

THE MUSIC OF STING

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## **Abstract**

The relationship between Sting's personal creative style and the multiple musical genres he incorporates is the primary focus of this dissertation. This study exemplifies the diverse influences that have molded Sting's music throughout his life. An extensive analysis of Sting's compositions and an investigation of the widespread stylistic tapestry that is demonstrated in his music are considered. From classical to Brazilian composers, from Caribbean reggae to Anglo-folk, to blues, rock, pop and jazz sources, Sting's mines the key elements and essence of various genres and weaves the materials into his highly original and inspired compositions.

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## Sting's Song List (Including Co-Composed Songs<sup>1</sup>)

The asterisks' (\*) are placed beside songs/compositions referenced in this dissertation. Some compositions that Sting had part in composing (collaborations) have been intentionally omitted, as they are superfluous to the study of Sting's solo compositional process.

N/A is used to note those songs sung by someone other than Sting.

Slashes are used to note change of key or a significant modal influence.

Co-composers are identified by "with."

### A:

- |                                |                   |
|--------------------------------|-------------------|
| 1. A Thousand Years *          | Eb major          |
| 2. After the Rain Has Fallen * | Bb Aeolian/Dorian |
| 3. All Four Seasons *          | F# major          |
| 4. All This Time *             | G major           |
| 5. All Would Envy *            | C# major          |
| 6. And Yet *                   | F# minor          |
| 7. Another Day                 | D minor           |
| 8. August Winds                | D major           |

### B:

- |                                  |                          |
|----------------------------------|--------------------------|
| 9. Ballad of the Great Eastern * | G minor/E minor          |
| 10. Beneath a Desert Moon        | C major                  |
| 11. Be Still My Beating Heart *  | A minor                  |
| 12. Big Lie Small World *        | E Dorian (C Lydian [F#]) |
| 13. Black and White Army         | N/A                      |
| 14. Born in the 50s              | Eb major                 |
| 15. Brand New Day *              | B Mixolydian             |
| 16. Bring On The Night *         | E minor                  |

### C:

- |                                                 |          |
|-------------------------------------------------|----------|
| 17. Canary in a Coalmine *                      | E major  |
| 18. Can't Stand Losing You *                    | D minor  |
| 19. Carrion Prince * (See "Bring On The Night") | G minor  |
| 20. Children's Crusade *                        | E minor  |
| 21. Coming Home's Not Easy (Intro to "And Yet") | G minor  |
| 22. Consider Me Gone *                          | C #minor |
| 23. Conversation with a Dog                     | E minor  |
| 24. Cool Breeze                                 | E minor  |

### D:

- |                              |                 |
|------------------------------|-----------------|
| 25. Dead Man's Boots         | F major         |
| 26. Dead Man's Rope *        | C major/D major |
| 27. De Do Do Do, De Da Da Da | A major         |
| 28. Demolition Man           | A Mixolydian    |
| 29. Desert Rose              | Eb major        |
| 30. Don't You Look at Me     | D major         |

---

<sup>1</sup> Co-composers are noted in parentheses.

31. Don't stand So Close to Me	Eb Lydian/D Major
32. Driven to Tears	A minor
E:	
33. End of the Game *	D major
34. Englishman in New York *	B minor
35. Every Breath You Take *	G major
36. Everyday's Just the Same	C major
37. Everyone Laughed but You *	C minor/A minor
38. Every Little Thing She Does is Magic	G major
F:	
39. Fields of Gold *	D major
40. Fill Her Up *	A major/A Mixolydian
41. Fragile *	E minor
42. Fool in Love (So Lonely)	Eb major
43. Forget About the Future *	Eb minor
44. Fortress Around Your Heart *	G minor
45. Freak the Mighty	G minor
G:	
46. Giacomo's Blues *	Db Lydian
47. Ghost in the Strand (See Giacomo's Blues)	Db Lydian/C minor
48. Ghost Story *	E major/F# major
H:	
49. Hadaway	D Mixolydian
50. Heading South on The Great North Road	E minor
51. Heavy Cloud No Rain *	A Dorian
52. History Will Teach Us Nothing *	A minor/Dorian/A major
53. Hole in My Life *	A minor <sup>2</sup>
54. Hungry for You (j'aurai toujours faim de toi)	D minor
I:	
55. I Burn for You *	D minor
56. I Can't Say'	Unknown Key
57. I Can't Stop Thinking About You*	Db major <sup>3</sup>
58. I Hung My Head *	Bb major
59. I Was Brought to my Senses *	A Dorian/G major
60. If I Ever Lose My Faith in You *	A Mixolydian/A major
61. If You Can't Love Me *	D major
62. If You Ever See Me Talking to a Sailor	C minor/Db minor/D minor
63. If You Love Somebody Set Them Free *	D minor/Dorian

<sup>2</sup> Key of G minor is heard on *Itunes Originals - Sting*

<sup>3</sup> Sting uses B Lydian, bVII and V of Dbm, and IV of F#m to move to the overwhelming tonic of the song – Db.

64. I'm So Happy I Can't Stop Crying *	F# major/G major
65. I Love Her but She Loves Someone Else *	B minor/C minor
66. I Miss You Kate	A minor
67. I Need You Like this Hole in My Head	D major
68. I'm On This Train	A minor (or Bb minor)
69. It's Not the Same Moon	C minor
70. It's Probably Me (with Eric Clapton)	E minor
71. Inshallah *	E minor
72. Inside *	A minor/Bb minor
73. Invisible Sun *	C minor/Eb major
74. Island of Souls *	D Dorian/Aeolian/C minor

J:

75. January Stars (See "Everybody Laughed but You")	C minor/A minor
76. Jeremiah Blues (Part 1) *	B Dorian
77. Jock the Singing Sailor *	A major

K:

78. King of Pain *	B minor/D major
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L:

79. La Belle Dame Sans Regrets *	G minor
80. Landlord (with Stewart Copeland)	E minor
81. Language of the Birds	D major/D minor
82. Let Your Soul Be Your Pilot *	Bb major
83. Like a Beautiful Smile *	D minor/D major
84. Lithium Sunset	A major
85. Love is Stronger Than Justice *	A minor
86. Love is the Seventh Wave	G major
87. Low Life *	A/B Mixolydian
88. Lullaby to an Anxious Child (with Dominic Miller)	E minor

M:

89. Mad About You *	G# minor
90. Man in a Suitcase *	F major/G major
91. Masoka Tanga *	B Dorian
92. Message in a Bottle *	C#min/A major
93. Money for Nothing (with Mark Knopfler)	G minor
94. Moon Over Bourbon Street *	E minor
95. Murder By Numbers *	E minor
96. My Funny Friend and Me (with David Hartley)	A major/F major/G major

N:

97. Never Coming Home *	F minor
98. Next to You	E minor



99. Night in The Grand Hotel	A major
100. Nothing 'Bout Me *	Eb major
101. No Time This Time	A minor
O:	
102. Ocean Waltz	A minor/A major
103. Oh My God (Last Exit)	A minor
104. O My God (The Police) *	A Minor/Mixolydian
105. Once Upon a Day Dream (with Andy Summers)*	Ab major
106. One Day She'll Love Me (with David Hartley)	E min/Cmaj/F#min/G#min
107. One Fine Day *	A major
108. One World (Not Three) *	G Mixolydian
109. Oo La La Hugh	D Dorian
P:	
110. Peggy's Song	Eb major
111. Perfect Love...Gone Wrong *	C minor/Eb minor
112. Petrol Head	E major/C major
113. Perfect World (with David Hartley)	N/A
114. Practical Arrangement	B minor/A minor/C minor
115. Prelude to the End of the Game <sup>4</sup>	See Footnote #4
116. Pretty Young Soldier *	D Mixolydian/Major
Q:	
R:	
117. Rehumanize Yourself*	B Mixolydian
118. Rise and Fall (with Craig David) <sup>5</sup>	F# minor/G minor
119. Rock Steady *	Bb minor
120. Roxanne *	G minor
121. Russians *	C minor
S:	
122. Sacred Love	E Dorian/Mixolydian
123. Sail Away (See: Peggy's Song)	Eb major
124. Saint Agnes and the Burning Train	E minor
125. Saint Augustine in Hell *	A minor
126. Savage Beast *	A minor
127. Sea of Light	N/A
128. Secret Journey *	A minor
129. Send Your Love	A minor
130. Seven Days *	C major
131. Shadows in the Rain *	A minor
132. Shape of My Heart (with Dominic Miller)	F# minor

<sup>4</sup> This short 20 second track does not provide extensive information to establish a key center.

<sup>5</sup> Uses the same guitar accompaniment as "Shape of my Heart."

133. She's Too Good for Me *	C minor
134. Shipyard	E major/A major/D major
135. Show Some Respect *	G#m/B/Am/C/Bbm/Db
136. Sister Moon *	F#min
137. Sky Hooks and Tartan Paint	G major/F major/A major
138. Snuff out the Light (with David Hartley)	N/A
139. So Lonely *	C major/D major
140. So to Speak	E major/F major
141. Something the Boy Said	G Dorian/Aeolian
142. Soul Music	G major/A major/Bb major
143. Spirits in the Material World	A minor
144. Stolen Car *	G minor/E minor
145. Straight to my Heart *	Bminor/D major
146. Synchronicity I *	C minor
147. Synchronicity II *	A major

T:

148. Take Me to the Sunshine *	A major
149. Taking the Inside Rail	F#/A/B/C# (major)
150. Tea in the Sahara *	C# minor
151. That Sinking Feeling *	E minor/Dorian
152. The Bed's Too Big Without You *	E minor
153. The Book of My Life *	F# minor/G minor/G# minor
154. The Dream of the Blue Turtles *	G minor
155. The Empty Chair	E major
156. The Hounds of Winter *	F# minor
157. The Last Ship	E minor/F minor/F# minor
158. The Last Ship (Reprise)	E minor
159. The Lazarus Heart *	C major/Mixolydian
160. The Night the Pugilist Learned How to Dance*	Bb major/B major
161. The Pirate's Bride *	C# minor
162. The Secret Marriage *	C# Mixolydian
163. The Soul Cages	G minor/A minor
164. The Wild Wild Sea *	G minor/G major
165. They Dance Alone *	A major
166. This Cowboy Song	G Mixolydian
167. This Was Never Meant to Be	C minor
168. This War	E minor
169. Tides	E minor
170. Tomorrow We'll See *	G minor/G# minor
171. Too Much Information	A minor/Dorian
172. Truth Hits Everybody	C# minor
173. Truth Kills (Truth Hits Everybody)	D minor
174. Twenty-Five to Midnight *	A major

U:

175. Union (with Black Eyes Peas - uses the progression from the verse of  
“Englishman in New York.”

176. Until \* B minor/C minor

V:

177. Valparaiso \* E Aeolian

178. Visions of The Night D major

179. Voices Inside My Head \* B major

W:

180. Walking in Your Footsteps E Mixolydian

181. Walking on the Moon \* D minor

182. Walk the Llama Llama (with David Hartley) N/A

183. We’ll be Together \* D minor

184. We Work the Black Seam \* A minor

185. What Have We Got (with Sting, Jimmy Nail,  
Kathryn Tickell, Peter Tickell and Julian Sutton) G major/A major/B major

186. What Say You Meg \* E major/F# major

187. When Dolphins Dance (See “Englishman in New York”)

188. Whenever I Say Your Name \* F#min/Aminor/C/D/Amajor

189. When the Angels Fall \* G major/G minor

190. When the World is Running Down You  
Make the Best of What’s Still Around \* E minor

191. When We Dance \* E major/F# major

192. Why Should I Cry for You \* Ab major

193. Wrapped Around Your Finger A minor

X:

Y:

193. You Still Touch Me D major

194. You Will Be My Ain True Love \* C minor

Z:

Numbers:

195. 3 O’ Clock Shot D major

196. 50000\* D minor

## **Introduction: Location of Self**

This section develops the personal context pertinent to the creation of this dissertation. It frames the perspective of the author since analysis most naturally reflects personal influences and artistic bias. All information outlined is relevant to one or more of the discussions in this dissertation. The following autobiographical information is presented: family background, academic training and education, musical influences, teaching philosophy, and musical experience as a guitarist, composer, and church musician.

The youngest of a family of five, I was involved in music from an early age. Music was, and continues to be a daily practice. My father plays the guitar, my mother the piano, my oldest brother, who studied music at the University of Windsor, plays the guitar, piano, banjo, ukelele and is an accomplished singer. Both of my older sisters play the piano and my youngest brother is working towards playing the guitar and ukulele. I am a guitarist. One of my first vivid memories is listening to my eldest brother play folk songs on guitar around the campfire at the cottage while looking out onto Georgian Bay. I have fond memories of being mesmerized by the movement of his fingers on the fretboard and enjoying the simple songs played, the ambiance of the community, and the collective improvisations of melodies, harmonies, rhythms and lyrics.

Being the youngest in the family meant that I was routinely exposed to the music that my older siblings listened to: The Beatles, The Police, Sting, Paul Simon, Peter Gabriel and an array of musicals (*The Phantom of the Opera*, *Les Miserables*, *The Sound of Music*, *Mary Poppins*). There were even the occasional crooners who appeared at Christmas and in the collections that my grandparents shared with me (Frank Sinatra,

Bing Crosby, Dean Martin, Sammy Davis Jr., and Tony Bennett). Much of that music would become very influential for me as time went on.

Specific albums were played repeatedly: *Graceland* (August 25, 1986), *Rhythm of The Saints* (October 16, 1990), *Still Crazy After All These Years* (October 25, 1975), *So* (May 19, 1986), *Shaking the Tree* (November 19, 1990), *Synchronicity* (June 17, 1983), and *Nothing Like The Sun* (October 13, 1987). I listened to Paul Simon and Sting and grew to see how they were influenced by jazz. I heard songs by Simon and Peter Gabriel and became aware of how they were influenced by South African and Caribbean musicians. I was exposed at a young age to musical theatre, not only attending performances but also performing in musicals like *The Wizard of Oz*. It is now apparent that my personal musical formation and development enabled me to appreciate, on a deeper level, Sting's *The Last Ship*. This musical is based on the folk music of his hometown of Wallsend, England, the traditions and music of Roman Catholicism, and by composers of musical theatre. In an article in The National Catholic Register Sting acknowledged his appreciation for his Catholic roots: "there's something in the cadences and in the rhythm of the music in Latin that is very special," and that the Church's "music and the liturgy fed this artistic soul."<sup>6</sup> I was, and continue to be, influenced by many of the same sources.

