus	B prime section	All over the world...	Em, F#m, Bm (7)	15	3:31 – 3:58

Example 2-1(b): Form outline of "All Over The World".

The track begins with a double introduction (Example 2-2): the first four bars are sustained whole notes of the main chords of the hook, D and Dm7 ("I¹" in Example 2-1(a)); in measure four, the second introduction plays the hook of the song (shown as "I²" in Figure 2-1(a) and functioning as "h" or "hook"), characterized by D and Dm7 harmonies alternating each measure (not shown) and by the "ooh"s in the vocal line. In the upper register, the strings play two two-measure-long sixteenth-note passages (seen in measures 5-6 and 7-8), which are both an example of scalar passages as well as poly-rhythm: starting with the second beat of each passage, the implied accent on the highest note in the group (A) occurs every third sixteenth note. Combined with the straight drum beat and bass line, this lends a hemiola-feel to the introduction.

Example 2-2: Reduction of "All Over The World" introduction (0:13).

Next, the song moves to a verse (shown in Example 2-1(a) as "V^1" and functioning as the "A" section) that utilizes a unique harmonic progression (Example 2-3).

Chord:	D	D+	G	Gm		
Function:	I	V+/IV	IV	iv		
	Everybody all around the world, gotta tell you what I just heard					
	D	Bm	Em	C	F	A
	I	vi	ii	bVII	bIII	V
	There's gonna be a party all over the world					

Example 2-3: Chords of "All Over The World" verse (0:28).[7]

The chord progression includes many non-diatonic chords, which are the result of voice-leading. For example, the chord progression seen in the first line of Example 2-4 (D, D+, G, Gm) is the consequence of building chords around a singular line, in this case A-A#-B-Bb. The same can be said of the second line of the verse; in the chord progression D, Bm, Em, C, F, A, the borrowed chords C and F are the product of the A-B-B-C-C-C# line. This line can be heard in the second verse ("V^2" in Example 2-1(a)) in the ornamental response (Example 2-4, measure 7-8). Example 2-5 shows a reduction of the same progression, with lines connecting moving notes to show the step-wise voice leading employed.

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[7] The Hal Leonard scores indicate that the second chord is an F#+, which is enharmonic to D+ and makes little sense theoretically.

Example 2-4: Second verse of "All Over The World" (1:20).

Example 2-5: Step-wise voice leading.

After the second chorus, in which Bevan's drum beat changes from the straight rock rhythm heard in the first chorus to a Mersey beat[8], the song segues into a double bridge ("B[1]" and "B[2]" in Example 2-1(a)). The first part of the bridge (Example 2-6) has multiple instruments playing in unison the notes of a D major scale from D down to E, all while what sounds like hand claps, foot stomps, and snare drum keep a steady quarter beat. Over all of this, upper register strings (not shown) play soft, staccato eighth notes that outline the overall harmonic progression (D, Bm, G, Em, A, D, Bm, G, Em, A), a highly functional, "down by thirds" sequence.

The down-stemmed notes in the fourth and fifth measures of Example 2-6 show an example of voice alteration; a "robot voice" sings the title of the song. The first part of the bridge ends with the same sixteenth-note figures in the percussion that were heard at the end of the first introduction.

The second part of the bridge ("B[2]" in Example 2-1(a); shown in reduction in measures 9-16 of Example 2-6) returns the song from the sparse orchestration of the first bridge to a fuller sound similar to the rest of the song. The chord progression here is simple yet effective: it temporarily moves to the key of G and alternates between [I] and [IV] chords, keeping a pedal tonic in the bass (not shown). At measure 13, the key is temporarily shifted to A, but the harmonic progression ([I] and [IV] with pedal tonic) remains the same until the last measure, when it transitions back into the key of D for the third chorus.

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[8] A Mersey beat is a moderate back-beat oriented pulse which also emphasizes the upbeat of beat two. Example:

Example 2-6: Double break of "All Over The World" (2:01).

The third chorus (Example 2-7) reverts back to a straight drum pattern and features an example of a countermelody in the strings. Afterwards, the hook returns briefly before the last verse ("V³" in Example 2-1(a)), at which point the verse material is modified: the chord progression of the first four measures – D, D+, G, Gm – is repeated, and the second line chord progression – D, Bm, Em, C, F, A

– is omitted. The D, D+, G, Gm progression can be heard in the layered voices that contrast Lynne's melodic line (Example 2-8). After a repeated D to Bm figure at approximately 3:08, the chorus returns, again with a Mersey beat. From this point forward, material is reused and modified until the end ("C⁴" in Example 2-1(a)), when quarter-note triplets lead to the final chord of D^M9.