St. James School in Colgan, Ontario, is a Catholic elementary school with an adjoining parish. Both facilitated the beginning of my music performance. With family, I attended Catholic mass on Sundays. At first I listened to my parents, as they provided the

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<sup>6</sup> Edward Pentin, "Sting: The Church's Music and Liturgy Fed This Artistic Soul," *National Catholic Register*, August. 8, 2018. <http://www.ncregister.com/blog/edward-pentin/rock-star-sting-on-the-mass-the-church-and-the-fortress-around-gods-heart>.

music for the service, and later I joined them. At St. James School the Catholic mass was attended by individual school classes on a weekly basis, and with all students attending monthly. The traditional and new music of the church became part of my experience and repertoire as another phase of musical education began from my time serving at mass, to a functioning choir member, and as a guitar and bass accompanist. As I will outline later in this introduction, I started to learn and experience more than I could logically understand or comprehend. Unknowingly the eclectic collection of songs, hymns, responsorial psalms, and gospel acclamations developed an extensive musical sensitivity and awareness. Several years into my education I recognized the compilation quality of the *Catholic Book of Worship III* and *Glory and Praise* – the two songbooks most commonly used at mass. Bishop Raymond J. Lahey says:

Over the ensuing years the body of church music has been enriched in countless ways; by the sustaining musical praise of Eastern Churches, by the unadorned elegance of Gregorian Chant, by the noble English and German hymns of the post-Reformation period, by the grandeur of the mass settings of the classical composers, by the compelling Gospel music that has its roots in black culture, and by the simple reverence of the modern folk style.<sup>7</sup>

Shortly after September 11, 2001 I began taking guitar lessons in Alliston, Ontario with jazz guitarist Andy Harasymchuk (who was trained at Humber College, Toronto). Previous to this I only learned basic songs, and understood very little about what I was doing or what I wanted to do. I came to Andy playing the parallel 6<sup>th</sup> pattern lifted from Sting's "Fragile", which I would soon hear with a new arrangement on *All This Time Live* – recorded on the day of the 9/11 terror attacks. Andy expanded my repertoire and introduced me to new and exciting jazz guitar voicings, new scales, the

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<sup>7</sup> Catholic Church, 1994. *Catholic Book of Worship. III. III*. Toronto: Canadian Conference of Canadian Bishops.

modes, various jazz progressions, swing style and other rhythmic patterns, and perhaps most importantly, improvisation. Andy helped produce musical events, and continues to provide the Alliston area with live performances featuring some of Canada's most distinguished musicians such as: Peter Appleyard, Kevin Breit, Pat Labarbera, Aura Rully, and Dave Young. I came to Andy with an introductory Epiphone SG guitar until I realised that I needed something that would take me further and left with a Gibson Herb Ellis 165 model.

High school was a time of personal unveiling. From the age of four, I was on medication for seizures and it was not until grade eleven that I would be freed from the medication. It was a time of anticipation. Would the seizures return? The medication had controlled my seizures but a side effect was a slowing down of my mental processing. During elementary and secondary school years, it was difficult at times for my parents to explain to teachers that I just needed a bit more time to complete a thinking task. Remarkably, as the medication wore off (I was taken off it gradually), a cloudy veil disappeared from my mind. I was able to think quicker, and process things in what seemed to me to be a unique way. The release from the medication coincided with my ability to play the guitar with much more ease. That release motivated me to become as proficient as was possible. Guitar practice was the vehicle I used to move into a mindset which I never had the opportunity to experience previously. Music became my main focus.

University training started in the fall of 2003 at York University, I studied with Lorne Lofsky, and took an array of classes in musicianship, jazz performance and theory with Al Henderson, Mike Murley, Barry Elmes, Kevin Turcotte, and Roy Patterson. I

took the GO train from Bradford to York Monday to Thursday at 6:30am to arrive at 8:30 for class. Several times a week I stayed at the university until 8:30pm. Eight hours a day was spent practicing with my guitar. What I began to understand was not a one degree or three degree process, but something that was a continual process of learning. I went from the young boy in a cloud to a young adult striving to expand, at an exponential rate, my improvisational techniques, voicings, chord/scale theory, compositional analysis, historic stylistic information, and rhythmic patterns and conventions.

I started to understand the logical development of harmonic, contrapuntal and melodic motion by studying different jazz musicians. These musicians included guitarists Ed Bickert, Lenny Breau, Joe Pass, saxophonist Sonny Rollins, pianists Bill Evans, Herbie Hancock, Oscar Peterson and Thelonious Monk. I continue to use voicings inspired by pianist Bill Evans, quartal harmonic ideas of McCoy Tyner, the various techniques of Lenny Breau, and the chord melody style and blues influence of Joe Pass (specifically, as heard on the *Virtuoso* albums).

I started my MA degree in September 2007 which ultimately resulted in the research paper “An Examination and Cross Reference of the Compositions and Harmonies of Bill Evans, with Reference to the Influences of the Impressionistic Composers.” My research led me to appreciate the parallels between jazz and many elements of impressionism. I broadened my musical scope, placing comparative analytical emphasis on the harmonic practices of Claude Debussy and Maurice Ravel, expanded tonality and extended harmonies, various structures and forms, and melodic development. Rhythmic qualities were examined, most specifically in the compositions of Ravel, and his use of syncopation, and polyrhythm was noted. Limited investigations



on the analysis of impressionism by scientific means referenced the overtone series, studies conducted by Hermann Helmholtz and the effect on the human ear, as well as the influence of jazz on French composers such as Ravel and Debussy.

My most prominent influence as a practicing musician was and still is world-class jazz guitarist, Lorne Lofsky. He taught me for four years, introduced me to the extended chord voicings and rhythmic intricacies of Bill Evans. The research and my work with Lorne served to better develop my ear. The impressionistic sound was something that seemed familiar due to parallels with jazz processes. I began to understand the performance practices of jazz from multiple perspectives. This would continue to affect the development of musicianship and scholarly initiative and begin my desire for a comprehensive scholarly research practice.

I learned to acknowledge the unique musical perspectives of musicians, laymen, and scholars referred to by Bill Evans as “The Universal Mind.” This dissertation will reference both scholars and musicians who inform my research.

September 2009 saw the beginning of my PhD and the creation of this dissertation. I sought to continue to understand why I listened and enjoyed the music I did. Why did jazz become of interest to me seeing that I listened to popular music in younger years? How are the stylistic conventions interconnected? What was the benefit of studying what I now consider my two primary musical influences? How could this make me a better guitarist, teacher, active listener? I began to take courses and focus on jazz composition and arranging (with Michael Coghlan, Al Henderson, and Sundar Viswanathan). The study of collaborative musics would open and uncover new ideas, processes, and templates. I developed an understanding of musical density and logical

harmonic and melodic development. The ability to compose with numerous tools<sup>8</sup> (serialism, melodic inversion, retrograde, retrograde inversion, melodic motifs, contextual placement of dissonance and consonance, and sequential development) has been instrumental in developing practical, compositional and analytical abilities. As in my arrangement practice, more focus was given to big bands and musicians such as Gil Evans, Count Basie, Duke Ellington, and Tommy Dorsey. Practical guitar voicings started to reflect the big band sound.

I have referenced the intangible quality of much of the music analyzed in this dissertation. Improvisation, swing, the nature of jazz and personal style is repeatedly assessed in colloquialisms. Much of what I believe is based on the following quotes. “If you have to ask what jazz is, you'll never know.”<sup>9</sup> Bill Evans – “You can't explain jazz to anyone without losing the experience because it's feeling, not words.”<sup>10</sup> Duke Ellington – “It is becoming increasingly difficult to decide where jazz starts or where it stops, where Tin Pan Alley begins and jazz ends, or even where the borderline lies between classical music and jazz. I feel there is no boundary line.”<sup>11</sup> Chapter 5 “Pentatonic Scales and Blues Tonality” acknowledges the presence of feeling and elusive characteristic of the music analyzed, recognizing that analysis is both theoretical and beyond effable expression.

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<sup>8</sup> David Baker. *Arranging & Composing for the Small Ensemble* (Revised) (Van Nuys, CA: Alfred Music), 1988.

<sup>9</sup> Doyle, Charles Clay, Wolfgang Mieder, and Fred R. Shapiro. *The Dictionary of Modern Proverbs*. (New Haven, CT: Yale University Press, 2012), 8.

<sup>10</sup> Vames, John. *Song for Koko: An Introduction to the Language of Jazz for the Native American Flute* (Scottsdale, AZ: Molly Moon Arts & Publishing, 2008), 14.

<sup>11</sup> Mervyn Cooke, “Jazz Among the Classics, and the Case of Duke Ellington” in *The Cambridge Companion to Jazz*, ed. Cooke, Mervyn, and David Horn. (Cambridge, United Kingdom: Cambridge University Press, 2002), p. 153.

I am grateful to have met Sting during the Toronto production of his musical (The Last Ship). Additionally, I have had discussions with several musicians who had been, or currently are in musical collaboration with him. These include discussions with Jason Rebello, Kipper (Mark Eldridge), Branford Marsalis, Laila Biali, Jo Lawry, Peter Tickell, Rob Mathes, and Dominic Miller. All of these musicians devoted their time to meet with me and provided valuable information concerning their observations regarding Sting's approach to music.

I have had the opportunity to perform and record alongside many of the teachers and colleagues who directed my work. This has included duo and quartet performances with Lorne Lofsky, recording with Barry Elmes, Artie Roth, Ron Westray, Lenny Boyd and Richard Whiteman and involvement in the Oscar Peterson Jazz Mobile Presentation (a program administering a presentation to various feeder secondary schools in order to promote jazz in the music department at York University). These experiences have assisted in developing individual first-hand performance, functional and pedagogical tools conducive to theoretical and performance-based instruction, which has become a primary goal.

Participating in musical education instruction throughout my graduate work has allowed me to develop both an inclusive and widespread focus in order to create an appropriate, comprehensive and stimulating teaching practice. I have been involved with: assistantship to course instruction, direct tutorial instruction, one-on-one performance education, and facilitation of online supportive material. Additionally, I have developed communication, adaptability and organizational skills informed by ongoing practice and research across a variety of musical styles and multiple levels of musical education.

Experience teaching private jazz guitar and folk guitar lessons, marking and grading for various music courses including Ska, Rocksteady, Reggae, Dancehall and Contemporary Black Urban Music, along with tutorial assistantship in counterpoint, harmony, jazz theory and vocal performance courses have helped establish a comprehensive and exacting teaching resource.

Earlier musical awareness started to become contextualized in higher education. An awareness of Tin Pan Alley and composers such as Cole Porter, Richard Rodgers, “Hoagy” Carmichael, Irving Berlin, Johnny Mercer and George Gershwin offered unexpected parallels. This dissertation inherently demonstrates the appreciation of the knowledge, skills, and vast abilities of these diverse musicians.

This dissertation reflects diverse perspectives. I have intentionally referred to intensity, swing, and improvisation through this construct as to create a comprehensive argument. The experiences that have fashioned who I am, have led me towards analysis taking the form of theoretical, performance, compositional, and cultural while at the same time exploring multiple musics.

## Prelude

This dissertation explores the music of Sting using multiple perspectives with Sting's music as a catalyst. Other distinctive, collaborative and parallel styles are recognized. Sting is recognized as a polyglot who borrows from multiple sources (or musical languages). This study recognizes the potential for further study. Therefore, an attempt is made to avoid the use of oversimplified or limited stylistic boundaries that often define genre by listing elements that are, or are not, inherent characteristics.

While it is necessary to quantify music with specific frameworks, Sting and a range of similar artists disregard classification. As a result, classifications are set aside in order to create further collaborations and advance musicianship. This is not to say that the classifications do not exist, rather a continuous transition exists between creative and collective artistic concepts, between personal style and stylistic conventions. My position develops from the basis that any music style mentioned in this dissertation has the capacity to embrace multiple musics.

This dissertation will not create or apply any fixed outline to any art form which resists definition and stylistic boundaries. Rather it is the purpose of this dissertation to embrace a learning experience that creates the development of an expansive and collaborative musical understanding. This standpoint recognizes the dichotomy between passive and active listening. As a result, the diverse information presented also reflects the colloquial language of the layperson and the experiences of musicians in the development of a comprehensive statement. Analysis stemming from structuralism,<sup>12</sup>

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<sup>12</sup> "Treats art as a rational construct. In this way analysis undermines cosy, humanist notions of art by locating quasi-automatic procedures in music" Williams, Alastair, *Constructing Musicology* (Aldershot, UK: Ashgate, 2001), 27.

post structuralism,<sup>13</sup> and semantics are used together to form a comprehensive perspective. Novelty and influence compound the intricacies involved in a complete understanding of Sting's music and functions of the music, the influence of the author, and conditions of performance and reception.

Origins of a style, influences on the style, and collaborations within a style have become a common construct and indefinite template for musicians across musical genres. A definitive definition of any subjective art form is always nebulous as a result of dichotomies and contradictions. The understanding of jazz, pop, rock, folk, or art music must include the traditions from which it evolves. That is, a chronological account of what has come before, the sociological condition and circumstances that were present, and the psychological processes present in the music. These perspectives are employed in the practical and academic research presented in this dissertation.

Chapter 1 frames Sting's music within scholarly and some colloquial literature. A brief chronology outlining Sting's major musical influences, collaborations and discography creates a clear historical picture for analysis in this dissertation. Chapter 2, "Song Structure and Performance Practice Templates" work alongside a temporary definition of jazz and the relationship between jazz and popular music.

*The Contradictions of Jazz* by Paul Rinzler presents some original ideas and suggest principles within the jazz tradition, several of which are considered in this chapter. Topics considered include: improvisation versus composition; creativity and

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<sup>13</sup> ...where the human subject is conceived as radically 'de-centred', or as caught up in an endless slippage from one signifier to another along the metonymic chain which can never be brought to a halt since the signified, the ultimate object of desire, is forever beyond reach" Norris, "Structuralism, post-structuralism."

tradition; the contradiction of perfection;<sup>14</sup> dionysian versus apollonian approaches; traditionalism versus modernism; commoditization versus differentiation; and experience versus action. Many of these ‘oppositions’ are related and often concurrent. They remain consistent across multiple musical genres and provide a strong method for interpreting the relationship of Sting’s music to the jazz tradition.

Chapter 3 “Templates” and Chapter 5 “Pentatonic Scales and Blues Tonality” create a correlation between American popular music, folk musics and European stylistic processes, and demonstrates stylistic consistencies where interactions are established between multiple world musical conventions. Sting has continually noted, his indifference to musical categorization. Chapter 3 “Templates” avoids specific introverted stylistic boundaries. The classical, reggae, folk, and Caribbean worlds, among others, are examined as influencing Sting. Similar to the process of contrafact (a new melody written over an existing harmonic framework), Sting borrows musical material directly from Sergei Prokofiev, Hanns Eisler, Johann Sebastian Bach, and Bob Marley.

Chapter 4 “Intensity” is a comparative study involving the definition of perceptual intensity, a vague and seldom acknowledged term. The chapter uses several conditions as factors of intensity: 1. Feeling – empathetic understanding of musical content, 2. Drive – denoting the motoric intensity of music, 3. Involvement – signifies the degree of identification with music, and 4. Power – indicates the perceptual intensity of music in terms of sonority and loudness. Reference to *Thinking in Jazz: The Infinite Art of Improvisation* by Paul Berliner is additionally used to express intensity through a jazz

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<sup>14</sup> The 17<sup>th</sup> chapter of *The Contradictions of Jazz* by Paul Rinzler posits that a musician who relies on improvisation and spontaneous collaborations is forced to create perfect music under the conditions of imperfection.

context, while acknowledging the consistencies with the aforementioned perceptual conditions.

The element of surprise is an important tool for Sting, one that is included in the discussion of intensity encompassing drive and involvement. His music is framed from the context of intensity which also involves authenticity. Sting often conflates multiple styles, either simultaneously or consecutively, into a single creation thus challenging his audience to accept unexpected changes in rhythmic feel, context, or density.

Chapter 5 “Pentatonic Scales and Blues Tonality” is an extension of Chapter 3 “Templates” and connects the commonly noted origins of American popular music and the blues through the basic idea of pentatonic scales and blues tonality (including blue notes). Though European and African music are quite distinctive, many similarities and historically relevant scenarios are shared within American popular music. Sting’s compositions are analyzed from multiple perspectives stemming from the origins and stylistic relationships surrounding the blues style.

The final two chapters of this dissertation support the discussions in all other chapters. Chapter 6 “Harmonies,” is a study of harmonic consistencies specific to Sting’s music without reference to influences. Included is the following: modality, progressions based on fifth motion, contrapuntal motion, and progressions directly referencing chord scale theories (pentatonic, hexatonic, etc.). Other harmonic details examined in Sting’s compositions include: melodic/harmonic consistencies, specific chord voicings and the use of upper partials. Chapter 7 “Similar Pop Artists,” acknowledges other artists who relate to the use of jazz within popular American music (the influence in writing this chapter can be attributed to Gary Giddins’ *Riding on a Blue Note: Jazz and American*



*Pop*). The final concise chapter acts to link Sting and his music to likeminded artists. This chapter acknowledges the influence of certain “influential” artists such as Al Jolson, Bing Crosby, Frank Sinatra, and Tony Bennett in addition to artists with artistic product demonstrating similar influences as the work of Sting. These include Lady Gaga, Paul Simon, Joni Mitchell, and Jeff Beck.

This dissertation analyses Sting’s pattern of eclecticism to create a more comprehensive understanding of his musical catalogue which resists overly simplistic classification.

## Chapter 1: Framing Sting's Music

This chapter will be divided as follows:

1.1 Literature Review

1.2 Chronology of Sting's Musical Life

### 1.1 Literature Review

This dissertation is positioned in a range of scholarship involving popular music harmonic and melodic analysis, historical, cultural and stylistic consistencies. Furthermore, colloquial texts such as *Broken Music* and *Lyrics* by Sting, and various bibliographies, interviews and credible online pedagogical material are recognised as establishing diverse literature on the music of Sting, The Police and pop and rock music. Specifically, Sting's two books provide some information that only Sting could have known, providing a unique and first-hand perspective. He describes his childhood and adolescence, his influences from schooling to the music that he was exposed to. The two books, as expected, provide an opportunity to analyze his music from a clear point of view. Memoir information is presented up to Sting's success with the Police.

Due to the flexibility and eclecticism of Sting's music, diverse sources are used, all partially helping to create a complete perspective. Specific aspects of speculative harmonic theory and concepts are borrowed and adapted from theories originally proposed by Hugo Riemann, Arnold Schonberg, and Heinrich Schenker. These theories, while not directly related or intended for the study of popular music have been adapted and linked to popular music and the study of Sting's music. Since there is no single pattern of tonal behavior common to all rock music, various adapted or distinctive

harmonic theories have been referenced. Sources include: Walter Everett's "Making Sense of Rock's Tonal Systems;" "Neo-Riemannian Theory and the Analysis of Pop-Rock Music" by Guy Capuzzo; "Triadic Modal and Pentatonic Patterns in Rock Music" by Nicole Biamonte; "The So-Called 'Flat Seventh' in Rock" by Allan Moore; and "Domestication of Blue Notes in the Beatles' Songs" by Naphtali Wagner. Together these theories form a standard for the more recent analysis of popular music that continues to expand. Furthermore, authors such as Walter Everett use Schenkerian analysis in part to deconstruct the music of The Beatles and Paul Simon while Allan Moore disregards the practice stating: "a Schenkerian approach to rock requires us to identify rock's harmonic language as a flexible major/minor system, but rock practice is to make ubiquitous departure from such a system."<sup>15</sup>

Several authors acknowledge the study of popular music and popular musicians through appropriations, collaborations, or as polyglots. Pop and rock music are continually described as having a constant dialogue with the past.<sup>16</sup> This has created theoretical and cultural analyses from a range of folk, classical, jazz, blues, and Caribbean styles. Several authors attempt to frame a genre or a specific artist as embracing a multitude of styles. In *Sounding Out Pop: Analytical Essays in Popular Music*, Mark Spicer uses a "Universe of Style" similar to Kofi Agawu's "Universe of Topic" from *Playing with Signs*. As stated by Mark Spicer in "Reggatta de Blanc": Analyzing Style in the Music of the Police," "stylistic eclecticism becomes a defining feature of their music."<sup>17</sup> Likewise, Philip V. Bohlman, *The Study of Folk Music in the*

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<sup>15</sup> Allan Moore, "The So-Called 'Flattened Seventh' in Rock," *Popular Music* 14, No. 2 (1995):186.

<sup>16</sup> Keith. Negus, *Popular Music in Theory: An Introduction*. (Hanover, NH: University Press of New England, 1996.).138.

<sup>17</sup> Spicer Mark, "Reggatta de Blanc: Analyzing Style in the Music of The Police."" In *Sounding Out Pop*:

*Modern World*, draws the foundations and boundaries of a musical culture together and acknowledges that the interaction of many standards or canons, rather than one centrality, is very complex. Many artists like Sting borrow from, and collaborate within, a unique cultural mix.<sup>18</sup> Timothy D Taylor in *Global Pop World Music, World Markets* says: “...the very malleability of music makes possible local appropriations and alterations, particularly of North American and U.K. popular musics, resulting in all kinds of syncretisms and hybridities...” Taylor analyzes Peter Gabriel’s use of borrowed music, specifically in his album *Us*. Paul Simon is also well known for his use of a diverse selection of borrowed music in *The Rhythm of the Saints* and *Graceland*. Gene Santoro discusses such influences and collaborations in *Stir It Up: Musical Mixes from Roots to Jazz*.<sup>19</sup> Scott DeVeaux, “Constructing the Jazz Tradition: Jazz Historiography,” avoids using a collection of musical elements to define the genre in favor of understanding jazz as new music sharing in what has come before in the jazz tradition.

Research results, derived from the study of Anglo and other folk traditions, by scholars such as Cecil Sharp (*English Folk Song: Some Conclusions*), Bertrand Bronson (“Folksong and the Modes”), Philip Bohlman, Samuel Bayard, (“Prolegomena to a Study of the Principal Melodic Families of British-American Folk Song”) and Curt Sachs have informed the modal analysis as it relates to the music of Sting. Specifically, the article by

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*Analytical Essays in Popular Music. Tracking Pop.* (Ann Arbor, MI: University of Michigan Press, 2010), 124.

<sup>18</sup> Ted Gioia, *How to Listen to Jazz* (New York, NY: Basic Books, 2016), see Chapter IV - “Origins of Jazz.” Gioia uses the term “cultural mix” to explain the ethnic diversity in New Orleans that led to the development of jazz. Stuart Nicholson, *Jazz and Culture in a Global Age* (Boston, MA: Northeastern University Press, 2014), 94. In explaining “Hybridization Theory” says that the idea of a “cultural mix” exists” through the integration of local and global cultures resulting in a new and unique hybrid culture that transcends both.”

<sup>19</sup> Gene Santoro, *Stir It Up: Musical Mixes from Roots to Jazz* also discusses Sting’s *Nothing Like The Sun* and his multiple influences.

Curt Sachs, “The Road to Major” resonates with my analyses of melodies falling into patterns of thirds. Many of these folk and popular music scholars such as: Cecil Sharp (*English Folk Songs from the Southern Appalachians*), Bertrand Harris Bronson (*The Traditional Tunes of the Child Ballads, Volume 4: With Their Texts, According to the Extant Records of Great Britain and America*) and Peter Van der Merwe (*Roots of the Classical: The Popular Origins of Western Music*) have also sought to uncover or outline the retentions or syncretisms of folk songs in the United States especially within the African American population. Gary Giddins, *Riding on a Blue Note: Jazz and American Pop* is similar to Chapter 5 of this dissertation: “Pentatonic Scales and Blues Tonality.” Giddins uses blue note harmony or a blues awareness to create a binding relationship between popular artists such as Bing Crosby, Frank Sinatra, and Elvis Presley with jazz musicians Count Basie, Charlie Parker, and Duke Ellington.

This dissertation has extensively referenced the jazz tradition. This is largely due to the academic and performance education of the author. Paul Berliner, Andre Hodier, Gunther Schuller, and Mark Levine all outline concepts integral to the jazz musician. Information is consistent from the study of standard repertoire, including melodic consistencies, harmonies, forms (AABA and the 12 bar blues), to the notoriously difficult definition of the nature of swing and improvisation within a historical or cultural frame. Mark Gridley’s “Three Approaches to Defining Jazz” expresses a flexible definition that uses the term ‘jazziness,’ and creates a perception of jazz based on a flexible scale of how much of a particular stylistic element is inherent in a performance: how much improvisation? how much swing? Although this dissertation does not claim that Sting is a jazz musician or that he plays jazz, the application Gridley’s ‘definition’ is helpful in

making connections between the jazz idiom and Sting's music. Multiple authors and musician interviews referenced in this dissertation such as Richard Cook, (*Richard Cook's Jazz Encyclopedia*), Ted Gioia (*The History of Jazz*)<sup>20</sup>, Scott DeVeaux, and David Liebman<sup>21</sup> help formulate a flexible understanding of the fundamental elements of jazz with cross-overs to popular music.

Chapter 4 of this dissertation is used to understand intensity and the rock tradition through the lens of cultural, sociological, philosophical (aesthetics), and psychological perspectives. Peter Wicke's "Rock Music: A Musical-Aesthetic Study" and Paul Berliner's *Thinking in Jazz: The Infinite Art of Improvisation* are used together as the framework of this chapter to appreciate Sting's music from similar but deviating perspectives. This includes information regarding 'drive' (related to the discussion of swing and rhythm creating forward momentum), 'involvement' and 'feeling' that references the processes of generating anticipations and expectation in music,<sup>22</sup> the visceral effect of rock music,<sup>23</sup> and the manner in which rock and popular music is received and consequently interpreted as a fundamental experience where technological advance has created an opportunity for a contemplative culture.<sup>24</sup> Additionally various appropriations and stylistic dialogues become influential in not only the context of

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<sup>20</sup> In the chapter "Jazz in the New Millennium" Gioia speaks of a new aesthetic in jazz, exemplified by such artists as Norah Jones and Diana Krall. He says: "the history of jazz teaches us that attempts to exclude whole groups of performers by the application of narrow definitions are usually a sign that something important is underway in the art form." Ted Gioia, *The History of Jazz* (New York, NY: Oxford University Press, 2011), 373.

<sup>21</sup> Liebman defines swing with an open-ended statement. He says "I think we could generalize that a feeling of swing has a drive or momentum in balance with a feeling of relaxation and effortlessness. There is a "lilt" or bounce to the music that is beyond words." David Liebman, "What is Jazz Rhythm", *David Liebman Official Website*, [http://davidliebman.com/home/ed\\_articles/jazz-rhythm/](http://davidliebman.com/home/ed_articles/jazz-rhythm/).

<sup>22</sup> This includes empathetic listening in improvised music (Ted Gioia, "Jazz: The Aesthetics of Imperfection.") and the study of anticipation by Psychologist David Huron (*Sweet Anticipation: Music and the Psychology of Expectation*).

<sup>23</sup> Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock*

<sup>24</sup> Peter Wicke, *Rock Music: Culture, Aesthetics, and Sociology* and Keir Keightley, "Reconsidering Rock."

defining genre but an understanding on how the music is received. That is, Sting's music is received from the perspective of multiple genres and the unique perspective of each listener.

The question of authenticity, which is tied to the perception of intensity, is frequently heard in reference to Sting and his music. Two of the most common areas of criticism is in reference to his stylistic uses from jazz and his more recent recording of the music of John Dowland. Sting is authentic to his pursuits, he gives credit and homage and makes it personal to him displaying his own interpretation. This statement or definition of authenticity is heard from Gary Tomlinson in his essay "The Historian, the Performer, and Authentic Meaning in Music," Allan Moore, "Authenticity as Authentication" and most directly by Audrey L Becker in "De Do Do Dowland: Sting's Re-Voicing of Early English Ayres." Sarah Rubidge also recognizes everyone's unique perception of authenticity that is summarised by Allan Moore: "Whether a performance is authentic, then, depends on who 'we' are."<sup>25</sup>

Based on my research, books such as *The Words and Music of Sting* by Christopher Gable and *Sting and The Police: Walking in Their Footsteps* by Aaron J. West have not analyzed Sting's music to a great extent. West only spends one chapter on Sting's solo career. While both outline Sting and The Police as polyglots, very little is given in terms of harmonic or melodic analysis. Mark Spicer in "Reggatta de Blanc" and Gene Santoro, *Stir It Up: Musical Mixes from Roots to Jazz*, only analyze a small selection of the large repertoire.