Example 2-7: Third chorus of "All Over The World" (02:33).

Example 2-8: Final verse of "All Over The World" (2:52).

Epilogue: Summary of Analytical Observations

The primary aim of this study is to serve as a model of popular music analysis that incorporates the analytical techniques of harmonic, melodic, and rhythmic analysis while also considering formal, textural, and production / recording techniques. A thorough examination of the stylistic traits of a single song as they relate to the formal and harmonic components may show how these traits collaborate to form a coherent work. In some instances, particular passages of music may present as more than one trait; a scalar passage, for instance, may be used as a ornamental response, or a polyrhythm may be evident within a countermelody. Many of the traits discussed in this article are not exclusive to ELO, and when they are considered separately, their inclusion in a song does not necessarily render the "ELO sound"; rather, it is the distinctive combination of these traits within familiar harmonic and formal patterns that make the songs unique to ELO. Ultimately, it is hoped that this study will allow for a more thorough understanding of the sonic traits, formal processes, and song construction not only of ELO's music, but of popular music in general.

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Book Review

Review of *Chopin's Polish Ballade: Op. 38 as a Narrative of National Martyrdom*, by Jonathan Bellman (Oxford University Press, 2010)

by Bree Guerra
E-Mail: breeguerra@yahoo.com

Since their first publication, Chopin's ballades have long held an important place in piano repertoire. Full of expressive intensity and musical drama, the ballades have left performers and listeners alike searching for some deeper meaning behind Chopin's mysteriously evocative title. Jonathan Bellman puts a scholarly edge to this pursuit in his book *Chopin's Polish Ballade: Op. 38 as a Narrative of National Martyrdom* (Oxford University Press, 2010). Examining the musical, historical, and cultural context of the first two ballades, Bellman asks whether the claim that Chopin was inspired by the national implications of "certain poems of Mickiewicz" could be more than just nineteenth-century imagination.

As a general discussion of Polish nationalism in Chopin's music, this book provides a useful overview of the history of Poland, the impact of the 1830 uprising on Chopin, and Chopin's relationship with the émigré community in Paris. While arguing for a Polish take on the ballades, Bellman does not arbitrarily paint Chopin as a national composer, often pointing out the internal conflict between Chopin's concern for his homeland and his comfortable lifestyle in Parisian society. He also suggests that Chopin's decision not to write a national opera, in spite of the expectations of his Polish friends and community, may be an indication of Chopin's culturally-oriented nationalism, which was better suited to writing more abstractly nationalistic works like the ballades than an overt, politically charged opera.

While Bellman acknowledges that Chopin and Mickiewicz were never close, they did influence each other, as they interacted in the same social circles in Paris. For example, accounts of Chopin's patriotic improvisations on national themes share similarities with the "Concert of Concerts" scene in Mickiewicz's poetic drama *Forefather's Eve*, where poet-prophet Jankiel musically depicts the history of Poland on the cimbalom. More intriguingly, Bellman also connects Chopin's first ballade directly to Mickiewicz's *Konrad Wallenrod*, a subversive pro-Polish epic. He aligns sections of op. 23 to the plot of the poem, carefully supporting his musical choice of scenes with evidence from contemporary reactions to the music and the poem.

Bellman extends this national perspective in his analysis of Chopin's second ballade, which is the main focus of the book. Because the F major ballade does not contain any specifically Polish references, Bellman organizes his book to provide the contextual support needed for his interpretation of the work. Each chapter builds up pieces of his central argument: the implications of musical drama through connections to operatic ballads, the storm-as-battle topic found in contemporary music and in Mickiewicz's "Concert of Concerts," the intentional non-sonata form that borrows strategies from amateur program music, and the poignant tragedy of the piece that echoes the Polish defeat and emigration in 1831. Bellman pulls these ideas together in a narrative analysis of op. 38, presenting the piece as a musical expression of the fall of Poland from idyllic past glory to wandering pilgrims in exile. Although this perspective on these two works is only one possible interpretation, its historical motivation reveals how Chopin's wordless ballades could nevertheless have communicated national ideas to nineteenth century audiences.

Chopin's Polish Ballade offers an especially enriching take on two well-known concert pieces in Chopin's oeuvre. Bellman's insights go beyond the focus of just the ballades to create a broader understanding of Chopin's own cultural and compositional influences and how nationalism in Chopin's works could have been perceived by contemporaries. In this study, Bellman effectively tackles the

issue of a composer who, in spite of avoiding specific extramusical meaning in his works, nevertheless garnered a reputation as a national Polish composer.