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<sup>25</sup> Sarah Rubidge, "Does Authenticity Matter? The case for and against authenticity in the performing arts", in *Analysing Performance*, ed. P. Cambell (Manchester; New York: Manchester University Press, 1996), 219. And Allan Moore, "Authenticity as Authentication." *Popular Music* 21, no. 2 (2002): 210.

Peter J. Burkholder “The Uses of Existing Music: Musical Borrowing as a Field,” gives merit to a study of this kind. Burkholder says “Knowledge of the ways existing music has been reworked in other times and by other composers can clarify the historical place of those we focus on, helping us recognize what is unusual or innovative in their approach to the uses of existing music and, just as important, what has long-established precedent.”<sup>26</sup> Not only is perspective given in the music of Sting, but also the existing music that influence him.

## 1.2 Chronology of Sting’s Musical Life

To understand the growth of Sting’s musicianship and his compositions, historical information will be outlined. This includes many of the influences that have altered and directed his music and the music of the musicians he has hired or collaborated with. (Most notably members of The Police: Stewart Copeland (drums) and Andy Summers (guitar), members of the *Dream of the Blue Turtles*: Omar Hakim (drums), Branford Marsalis (saxophone), Kenny Kirkland (piano) and Darryl Jones (bass), and musicians on subsequent records including: Dominic Miller (guitar), Jason Rebello (piano) and Chris Botti (trumpet). Sting states:

I’m also lucky in that I always manage to work with musicians better than myself. It’s the truth. I have a very musical mind, but it tends to stop at my wrist sometimes. My job as a writer is to engage their skill and their enthusiasm and to challenge them somehow. My skill is in arranging music or in giving people the parameters in which they can be creative. I’ll reel them in if it’s too much, but I like to tell them to play what they feel, because you can never anticipate what they can give you when you have that caliber of musician.<sup>27</sup>

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<sup>26</sup> Peter J. Burkholder, “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes* 50, No. 3 (1994): 851.

<sup>27</sup> Newman, Melinda, “Sting. A Portrait of the Artist,” *Billboard*, December 13, 2003, 24.



This paper considers the beginning of Sting's musical career but does not include a comprehensive examination of his life. Information directly pertaining to his major musical accomplishments is selected for its relevance to the scholarly development to this paper. The historical information in this paper is given in a condensed, direct and fact-based manner. *Broken Music*, Sting's memoir, and articles from [www.sting.com](http://www.sting.com) provide a unique and first-hand perspective.

Developments in Sting's life have been recently reflected upon with the opening of the musical "The Last Ship" in Chicago, New York City, and Toronto. This musical is not an autobiographical account but reflection by way of a metaphor. In addressing the plot in the musical Sting reflects:

I wrote this music, I wrote these songs to accompany a play, a play about my home town, which is a shipyard town in the north of England. It's about shipyard workers being laid off, and the idea of fathers and sons struggling and reconciling. And so the allegory is that a local priest decides to help them and asks them to build a ship for themselves and then sail off into the world.<sup>28</sup>

"How I started writing songs again," a TED Talk given by Sting in March 2014 acknowledges an ironic story line and restores childhood memories. A town that Sting struggled with, desired to leave behind, and figuratively never return to, would in turn, become as he states: "the very community I would have to return to, to find my missing muse."<sup>29</sup>

Sting's music mirrors his childhood influences, the records brought home or played by his parents; his father enjoyed Benny Goodman and The Dorsey Brothers and

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<sup>28</sup>"Sting - The Last Ship (EPK)" Cherrytree / Interscope / A&M Records, accessed September 23, 2013. [http://www.vevo.com/watch/sting/the-last-ship-\(epk\)/USUV71301145](http://www.vevo.com/watch/sting/the-last-ship-(epk)/USUV71301145).

<sup>29</sup> Sting. "How I Started Writing Songs Again." Filmed May 30 2014. TED video, 23:15. [https://www.ted.com/talks/sting\\_how\\_i\\_started\\_writing\\_songs\\_again](https://www.ted.com/talks/sting_how_i_started_writing_songs_again).

his mother brought home Rodgers and Hammerstein albums (*Oklahoma*, *Carousel*) and Bernstein's *West Side Story*. Also heard were the rock and roll sounds of Little Richard, Jerry Lee Lewis and Elvis Presley. This material is referenced when Sting "recapitulates" or quotes excerpts from this influential material in various verbal introductions in his own songs (e.g., "Love is Stronger Than Justice," singing the comical "Bless Your Beautiful Hide" from *Seven Brides for Seven Brothers* with lyrics by Johnny Mercer, or another sentiment "If you scratch me, I will start singing" from *Carousel*.)<sup>30</sup>

In the mid-sixties, Sting, still known as Gordon Matthew Sumner, started performing with the Newcastle Big Band (under bandleader Andy Hudson) based on a recommendation from a mutual friend (Gerry Richardson). The ensemble performed jazz standards from the 1930s and 1940s and arrangements by artists such as Stan Kenton, Neal Hefti, Count Basie, Duke Ellington, John Dankworth, Charles Mingus and Woody Herman. A mix of rock and jazz standards were featured on the *Newcastle Big Band* vinyl recording (including The Beatles' "Hey Jude," Charles Mingus' "Better Get It In Your Soul," Joe Zawinul's "Mercy, Mercy, Mercy" [soul jazz] and Wayne Shorter's "Adam's Apple" [post-bop]). Alongside touring with the Newcastle Big Band, he played with the Riverside Men and The Phoenix Jazzmen (a very rare vinyl *I'm The King of the Swingers* was recorded in 1972). While a member of this last group, Sumner, was given the nickname 'Sting' as a result of wearing a black and yellow sweater that made him look like a bee.

1974 saw the Newcastle Big Band booked in a 'support slot' for Chick Corea's band, *Return to Forever* at Newcastle University. (Corea's band consisted of Lenny

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<sup>30</sup> Sting, interview by Jay Leno, The Tonight Show with Jay Leno, NBC Studios, December 11, 2003.

White [drums], Chick Corea [Fender Rhodes], Bill Connors [guitar], and Stanley Clarke [bass]). “The seed that would grow into the idea for Last Exit had been sown about a year before on a disastrous gig with the Big Band. We’d been booked in a support slot at Newcastle Polytechnic for a band called Return to Forever.”<sup>31</sup> The band Last Exit was formed and was to be primarily and loosely based on a jazz-fusion feel, which he had witnessed as part of the performance of the ‘Return to Forever’ band. Sting says:

We just sat there, open-mouthed. Couldn’t believe what we were hearing. It completely transformed our musical life. Then we formed a band called Last Exit. It was an attempt to be what we heard from Chick Corea, but he completely devastated the landscape. It was like scorched earth. It was so musical, so powerful, so incredibly virtuosic. He totally transformed me, and I haven’t recovered yet.<sup>32</sup>

The members of Last Exit were: Gerry Richardson (keyboards), Sting (electric bass & vocals), Ronnie Pearson (drums & vocals), and John Hedley (guitar). Sting’s memoir, *Broken Music*, outlines that Last Exit’s initial attempts at jazz-rock consisted of such compositions by artists such as: Neil Young (“Don’t Let It Bring You Down”), Bill Withers and Marvin Gaye. Sting had begun to write his own compositions. Two of the earliest songs were: “The Bed’s too Big Without You” and “I Burn for You.” The band released the album *First From Last Exit* in 1975 including the songs: “We Got Something” (Sting), “Truth Kills” (Sting), “Whispering Voices” (Gerry Richardson), “Carrion Prince”<sup>33</sup> (Sting), “Savage Beast”<sup>34</sup> (Sting), “I Got It Made” (Gerry Richardson), “I’m on this Train” (Sting), “Oh My God”<sup>35</sup> (Sting), and “A Bit Of Peace”

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<sup>31</sup> Sting, *Broken Music* (New York, NY: The Dial Press A Division of Random House, Inc, 2003), 143.

<sup>32</sup> Chick Corea. “Sting Talks About Return to Forever,” *YouTube* video, 0:55, May 12, 2011, <https://www.youtube.com/watch?v=pLcOP7SZNL4>.

<sup>33</sup> Adapted to become “Bring On The Night.”

<sup>34</sup> Adapted to become “We Work the Black Seam Together.”

<sup>35</sup> Lyrics of “Oh My God” were used in new melody with the Police and the title changed to “O My God.”

(Terry Ellis). Other recordings included “Fool in Love” (to become “So Lonely”) plus cover versions of “Sunshine of My Life,” “Three Card Rag,” “Put On Your Wings and Fly” and several instrumental tracks.

In 1975 guitarist John Hedley left Last Exit for a higher paying opportunity. This absence resulted in a few months of the band as a trio before the acquisition of a new guitarist: Terry Ellis, a respected jazz guitarist who had the “ability to play in any style.”<sup>36</sup> Around this time Sting met Stewart Copeland in London, who would, in turn, become the drummer for The Police. Copeland would explain his own wish to play in a trio setting. To engage in the functional interplay that is created, and presents both an exciting opportunity and challenge. “That less is more. That real art thrives in conditions of limitation, demanding improvisation, innovation, and creative problem solving.”<sup>37</sup> This encounter along with the soon-to-be acquired guitarist, Henry Padovani, would mark the formation of The Police.

In 1977, “Nothing Achieving” and “Fall Out,” both Copeland compositions, would be recorded, with Sting on vocals and bass, Stewart Copeland on drums and playing most of the guitar parts as well. Sting and Copeland spent countless hours attempting to teach Padovani his parts, which were outside his playing competency. Henry Padovani’s days as part of The Police would be numbered as both Sting and Copeland ultimately met guitarist Andy Summers, an accomplished musician with the ability to play in many different styles.<sup>38</sup> For a short time, the band was a quartet using both guitarists until Padovani was entirely replaced by Summers. With the inclusion of

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<sup>36</sup>“Able to play in any style” is a sentiment that is often used loosely as complimentary and generically.

<sup>37</sup> Sting, *Broken Music*, 233.

<sup>38</sup> See: Guitar Player Staff, “Andy Summers: Harmo-Melodic Spaceman”, *Guitar Player*, June 1, 2007, <http://www.guitarplayer.com/artists/1013/andy-summers-harmo-melodic-spaceman/16857>.

Summers, Sting became more comfortable using his own compositions and started writing more frequently.

The Police increasingly made headlines in London, this ended relationships with other bands in which both Sting and Copeland had been working. Two of the songs composed at this time were “So Lonely” and “Roxanne.” “So Lonely” was based on the chord changes of Bob Marley’s tune “No Woman No Cry.” Sting’s biography comments that the musical arrangement of “So Lonely” used two distinct but complimentary “feels”: the swinging reggae rhythm found in the verses, and the dense straight rock chorus. The rhythmic counterpoint and the predominance of the bass lines in the concept allowed further interplay between the musicians.

The Police’s first album included the following songs: “So Lonely,” “Dead End Job,” “Landlord,” “Born in the Fifties,” “Peanuts,” “Would You Be My Girl,” “Hole in My Life,” and one of Sting’s well known compositions “Roxanne.” The album was called *Outlandos D’Amour* and was released in 1978 under the A&M record label after the addition of “Can’t Stand Losing You,” a single considered more acceptable for commercial radio airplay. In October of 1978, The Police left London to begin a U.S. tour and performed from coast to coast to both very small and some large crowds. Within a few years The Police would become one of the most famous bands in the world. Their success was to be marked by each of their albums (*Reggatta de Blanc*, *Zenyattà Mondatta*, *Ghost in the Machine*, and *Synchronicity*) going platinum.

In 1983, The Police disbanded at the height of their success. Though there were many reasons, Sting’s desire to have more independence within performance and compositional parameters appears to be most significant.

Prior to Sting's first solo album, he explored various options including presenting some of his new compositions to arranger Quincy Jones as well as Canadian arranger Gil Evans. Both displayed interest in the compositions. In spite of this (which would have included big band arrangements) Sting set up a workshop in New York City and he invited members of the jazz community to participate. Parameters were set; the project and the goal were not to play jazz, but to use elements of jazz. In 1985, Sting released *The Dream of the Blue Turtles*, his first solo album. The personnel consisted of several well-known jazz musicians: Omar Hakim (drums), Brantford Marsalis (saxophone), Kenny Kirkland (piano) and Darryl Jones (bass); musicians that had a wealth of experience in the jazz idiom. All had previously performed with influential bands and leaders including Miles Davis, Weather Report, and Art Blakely's Jazz Messengers. The formation of the band created tension amid jazz traditionalists. Some thought of it as selling out; using Sting's already famous reputation to market some sort of jazz; fueling the debate that already existed between jazz as being commercial or pure art. Miles Davis summarizes the resentment in the reception of *Nothing Like the Sun* and *Dream of the Blue Turtles*.

What Gil did for Sting's new album is a motherfucker, for Sting that is. Did you see what happened in the Playboy Jazz Poll after Sting made that record with Gil? The people who read the magazine – mostly white people – voted Sting's group the Best Jazz Group of the year... A black group couldn't get that kind of recognition if they were, say, crossing over from fusion – jazz to rock. Sting's last album was a motherfucker, but you don't hear nobody's personality but his and he ain't no jazz musician.<sup>39</sup>

In an interview conducted by Art Lange in *Downbeat* magazine in December 1985 ("Blue Turtles and Blue Notes - Sting speaks...") Sting offers insight into the record

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<sup>39</sup> Davis, Miles, and Quincy Troupe, *Miles, the Autobiography* (New York, NY: Simon and Schuster 1989), 395.

and the definition of jazz. He says: “So I think what we've produced is sort of a hybrid, and we're still doing it; the record really isn't an end product because every night the show changes due to the jazz influence.”<sup>40</sup> Whether or not this is to be considered jazz, it is undeniable that the malleable quality inherent in the performance of these compositions is also inherent in a complete understanding of jazz.

Along with the album *The Dream of the Blue Turtles*, a documentary was produced. *Bring on the Night* showcased the development of this hybrid music and featured live performances of reworked and new compositions.

In October 1987 Sting released *Nothing Like the Sun*, his second major solo album. Kenny Kirkland and Branford Marsalis returned for this as well as for several subsequent albums, while Manu Katche replaced Omar Hakim. The liner notes of the record reveal that this album is dedicated to Sting's mother, who was dying of cancer during the time Sting was writing most of the songs. She died during the recording of the album.

The track: “Little Wing” (a Jimi Hendrix composition) was backed with the musician personnel of the Gil Evans' Orchestra. Gil Evans had been one of Sting's heroes since an early age. Sting had previously sung two Hendrix songs as well as a song by drummer Tony Williams with Evans' orchestra in Greenwich Village New York with Gil (see the album *Strange Fruit*). Evans had a history of crossing over stylistic boundaries (e.g., David Bowie – *Absolute Beginners*) and as a result of a request made by Carlo Pagnotta, director of the Umbria Jazz Festival to Evans, in Perugia, Italy on July

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<sup>40</sup> Art Lange, “Sting and Band: Blue Turtles and Blue Notes,” *Down Beat* 52 (December 1985), <http://www.sting.com/news/article/28>.

11, 1987, Sting and Gil performed and recorded the album *Strange Fruit* for Umbria Jazz.

Sting stated:

We met at a club where Gil played every week (Sweet Basil) and he asked me to sing. I asked him what we should do, and he asked me what I knew. I knew he played Jimi Hendrix arrangements, I knew the songs, so we sang those. It was common ground, it was both Gil's music and rock and roll, so we met musically through Jimi Hendrix.<sup>41</sup>

A number of guitarists are heard on *Nothing Like the Sun*, notably former Police member Andy Summers on “Lazarus Heart” and “Be Still My Beating Heart,” and three guitarists including Eric Clapton, Fareed Haque and Mark Knopfler on “They Dance Alone.” Eric Clapton appears again on Sting’s album *Ten Summoner’s Tales* (on the track: “It’s Probably Me”).

In January 1991 the album, *The Soul Cages* was released. Similar to *Nothing like the Sun*, this album was dedicated to Sting’s father who died in 1989. Kenny Kirkland, Manu Katche and Branford Marsalis returned for the recording of the album though Marsalis’ participation was more limited than in preceding recordings. During the tour, the band was stripped down and consisted of Dominic Miller (guitar) who is still presently working with Sting, Vinnie Colaiuta (drums) who continued to work with Sting through to the 2003 album *Sacred Love*, David Sancious (keyboards) who played with Sting through to *Mercury Falling*, and Sting who remained on bass. The band returned to a core rock personnel format. The complete quality of the album is somber and ominous. The lyrics and ambient musical reoccurrences and inspiration become rather apparent as

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<sup>41</sup>David Stansfield “Gimme that Sting - under a moonlight sky in Italy, Sting pop star and 'actor' met Gil Evans - 'genius' jazz arranger - and they made sweet music together,” *Record Mirror*, August 1987, <http://www.sting.com/news/article/1042>.



several references are made toward the life of his father, himself and the town where he grew up.

In 1993 Sting composed and released *Ten Summoner's Tales* – among his most jazz influenced albums. Where *Soul Cages* was somber and dark, *Ten Summoner's Tales* is multidimensional using several different styles to create an incredibly playful, although often ironic album. *Ten Summoner's Tales* took inspiration from Sting's previous two albums. As an alternative to composing music and lyrics to articulate a confessional position or generally darker mood, the album was written as a return to composition for the sake of engaging the musicians and making music. Here Sting is not concerned with using his own life as a template for lyrics, rather he amuses himself by simply creating narratives. This is exemplified in the album title: a conglomerate of the story *The Summoner's Tale* from Chaucer's *The Canterbury Tales*, and reference to Sting's family name "Sumner."

1996 saw the release of *Mercury Falling* showcasing a similar model of writing. Folk, bossa nova, country and western, jazz, soul, gospel and blues are featured on the recordings again and help create an interesting tapestry of musical arrangement and styles. The return of Kenny Kirkland on keyboard and saxophonist Branford Marsalis continues to deliver jazz derived voicings and phrasing.

The next three albums (*Brand New Day*, released September 1999; *All This Time*, released November 2001 but recorded on September 11<sup>th</sup> 2001; and *Sacred Love*, September 2003) saw several new musicians. With the death of Kenny Kirkland, new members became regulars in the band: Jason Rebello, (keyboard) Chris Botti (Trumpet), Kipper (keyboard and drum programming). *All this Time* and *Sacred Love* also saw jazz

bassist Christian McBride and Clark Gayton (trombone), musicians who elevated the degree of improvisation and jazz interpretation to the compositions. There are several examples of what might be qualified as jazz improvisation within either the recorded or live performances. One such example is Sting and Jason Rebello's reworking of two Police songs ("Walking on The Moon" and "Roxanne") as jazz arrangements featured on the DVD *Inside the Songs of Sacred Love* at the Mayan Theatre. Elements of this performance are analysed in a subsequent segment of this paper.

In the solo albums following, with exception of a reunion tour with The Police, Sting explored a multitude of instrumentation and musical styles, as well as moving beyond his own compositions. *Songs from the Labyrinth* featured lutenist Edin Karamazov and the music of John Dowland and *If on a Winter's Night* included ancient hymns, carols, folk songs, plus a minor collection of Sting's own songs. *Symphonicities* presented symphonic arrangements of Sting's originals and *The Last Ship* was recorded in preparation for the musical play inspired by the folk music and history of his hometown.

In the winter of 2014 Sting began a tour with Paul Simon. The two musicians demonstrate admiration for each other's artistry in performance of the other's songs.<sup>42</sup> "America" is recognized by Sting as a song reflective and reminiscent of The Police's initial tour of the United States playing for few people 'staying in shitty hotels', plagued with anxiety and risk as to what would happen to them. In an interview with *Billboard* magazine Sting talks about his New York neighbor, Paul Simon.<sup>43</sup>

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<sup>42</sup> Sting would also tour with Peter Gabriel in the summer of 2016.

<sup>43</sup> Andrew Forgy, "Legends Simon and Sting slay San Jose in concert at SAP Center," *Spartan Daily*, February 18, 2014, [http://www.sjsunews.com/spartan\\_daily/news/article\\_47caa136-ab03-5197-ae23-9601bc846db3.html](http://www.sjsunews.com/spartan_daily/news/article_47caa136-ab03-5197-ae23-9601bc846db3.html).

“When I was a young man wanting to be a songwriter, I wanted to be a literary and literate songwriter and the template for that idea came from him (Paul Simon).”<sup>44</sup> “Paul and I share a lot of musical curiosity about a spectrum of music that's pretty wide, and as vehicles for songwriting. So we have a lot in common,”

In 2016 Sting released *57th and 9th*, an album deemed Sting’s first rock/pop album in over a decade. Sting says: “It’s about searching and traveling, the road, that pull of the unknown.” He continues saying: “On this album, we ended up with something that’s energetic and noisy, but also thoughtful.”<sup>45</sup>

In summary, Sting’s music and his compositional process have been nurtured by his influences. These influences include: his childhood and hometown experiences, a fascination with jazz in pre-Police groups, Andy Summers and Stewart Copeland, jazz musicians such as Branford Marsalis, and Kenny Kirkland, and various similar popular artists such as The Beatles, Paul Simon, and Peter Gabriel. Due in large part to Sting’s eclecticism his music invites scholarly, and colloquial, analysis and study.

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<sup>44</sup> Louise Milligan, “Sting and Paul Simon talk to 7.30 about finding musical common ground,” *ABC News* (Australia), February 10, 2015, <http://www.abc.net.au/news/2015-02-10/sting-and-paul-simon-730/6084414>.

<sup>45</sup> Sting.com, “The wait is over. '57th & 9th', Sting's first rock/pop album in over a decade, is available now...”, November 11, 2016. <https://www.sting.com/news/title/the-wait-is-over-57th--9th-stings-first-rockpop-album-in-over-a-decade-is-available-now>.

## Chapter 2: Song Structure and Performance Practice Templates

This chapter will be divided as follows:

- 2.1 Working Definition of Jazz and its Relationship to Popular Music
- 2.2 What Allows a Composition to be Influenced by Jazz?
- 2.3 What is Not Composed
- 2.4 Rhythmic Flexibility
- 2.5 Jazz as a Template Versus Jazz as Consequence – Sting’s Phrasing
- 2.6 Articulation, Expression and Form
- 2.7 Manipulation of Simplicity, Counterpoint and Harmonic Structure
  - a.) “I Burn for You”
  - b.) “Seven Days”
- 2.8 Extended Tonality and Harmony
- 2.9 Modality
- 2.10 Textural Elements

Chapter 2 outlines aspects of Sting’s repertoire that are borrowed, directly appropriated or related to the jazz idiom. Some chronological information from Chapter 1 will be recapitulated in support of presenting a more comprehensive argument. Although much of the information presented in this chapter is not restricted to jazz, jazz is used as a nexus point from where multiple styles can be acknowledged.

That much American popular music has been heavily influenced by jazz is considered to be somewhat obvious. Examples include: the technique of a “riff approach” attributed to the Count Basie band,<sup>46</sup> the adaptation of a blues sensibility or awareness, the inclusiveness and development of the rhythm section, syncopation, polyrhythmic layering, common articulation and phrasing sensibilities derived from Afro-Latin

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<sup>46</sup> Richard Middleton, et al. "Pop." In Grove Music Online. Oxford Music Online. Accessed February 29, 2012. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46845>.

influences, the improvisational perspective, or a harmonic influence in part resultant of European musical traditions.<sup>47</sup>

James Lincoln Collier's book, *Jazz: The American Theme Song*, goes further than only referencing musical content by asserting that jazz has the authority:

For the truth is that jazz is the wellhead from which American popular music in the twentieth century has sprung...rock in its various forms – rock-and-roll, acid rock, folk rock, heavy metal, and the rest. Neither could have come into being without jazz, and both have continued to draw on jazz for new ideas throughout their existences.<sup>48</sup>

A more inclusive claim is proposed. Jazz and American popular music have unquestionably collaborated and co-existed. This is heard in numerous examples such as the jazz-fusion styles of Miles Davis (*Bitches Brew*), Chick Corea (*Return to Forever*) and Herbie Hancock (*Head Hunters*). Sting has established connections with these three jazz musicians. He can be heard, oddly enough, screaming the miranda rights in French on *You're Under Arrest* by Miles Davis. The influence of the *Return to Forever* band is distinctly manifest in the career trajectory of the pre-Police group Last Exit. Collaborations with Herbie Hancock are heard on *Possibilities* and live performances/interviews including on *Show Time Coast to Coast* (1988)<sup>49</sup> and Sting's *My Funny Valentine: At the Movies*.

The music of Sting has a direct relationship with the jazz idiom. Numerous composers and musicians with established links and careers in the jazz world have influenced Sting's musical style. This chapter presents several models that suggest

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<sup>47</sup> Michael Campbell and James Brody. "Before Rock: An Evolutionary Perspective", in *Rock and Roll: An Introduction* (Belmont, CA: Thomson Schirmer, 2008).

<sup>48</sup> James Lincoln Collier. *Jazz: The American Theme Song*. (New York, NY: Oxford University Press, 1993), 165.

<sup>49</sup> "Sting/Herbie Hancock - Live 1988", YouTube video, 14:53, from "Showtime Coast to Coast" produced by Ken Ehrlich (Host: Herbie Hancock) (Encino, CA: Ken Ehrlich Productions, 1988), posted by "1967ngre", [https://www.youtube.com/watch?v=Q\\_EKIq\\_2iUQ](https://www.youtube.com/watch?v=Q_EKIq_2iUQ).

correlations from jazz and rock music in the compositions, arrangements, and performances of Sting. One such model exists from the perspective of jazz composition, as a template versus jazz as a consequential element of open composition. Sting does not compose jazz but uses elements that exhibit a relationship to jazz.

Sting has referenced and expressed his jazz “roots” in the following ways:

1. Listening to Rodgers and Hammerstein 33RPM records at 45RPM.
2. Playing in various jazz bands (e.g. pre-Police jazz-fusion band Last Exit).
3. The performance of jazz standards within his solo career.
4. The hiring of accomplished jazz musicians, many of whom directly guided his own musicianship.

He has given further insight through interviews, his personally written memoir, and a selection of recordings and podcasts. In 2004, *iTunes Originals – Sting* was released. These recordings feature several pre-released tracks as well as selected live recordings that are introduced by Sting who talks about his influences, musical processes, song meanings, and other personal experiences relevant to his development.

On track eight, “How the Singing Style Came to Be,” Sting acknowledges being influenced by artists with a high vocal range.<sup>50</sup> “Most of the singers that influenced me early on, were female jazz singers. Lena Horne, Ella, Flora Purim, Cleo Laine, and then at a later date people like Joni Mitchell.”<sup>51</sup> On track eleven Sting distinguishes the use of a swung “jazzy bass line”<sup>52</sup> in “Walking on the Moon.” (Figure 2.1)

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<sup>50</sup> Sting states that a high vocal line (his range) allows for his voice to ‘cut through’ the rock sound.

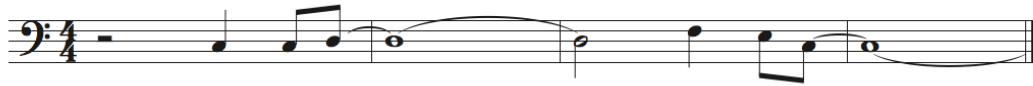
<sup>51</sup> Sting, *iTunes Originals – Sting*, “How the Singing Style Came to Be” A&M Records, 16446201, 2004, CD.

<sup>52</sup> See: Vic Garbarini, *Bass Player*, April 01, 1992, <http://www.sting.com/news/article/63>.

“Sting: When I met Gil, I was surprised and flattered that he knew who I was. He mentioned that he loved the bass line to ‘Walking on the Moon’ [‘Reggatta de Blanc’], and that has to be one of the greatest compliments I’ve ever received.”

Sting also writes: “I came up with a melody that felt light and airy—in fact, lighter than air. Nine years before, Neil Armstrong had walked on the moon and said the famous words that everyone misquotes. “Giant Steps” (the first words of Sting’s song) is also one of my favorite John Coltrane tunes. Songs are built by whim, faulty memory, and free association.” Sting. *Lyrics* (New York, NY: Dial Press, 2007), 33.

Figure 2.1 “Walking on The Moon,” *Reggatta de Blanc*, (1979): mm. 1 – 4. Bass Line [Repeated figure] (Transcribed by author).



Track thirteen is noted as an example of a “four-to-the-bar” jazz guitar comping swing pattern in “Hole in my Life” resembling the Freddie Green style commonly found in numerous Count Basie recordings.

Figure 2.2 “Hole in My Life,” *Outlandos d'Amour*, (1979): Freddy Green Style Guitar Comping [Repeated figure] (Transcribed by author).



Sting uses specific practices such as improvisation, reharmonization, extended harmonies, rhythmic flexibility, and various textural concepts including swing that have direct links to jazz processes. The following citations are from Sting in the December 01, 1985 issue of *Downbeat* magazine and Walter Kolosky *Girls Don't like Real Jazz: A Jazz Patriot Speaks Out*. These quotes serve two purposes integral to the understanding of Sting's music and the perception of jazz: 1. The acknowledgement of flexibility in the context of performance, 2. The colloquial nature of Sting's music that creates an opportunity for further jazz exploration. Sting's music can serve as a first step in being introduced to the jazz style. This is partially due to the relationship Sting creates between his music and popular music and jazz.

...the record really isn't an end product because every night the show changes because of the jazz influence. Every night it just grows and gets more strange. At the same time, I'm not losing pop fans: I like the fact that 14-year-old girls can come to the gig and enjoy it.<sup>53</sup>

<sup>53</sup> Art Lange, “Sting and Band: Blue Turtles and Blue Notes,” *Downbeat* 52 (December 1985), <http://www.sting.com/news/article/28>.

...Jazz is a very accessible music that shouldn't frighten anyone. If people are introduced to jazz in a proper way, many will further investigate it until they reach a level of understanding and enjoyment that makes them feel comfortable.<sup>54</sup>

As Sting's musical career progressed so also did his style evolve and in turn advance aspects of improvisation in the arrangements of his compositions. "Never Coming Home" from *Sacred Love* provides one concrete example through the reinvention of a Kenny Kirkland improvisation interlude from an earlier recording: "When the World is Running Down." Another such example is the favoured compositional element of using odd-time signatures within the popular music idiom, a familiar ingredient in Sting's music meant to challenge both the musicians and the audience. *Ten Summoner's Tales* provides a wealth of compositions using this concept, with tracks that ironically move from odd time signatures, influenced clearly by jazz, to a country two-beat feel. While the use of a complex time signature is an important element in the development of Sting's approach, his phrasing within such boundaries, is likewise analytically important (e.g., making a complex time signature sound more symmetrical through various polyrhythmic and phrasing consistencies).

## 2.1 Working Definition of Jazz and its Relationship to Popular Music

A working definition<sup>55</sup> of elements that are representative of a broad range of jazz styles and characteristics is beneficial in facilitating an understanding of the symbiotic relationship between jazz and pop. Several problems arise in the attempt to define the complex and ever evolving discipline of jazz in specific and limited terms. It is not the

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<sup>54</sup> Walter Kolosky, *Girls Don't Like Real Jazz: a Jazz Patriot Speaks Out* (Cary, NC: Abstract Logix Books, 2004), 21.

<sup>55</sup> The term "working" is used to acknowledge the difficulty and somewhat irrelevance to defining jazz.



aim of this chapter to discuss the problematic disposition of jazz definitions, although a brief introduction to the challenge is beneficial. Several chapters in this dissertation reference aspects of the “what is jazz?” or “what is genre?” debate from various perspectives.

Unquestionably there are common elements that are inherent in a majority of the numerous sub-genres of jazz, however do these elements exist within a philosophical, esoteric or musicological practice? Is jazz more effectively defined by a spirit and experience “inside” the music, and is it diminished by structural or methodological analysis?

Some advocate that the attempt to generate a definition for jazz goes against the spontaneous and revolutionary essence of the music. Others propose that jazz is not a musical form rather it is a construct, a process of “distorting” any conventional piece of music.<sup>56</sup> Anything can be “jazzed up” as in the process of presenting a popular song in a jazz interpretation.<sup>57</sup> Some propose that jazz no longer exists.<sup>58</sup>

The philosophical or esoteric approach of jazz and jazz improvisation involves the initial compositional process. Bill Evans, in the film *The Universal Mind of Bill Evans*, talks about the creative process inherent in each person. “Any true music speaks with the universal mind.”<sup>59</sup> That is, every person has a distinctive perspective on music that comes as a result of the conditioning that occurs from listening to a unique set of styles or artists.

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<sup>56</sup> Sigmund Spaeth, “Jazz Is Not Music—A Reply to George Antheil in the July Forum,” *Forum*. August, 1928.

<sup>57</sup> Mark Gridley, Robert Maxham, and Robert Hoff. “Three Approaches to Defining Jazz.” *The Musical Quarterly* 73, No. 4 (1989): 513–31.

<sup>58</sup> “Miles Davis Interview, 1982,” YouTube video, 3:42, Miles Davis interviewed by Bryant Gumbel for NBC's the Today Show in 1982, posted by “tranquileye”, <https://www.youtube.com/watch?v=IHeYG9SNs0>. Listen from 1:48 – 2:16

<sup>59</sup> Bill Evans, Harry Evans, and Steve Allen. *The Universal Mind of Bill Evans the Creative Process and Self-Teaching*, directed by Louis Cavrell, aired 1966 (New York, N.Y: Rhapsody Films), VHS.

Our unique perspectives lead us to different choices and perceptions. After this initial statement, Evans goes on to discuss the nature of composition and jazz as making music of the moment verses a process that is interpretational, premeditated or pre-generated. Evans makes another important statement that the art of music is the art of speaking with a spontaneous or improvisational quality. Music which is not notated and not restricted to composer and interpreter is improvisation which lies at the root of the jazz process. Paradoxically “notation is not the enslaver, the oppressor of spontaneity and improvisation.”<sup>60</sup> Duke Ellington and Gil Evans represent but two examples of artists that create highly codified arrangements in which musicians internalize and improvise within a musical structure.

If jazz is an art form or stylistic medium, the performer and the receiver need not have the same interpretation. Jazz can provoke different perceptions. The essence of improvisation is interpretation. The receiver interprets all performance. When jazz is performed the interpreter is both performer and audience and thus each “persona” engages in the expression of improvisation. All aspects of art exist together and both the act and the interpretation have the capacity to elicit exclusively distinctive emotional responses. Whether or not the composer, arranger, performer, or audience has the intent or response for something to be jazz or for something to be jazzy is only one part of the dual personality. This discussion is expanded in Chapter 4 “Intensity.”

A methodological approach to the definition of jazz has its underpinnings in the previously mentioned philosophical and esoteric perspectives. The following outlines

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<sup>60</sup> Fred Wei-han Ho and Diane Carol Fujino, *Wicked Theory, Naked Practice A Fred Ho Reader* (Minneapolis, MN: University of Minnesota Press, 2009) <http://0site.ebrary.com.fama.us.es/lib/unisev/Doc?id=10303352>. 100.

certain methodological elements commonly understood and taught as inherent in jazz. Additionally, many of these elements are not restricted to jazz and are often paralleled in popular and folk musics. As opposed to defining jazz as specific practices Scott DeVeaux outlines the following:

Defining jazz is a notoriously difficult proposition, but the task is easier if one bypasses the usual inventory of musical qualities or techniques, like improvisation or swing (since the more specific or comprehensive such a list attempts to be, the more likely it is that exemptions will overwhelm the rule...in other words (jazz) lies not in any one style, or any cultural or historical context, but in that which links all these things together into a seamless continuum.<sup>61</sup>

From the perspective of musicological practice and analysis jazz tends to be quantified, however, historical information and practice do not always affirm the qualities. Not all jazz is improvisational, not all jazz swings, or operates in an agoraphobic<sup>62</sup> manner, or is derivative of the blues. Specific jazz recordings or periods of jazz development may contain few of these elements. What makes this following list inclusive in support of DeVeaux's argument is the ability of jazz to absorb various forms of music. A strong relationship to various popular music styles and forms does exist, and has been significantly demonstrated numerous times in the historical legacy of jazz. These listed elements can be related to performance, theoretical approaches, and sundry elements that as elusive factors of a flexible genre are examined in relation and collaboration with one another.

1. Improvisation (having reliance on interpretation, perspective and personal experience)<sup>63</sup>

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<sup>61</sup> Scott DeVeaux, "Constructing the Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, No. 3 (1991), 528 – 530.

<sup>62</sup> Scott DeVeaux explains as "Fear of the Marketplace" and "struggle against commercialization.

<sup>63</sup> Is the process of improvisation limited to a strict methodological approach when it is ultimately based upon a unique experience and interpretation? That is not to say that experience is directed by historical underlining, which includes perceptions of phrasing, swing, polyrhythm, harmonic and melodic consistencies.

2. Spontaneous collaboration between musicians
3. Equality of composition and performance
4. Flexible genre
5. Temporary Tonal Centers (Monotonicity, pantonicity)
6. Polyrythm (syncopation, swing and forward motion<sup>64</sup>)
7. The ability to absorb various forms of music (see Chapter 3 “Templates”)
8. Melodic/harmonic elements derived from the blues (see Chapter 5 “Pentatonic Scales and Blues Tonality”)

There are several additional factors that distinguish one style of music from another such as timbral quality, articulation, image personification, musical language, and structural form. These elements often create a disruptive<sup>65</sup> and elementary level of perception within a specific music. For example, if a band is observed setting up and their instruments included a double bass, a saxophone, a drum set, and a piano many people would generally associate that instrumentation with jazz, without ever hearing a musical note.

## 2.2 What Allows a Composition to be Influenced by Jazz?

What elements allow a song or composition to be influenced by a jazz interpretation? The answer may lie in a few expansive areas including:

1. One of the elements of jazz might be already inherent in a composition and consequently augmented or amplified into a major component of the composition.

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<sup>64</sup> Term is used by Hal Galper, *Forward Motion: from Bach to Bebop: A Corrective Approach to Jazz Phrasing*. (Petaluma, CA: Sher Music, 2005).

<sup>65</sup> That has the potential of disrupting a universal style

2. The specific manipulation of simplicity<sup>66</sup> (“Complexity in itself is no virtue, any more than technical prowess, but find the right contrast between complexity and simplicity, plus the right way to use your technical knowledge, and you’re in!”<sup>67</sup>) such as repetition of rhythm, harmonic material and melodic consistencies.<sup>68</sup>

3. A share in previously defined elements of the jazz tradition.<sup>69</sup>

These that facilitate a relationship to jazz, are referenced through this chapter. This relationship involves the use of modality, rhythmic momentum, extended harmonies, swing, and various articulations.

## 2.3 What Is Not Composed

It is not what Sting composes but what he doesn’t compose. Indeed, the act of leaving an opportunity for manipulation is very much an important element of Sting’s conception of composition. Arrangements are created that allow for a musician to manipulate the structure in some way, or the manipulation of the receivers or even

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<sup>66</sup> This is a colloquial statement, however, it does have historical underpinnings. As an undergraduate student at York University in Toronto Ontario, I was given a harmonic exercise to discover the original, often much simpler, harmonic foundation of a jazz standard. Cassandra Wilson says: “And don’t talk to me about sophisticated harmonies; you can always change the chords. That’s what I do—I’m a jazz musician; I live for chord substitutions. If Ella Fitzgerald could turn a nursery rhyme like “A Tisket a Tasket” into a jazz song, what can’t we use? “Have you ever heard the original version of ‘Green Dolphin Street’? It’s your standard movie theme song, but someone said, ‘I can change these chords and make it interesting.’ That’s what John Coltrane did with ‘My Favorite Things.’ He said, ‘I like this melody, but I’ll put a minor feel in there and an Indian raga, then I’ll hold that pedal point forever.”” Geoffrey Himes, “Cassandra Wilson: The New Standard”, *Jazz Times*, May 1, 2002, <https://jazztimes.com/features/profiles/cassandra-wilson-the-new-standard/>.

<sup>67</sup> Leonard Feather, *Inside Jazz* (New York, NY: Da Capo Press, 1977), 72.

<sup>68</sup> This does not imply a negative or undermining attitude towards melody or harmony. Relative simplicity is underlined where sequence and repetition are conducive.

Stated by Paul E. Rinzler, *The Contradictions of Jazz* (Lanham MD: Scarecrow Press, 2008), 195.

“Contradiction in jazz resides in the fact that great structural complexity is a legitimate goal in jazz improvisation despite improvisers facing inherent limitations in creating structural complexity.” See also Morris B. Holbrook, *Playing the Changes on the Jazz Metaphor: An Expanded Conceptualization of Music, Management, and Marketing-Related Themes* (Boston, MA: Now Publishers, Inc. 2008), 229.

<sup>69</sup> DeVaux, “Constructing the Jazz Tradition: Jazz Historiography,” 530.

composer's expectations. The audience becomes more actively engaged in the act of interpretation.

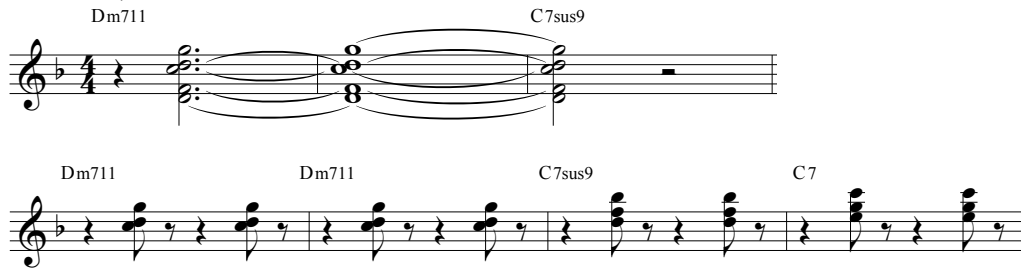
In 2011, Sting released a collection celebrating 25 years of his solo career. Included is an interview which sees him outlining a progression through his music. The first webisode speaks to his experience with Kenny Kirkland and Brantford Marsalis and their inventiveness. He says: "They brought something to my music which I couldn't have envisioned, or couldn't have planned for."<sup>70</sup> Another element of jazz is demonstrated, an equality of composer and arrangers. This without doubt has a resemblance to that of an equality of arranger and performer. An initial form in composition may appear completely distinctive every time it is performed. As mentioned earlier in chapter one, Sting plays a duo with Jason Rebello on the DVD released along with the *Sacred Love* album. They perform "Walking on the Moon" and "Roxanne," two songs originating from The Police. Rebello's performance while having direct links to the original recording makes some interesting alterations and arrangement changes. To identify with the manner in which Rebello plays "Walking on the Moon," an evolution of the song's arrangement is necessary. Figure 2.3 are the chord voicings that Andy Summers uses over the progression of this song. As indicated, there is the use of the 7<sup>th</sup> as well as the extensions 11<sup>th</sup> (G) over the tonic chord, and the 9<sup>th</sup> and 11<sup>th</sup> over bVII (the dominant functioning chord). Summers also uses an upper structure bVII triad on both Dm7 (Csus2) and C7sus4 (Bbmajor). It is unlikely that Sting predesignated these voicings; rather it was a collaborative effort.<sup>71</sup>

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<sup>70</sup> "Sting - 25 Years (Webisode 1)," YouTube video, 3:52, from 2011 A&M Records, posted by "StingVEVO", <http://www.youtube.com/watch?v=PZXuV6-jNCM>.

<sup>71</sup> It is however noted that Sting does compose largely on the guitar.

Figure 2.3 “Walking on the Moon,” *Reggatta de Blanc*, (1979): Intro and Verse Chords. (Transcribed by author).



On November 3 1992, Sting released a film of acoustic performances.<sup>72</sup> Sting played a double bass, David Sancious piano, Dominic Miller guitar, Vinnie Colaiuta drums, and Leslie Jackson Perette percussion. Although similar primary rhythmic patterns are used (both using the swung 8<sup>th</sup> note feel) Sancious explores further the harmonic possibilities of the two chords found in the verses. He exploits dissonant and consonant extensions, without moving to the next logical step of reharmonization.<sup>73</sup>

Jason Rebello added another element of jazz with his arrangement of the song: the use of a walking bass line (left hand), with the extended chords (right hand).<sup>74</sup> Summers and Sancious only manipulated chord qualities and voicings; Rebello plays both chords as dominant structures as well as uses secondary dominant or tritone substitution chords to connect the two foundational chords. As an example, instead of moving directly from D7 to C7, the progression is interpreted as D7/G7/C7/A7/D7/ or D7/C#7/C7/Eb7/D7. For the bridge Rebello creates a slight reharmonization. Instead of the common bVI – bIII – bVII – IV (consecutive plagal motion) using root 5 barre chords, the IV chord is played with the minor 3rd followed by the ii chord moving back to bVI. Chordal anticipations,

<sup>72</sup> See “Tea in the Sahara”/“Walking on the Moon,” Sting, *Sting Unplugged*, VHS, Hollywood, CA: A & M Video, 1992.

<sup>73</sup> The only noticeable reharmonization is that the song ends with the bVI chord instead of the tonic.

<sup>74</sup> See “Walking on the Moon” Sting, Kipper, Dominic Miller, Jason Rebello, Rhani Krija, Joy Rose, Chris Botti, and Mary J. Blige, *Inside: The Songs of Sacred Love*, DVD, A & M Records, 2003.

which are used in the original, are expanded to discretion of Rebello and Sting (who plays the guitar) on an improvisation level.

This ideal of composer/arranger/performer equality is by no means exclusive to “Walking on the Moon.” Undeniably several compositions by Sting appear somewhat distinctive with every live performance (listen to “Roxanne” *Outlandos d'Amour* by The Police versus the version heard on *All This Time*) and though this has dependence on a tangible form inherent in Sting’s music and his sense of song flexibility, it encompasses an intangible element that resides more within multiple interpretations.

## 2.4 Rhythmic Flexibility

Swing, as a musical construct, is a component and style that remains vague and difficult to identify. Richard Cook’s *Jazz Encyclopedia* defines swing as a “rhythmic property which conveys some sense of forward momentum: a mixture of an underlying regular pulse with minute variations of that pulse.”<sup>75</sup> This sense of rhythmic drive, and forward momentum can be produced by several means, whether that is through accentuation, timbre, or note placement. It can furthermore be achieved through rhythmic interaction between the various musical instruments. That is, a result of back-phrasing, forward phrasing, playing in the pocket, or participatory discrepancies (be that part of inflection, articulation, subconsciously or consciously performance out of perfect synchronization). Andre Hodeir, *Jazz: Its Evolution and Essence* makes several observations that shed light on the nature of swing. These include: 1. Swing is making rhythm come to life. While this is not an analytical or methodological observation it

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<sup>75</sup> Richard Cook, *Richard Cook's Jazz Encyclopedia* (London, England: Penguin, 2005), 605.



certainly directs understanding towards a philosophical and sensationalism approach. 2. Based in practice and observation there exists a hierarchical arranging of rhythms that are more subjective than others to jazz and swing, syncopation being most important. 3. “Jazz for all moderate tempos has introduced a kind of unequal syncopation.”<sup>76</sup> This construct of unequal syncopation as a form for swing has given rise to an arithmetical study of the swing ratio or beat-upbeat ratio: the swung 8<sup>th</sup> note as a quarter note triplet followed by an 8<sup>th</sup> note triplet. Many of Sting’s songs use the swung 8<sup>th</sup> note pattern, this includes: “Consider Me Gone”, “The Dream of the Blue Turtles”, “Moon Over Bourbon Street” from *The Dream of the Blue Turtles*; “Tea in the Sahara” from *Synchronicity* and *Bring on the Night*; “Englishman in New York”, “Rock Steady”, and “Sister Moon” from *Nothing Like the Sun*; “She’s too Good for Me” and “Saint Augustine in Hell”<sup>77</sup> from *Ten Summoner’s Tales*; “Perfect Love...Gone Wrong”, “Forget About the Future”, and “Brand New Day” from *Brand New Day*; and “Jock the Singing Welder” from *The Last Ship*. Sting will often arrange a song like “Roxanne” to include an ‘added’ swing section, as heard on *All This Time*.

The construct of swing includes more than the swung eighth note. It includes rhythm momentum created by such elements as syncopation. While many of Sting’s compositions do not use the swung 8<sup>th</sup> note, they do use elements that have a direct relationship to the swing construct.

“We Work the Black Seam”, originally released on the record *First from Last Exit* [July 1975] as “Savage Beast” was based on a minor (Aeolian) i – iv – v progression with

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<sup>76</sup> André Hodeir, and Jean-Louis Pautrot, *The André Hodeir Jazz Reader* (Ann Arbor, MI: University of Michigan Press, 2006), 200.

<sup>77</sup> The swing is heard in the bridge (when the devil speaks).

an improvised section consisting of 24 measures of the VI chord. While the harmonic progression has not changed to a great extent, the alternation of an  $i - III - v$  progression with  $i - VI - iv$  that is heard on *The Dream of the Blue Turtles* (1985) creates a further opportunity for harmonic extensions and improvisation. Sting also adds a chorus that moves to the temporary key of VI.<sup>78</sup> The following is a transcription of the first verse from the original recording.

Figure 2.4 “Savage Beast,” *First from Last Exit*, (1975): V.1, mm. 1–14 [0:54 – 1:29] (Transcription by author).

The musical score for "Savage Beast" (measures 1-14) is presented in a two-staff format. The top staff is the vocal line in treble clef, and the bottom staff is the guitar accompaniment in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The chords are indicated above the vocal line: Em7, Am7, Dm7, Em7, Am7, Dm7, Em7, Am7, Dm7, Em7, Am7. The lyrics are: "I am a sa - vage beast I cling on to this moun - tain while I sleep. This lon - li - ness is part of me I know the price so on - ly let me be". The score ends at measure 14, indicated by a double bar line and the number 14 below the guitar staff.

“We Work the Black Seam” features a number of appealing rhythmic devices. The melody exhibits a dual rhythmic personality. The intro’s instrumental melody is played on the downbeats, which moves to Sting’s vocalized syncopated phrases (consistent in

<sup>78</sup> The chord progression for the chorus is:  $I - V - vi - (iii)$ .

many of Sting's compositions).<sup>79</sup> Rhythmic tension or contrapuntal dissonance is generated against the equally consistent Charleston rhythms played by the remaining band members. Figure 2.5 is a transcription of the intro to the composition. Not only is syncopation (hypersyncopation in the verses<sup>80</sup>) given a large role but also the placement of the phrases (played by Kenny Kirkland [synthesizer], Branford Marsalis [soprano sax] and Sting [electric guitar]) starting on beat 4 create further motion, and a push-pull effect against the rhythm section. Although the division of the pulse is not within the triplet grid, and perhaps not correlated with the swing division in that fastidious sense, there is no mistaking the amount of momentum and force created through this form of rhythmic flexibility and syncopation.

Rhythmic dissonance works in conjunction with melodic/harmonic consistencies. As an example, much of the development of jazz exists in a collaborative rhythmic and harmonic relationship. The rhythmic flexibility and motion that evolved in the jazz tradition from the accentuation of beats one and three (New Orleans – Second Line Bands) to the Charleston song and dance of the 1920s (“one of the most often used motives in jazz history”)<sup>81</sup> to the stress on beats two and four of the swing era to bebop and beyond produced with it the ability to create harmonic and melodic surprise and expand the use of harmonic extensions.

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<sup>79</sup> “Sting (Last Exit) - Savage Beast (1974/75),” YouTube Video, 5:52, posted by vigango, Aug 20, 2009, <https://www.youtube.com/watch?v=jy0PRsQqbVU>.

<sup>80</sup> The melody is articulated through forward phrasing (0:48), creating a type of rhythmic dissonance.

<sup>81</sup> Ron Westray, “Share the Music Presentation” (presentation, Oscar Peterson JazzMobile, Toronto, ON, February 23, 2012).

The following is a melodic analysis of Figures 2.4 and 2.5:<sup>82</sup>

1. The melody uses A Dorian (using F#) while the harmony and harmonized intro melody is based in minor (Aeolian using F).
2. The melody, although using all seven notes (of the Dorian mode) is more readily heard as pentatonic (A, C, D, E, G). The note B (mm. 1, 10, 12 and 13) is linked with scales degrees 4 and b7 (D – B – G [forming a G major triad]) or is grouped together in a series from scale degree 9 to b3 (B – G – E – C [Cmaj7]). F# forms a D major triad between scale degrees 1 and 4 (A – F# – D)<sup>83</sup>. Scale degrees 2 (B) and 6 (F# or F) are used to create tension, implying the IV (iv) – i (D [Dm] – Am), VII – I (G – Am), or IIImaj7 – I (Cmaj7 – Am) cadence.
3. Several extensions are used in the intro (Figure 2.5): The 9th (B) 11th (D) and b13th (F) are heard against Am (mm. 1 – 2). The 9th (D) and 11th (F) are heard against C major (m. 3) and the 11th (A) and b13th (C) are heard against Em (m.4). As in much of the dissonant forms in jazz, upper extensions need not resolve or have been prepared in the proper context. Rather the dissonance is tolerated within the pentatonic or Dorian melody. Additionally, the rhythmic motion created through syncopation coalesces with the momentum produced by the melodic tensions.
4. If Dorian is recognized as the foundation of the melody (see Figure 2.4), the modes symmetry becomes influential in sequential understanding. Dorian is a symmetrical mode with the parallel tetrachords. A B C D – E F# G A (T, S, T

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<sup>82</sup> The same melody is heard in both “Savage Beast” and “We Work the Black Seam.”

<sup>83</sup> bVII triad against Am (G, B, D) and Em (D, F#, A) creates the extensions: 7, 9, and 11. The IV (D, F#, A) triad against Am creates the extensions: 11 and 13.

separated by a tone). F# is accepted as both necessary against Em and as to establish melodic symmetry.

Figure 2.5 “We Work the Black Seam,” *Bring on the Night*, (1986): Intro, mm. 8 – 12 [0:18 – 0:25] (Transcribed by author).

“Tea in The Sahara” originated as a song by The Police, and although there are undeniable arrangement contributions by Andy Summers and Stewart Copeland the composition was, and often still is, performed by Sting in his solo career.

Figure 2.6 “Tea in The Sahara,” *Synchronicity*, (1983): Intro Bass Line [Repeated figure] (Transcribed by author).

Similarly, as with “Walking on the Moon” and “Hole in My Life”, a clear swing foundation is used. On two separate levels a Charleston rhythm (the downbeat of one and the offbeat of two and in a condensed way the downbeat of one and the last 16<sup>th</sup> of beat one [heavy swing]) generates forward momentum by way of emphasizing the offbeat. Sting continues to use this rhythm more transparently in the verses as seen in Figure 2.7.

Figure 2.7 “Tea in The Sahara,” *Synchronicity*, (1983): Verse Bass Line [Repeated figure] (Transcribed by author).



The verse and chorus melody (that are repeated in slightly different ways) display a very similar rhythmic device creating forward momentum. The verse is largely syncopated (mm. 3, 5, 13, 15 – 16). Sting’s chorus melodic line starts with the Charleston figure and continues with the syncopation on the upbeat of beats 4 (C.1 mm. 1 and 2) and beat 1 (C.1 mm. 2 and 3).

Figure 2.8 “Tea in The Sahara,” *Synchronicity*, (1983): V.1/C.1 Melody (Transcribed by author).

**V.1**

F#m A

My sis - ters and I have one wish be - fore die And it may

F#m A

sound strange as if our minds are de - ranged. Please

F#m A

don't ask us why be - neath the shel - ter - ing sky we have this

F#m A

Strange ob - ses - sion you have the means in your pos - ses - ion

**C.1**

E A A/B

Tea in the Sa - ha - ra with you

E A A/B

Tea in the sa - ha - ra with you

The figure shows the V.1 and C.1 melodies for "Tea in The Sahara." The V.1 melody is in D major (two sharps) and 4/4 time. It consists of four staves of music. The first staff has a key signature change from F#m to A. The lyrics are: "My sis - ters and I have one wish be - fore die And it may". The second staff has a key signature change from F#m to A. The lyrics are: "sound strange as if our minds are de - ranged. Please". The third staff has a key signature change from F#m to A. The lyrics are: "don't ask us why be - neath the shel - ter - ing sky we have this". The fourth staff has a key signature change from F#m to A. The lyrics are: "Strange ob - ses - sion you have the means in your pos - ses - ion". The C.1 melody is in D major (two sharps) and 4/4 time. It consists of two staves of music. The first staff has a key signature change from E to A. The lyrics are: "Tea in the Sa - ha - ra with you". The second staff has a key signature change from E to A. The lyrics are: "Tea in the sa - ha - ra with you".

Although the original harmonic qualities are not overly complex, the lack of density and ability to anchor on the rhythmic push created by the Charleston, allows for the

musical space to stretch the harmonies. The recording with the Gil Evans Orchestra illustrates this by using the added 9<sup>th</sup> (G#), 11<sup>th</sup> (B), and 13<sup>th</sup> (D#) of F#m7 (iv), and the 9<sup>th</sup> (B), #11 (D#), and 13<sup>th</sup> (F#) of Amaj7 (VI). Evans uses a linear counter-melody in the top voice: G#, A, B, C#, D#, C#, B. Similar voice-leading is continued into the chorus (E major) where the Charleston figure is used again to mirror and complement the bass line and melody.

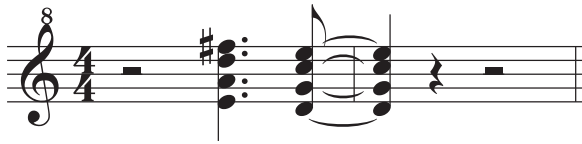
Figure 2.9 “Tea In The Sahara,” *Strange Fruit*, (1987): V.2 Voicings (Simplified), mm. 1–16 [1:36 – 2:06] (Transcribed by author).

The image displays four staves of musical notation, each representing a different chord voicing. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Each staff shows a sequence of notes and rests, with some notes beamed together. The chords are labeled above the staves:

- Staff 1: F#m6 (F#m6) and Amaj#11 (Amaj#11)
- Staff 2: F#m11 (F#m11) and Amaj9 (Amaj9)
- Staff 3: F#m6 (F#m6) and Amaj6#11 (Amaj6#11)
- Staff 4: F#m7 (F#m7) and Amaj9 (Amaj9)

This concept is not limited to only one Sting composition during The Police years. “Driven to Tears” demonstrates the same rhythmic push which serves to generate harmonic freedom. Here the “shifted” Charleston rhythm carries a chord voicing partially built on quartal harmony (the chords are D/E and C/D) similar to Bill Evans’ voicings on Miles Davis’ “So What” composition.

Figure 2.10 “Driven to Tears,” *Zenyatta Mondatta*, (1980): Verse guitar voicings.



“King of Pain” uses the same pattern starting on beat one.<sup>84</sup> Several non-Sting recordings of “King of Pain” are representative of the stylistic relationship to jazz: These include:

*The Trio of OZ* (band by the same name with Omar Hakim), Chris Greene Quartet

*Playtime* (2010),<sup>85</sup> and *The Jazz Tribute to Sting & The Police* by Vitamin Jazz.

Similar to the use of syncopation or the Charleston rhythm, The Police explored harmonic possibilities of the rhythmic drive of reggae and punk. Sting explains this in an interview in the weekly newspaper *Melody Maker*.

I'd always wanted to make a connection between the energetic music of punk and more sophisticated musical forms. There was this amazingly aggressive music full of energy on the one hand, and I wanted to take it and bridge a gap between the interesting chords and harmonic variations and this wild energy. And what eventually allowed me to do it was listening to reggae. Bob Marley, especially. I saw a rhythmic connection between the fast bass of punk and the holes in reggae. I got interested in trying to write songs that combined these apparently diverse styles. I think we succeeded with Roxanne.<sup>86</sup>

“Message in A Bottle” is an additional composition using the Charleston or clave rhythm (Figure 2.11) in the bass and guitar parts to create rhythmic drive. It is an exemplary illustration of the relative irregularity of extended chord voicings used by the Police which would “normally” have been restricted to the colloquial guitar ‘power

<sup>84</sup> See also “Hounds of Winter” from *Mercury Falling*.

<sup>85</sup> Listen to example: Chris Green Quartet, with Chris Greene (saxophone), Damian Espinosa (piano/keys) Marc Piane (double bass) abd Tyrone Blair (drums/percussion) *PlayTime*, recorded live at Pops for Champagne, winter 2009, April 28, 2010, compact disc (<http://chrisgreenequartet.com/track/king-of-pain>).

<sup>86</sup> Allan Jones, “Sting: Can’t Stand Losing”, *Melody Maker*, September 01 1979, accessed January 9, 2016, <http://www.sting.com/news/article/21>.



chords (dyad – no third power chord). C#sus2, Asus2, Bsus2, and F#sus2 use four of the five tones of C# minor pentatonic using quintal harmony.

The recognition of the pentatonic scale as a ‘gapped or chorded’ scale creates symmetry with its harmonic functions. That is, chords built on roots a minor third apart and separated by a major second A – C – (D) – E – G. This structure is “generated” by the “arpeggiation” of the minor 7<sup>th</sup> chord A – C – E – G. A minor and E minor serve as the foundational chordal structures as tonic and dominant respectively. The scale can be perceived as an Am (i) chord constructed on the bottom A, C, E and C major (bIII) chord on the top C, E, G. This “form” was taken advantage of by The Police who recognized its use as a “basic custom” of rock music which also employed the intervals of the perfect 4<sup>th</sup> and 5<sup>th</sup> frequently in harmonies. The use of the pentatonic scale tends to “promote” these intervals as it can additionally be constructed in a chain of 4ths or 5ths.<sup>87</sup> (E – A – D – G – C)

The harmonic structure of the verses, C#m – A – B – F#m (i – bVI – bVII – iv), is a double plagal (Aeolian) progression. The A major chorus, I [A] – IV [D] – V [E] – to vi [F#m] – IV [D] to iii [C#m] – I [A], eventually ending on the F#m7 (vi chord of A major and iv of C# minor) matches Peter Van Der Merwe’s statement, “In a well balanced pentatonic tune the major and minor triads are nearly always in harmonious antagonism.”<sup>88</sup> Although Van Der Merwe is referring to the major and minor triads that occur naturally with the pentatonic scale, in this instance C# minor (4 sharps) and A major (3 sharps) intersect at two levels of “Message in a Bottle.” 1. Alternating between

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<sup>87</sup> Perfect 4ths and their inversion the perfect 5<sup>th</sup>.

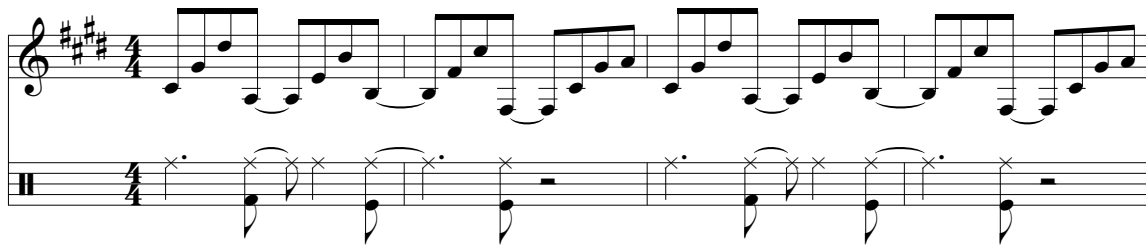
<sup>88</sup> Peter Van der Merwe, *Roots of the Classical: The Popular Origins of Western Music* (Oxford, England: Oxford University Press, 2004), 41.

the verse and chorus, each producing their own set of distinct but closely related (shared) harmonies.<sup>89</sup> And 2. The direct progression of C#m to A which is heard multiple times throughout the song.

From Sting's perspective, he says to Jools Holland:

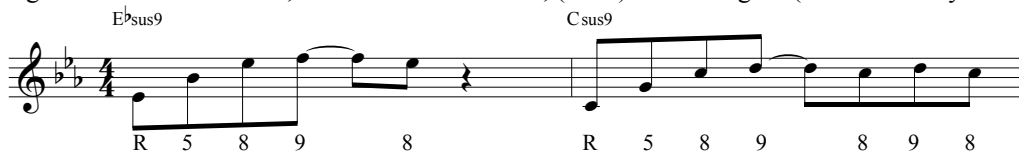
As a songwriter, as a composer, you like the sound of certain chords, and I like the sound of, say, D-minor-9th.<sup>90</sup> [plays chord on guitar] But I also like what follows it, which is A9. [plays chord] And the combination is... [plays both in sequence] That's good, I like that. Where do we take it from there? Go up to B, F#. [plays those two chords] And over two bars, you've got a sequence.<sup>91</sup>

Figure 2.11 "Message in a Bottle," *Reggatta de Blanc*, (1979): Guitar/Rhythmic Figure (Transcribed by author).



"Invisible Sun" and "Every Breath You Take" use similar arpeggiated chords. "Invisible Sun" adds the 8<sup>th</sup> degree before the 9<sup>th</sup>. "Every Breath You Take" adds the 3<sup>rd</sup>.

Figure 2.12 "Invisible Sun," *Ghost in the Machine*, (1981): Guitar Figure (Transcribed by author).



"Consider Me Gone" is once again a transparent example of the Charleston. The composition moves one step further into the jazz aesthetic with the addition of a walking bass line to the arrangement, only augmenting rhythmic disparity. In an album by jazz bassist Christian McBride, *Conversations with Christian*, "Consider Me Gone" is played

<sup>89</sup> C#min is the both the mediant chord of A major and the submediant of E.

<sup>90</sup> He actually plays and means Db/C# minor 9.

<sup>91</sup> "Jools Holland interviews Sting (The Police), YouTube video, 7:52, posted by "Jither," <https://www.youtube.com/watch?v=ci-yIVsDIdk>. Sting also talks about "Invisible Sun."

as a duet.<sup>92</sup> Though a Charleston rhythm is obvious, it is the phrasing from beats two and four that generate the most significant rhythmic energy. Apparent in this illustration is the use of phrasing to challenge or obscure the resting pulses (beats 1 and 3). Not once is beat one clearly acknowledged until the beginning of the first verse where an additional polyrhythmic device is played (Figure 2.13). This type of hyper-syncopation is an influential element in several of Sting's compositions such as in "We Work the Black Seam," "Ghost Story," the lesser-known "Secret Journey" (The Police), "January Stars" (hyper-syncopation is heard in the verses) and "One Fine Day". Together Christian McBride and Sting reference this rhythmic instability and vagueness.<sup>93</sup>

Christian McBride: "I can remember when I heard it (Roxanne) the first time. I clapped on the wrong beat for at least two years. You got everybody by leaving that one out"

Sting: "It's a tango<sup>94</sup>...Rhythmic ambiguity is something that I adore. I love being unsure of where one is."<sup>95</sup>

In a similar manner to the use of reggae by the Police, the creation of rhythmic space and established momentum permitted harmonic colour and embellishment to be developed. Below is the analysis of "Consider Me Gone" from *Conversations with Christian*.

1. Most phrases are based on the minor third relationship A – C, with the upper major third E away from C. Melodic expectation (notes within the tonic triad) is

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<sup>92</sup> Other notable performances of this composition include "Consider Me Gone" live at Sting's 60th birthday in New York City 2011 – With Herbie Hancock, Branford Marsalis and Christian McBride and with Gil Evans at the Umbria Jazz Festival 1987.

<sup>93</sup> Additionally, this technique will be continually referenced in "Articulation, Expression and Form," as well as in subsequent chapters.

<sup>94</sup> The basic Argentine Tango is in 4/4 and consists of the downbeats of 1, 2, 3, and 4, and an accent on the upbeat of 4. This is heard in the quarter note comping of Andy Summers, and the upbeat of 4 accent played by Stewart Copeland.

<sup>95</sup> "Christian McBride and Sting: Conversation", Christian McBride video, 16:17, 2011 Mack Avenue Records, accessed June 30, 2015, <http://www.christianmcbride.com/video.html>.

- created from mm. 1 to 10. M. 11 leaps down to B (9<sup>th</sup> of A minor) creating surprise.
2. The guitar part occasionally uses an inversion – the slash chord D/A – resulting in the voicing A13sus4 with the F# indicating a Dorian sixth in A minor.
  3. Figure 2.14 is in Db minor: The use of Dorian #4 (4<sup>th</sup> mode of harmonic minor) is used in the first verse (use of G). – Db, Eb, Fb, **G** Ab, Bb, Cb, Db. [1, 2, b3, #4, 5, 6, b7] (For further Lydian influences see Chapter 6 “Harmony” – Other Songs with Lydian Influence).<sup>96</sup>
  4. Rhythmically the bass line (Figure 2.13) accents another Charleston rhythmic figure (rhythmic displacement) on beat 3 and the upbeat of 4 (anticipating beat one of the next measure).
  5. Texturally the dynamic character of the bass line points towards a conversational and improvisatory counterpoint between the bottom and top lines.<sup>97</sup> Relative freedom within the role of the bass allows for harmonic and rhythmic freedom and artistic collaboration.<sup>98</sup>
  6. The harmonic movement, that is minimal, is enhanced through multiple simple elements which create significant harmonic colour and interest (e.g. the chorus that moves to the v chord ends with Am – G#mb6 – Gm6 – F#m7, using the submediant to return to the tonic in the verses).

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<sup>96</sup> Scott Miller, *Mel Bay's Getting Into ... Jazz Fusion Guitar* (Pacific, MO: Mel Bay Publications, 2002), 60.

<sup>97</sup> The bass line is based on an ostinato in the verses. The short guitar solo [2:25 – 2:40] and the chorus are much more freely played. The bass ostinato seems to be equally involved in a contrapuntal function.

<sup>98</sup> This comment is directly in reference to the conversation nature of the bassist in a duo setting. Freedom is not necessarily the case in all instances.

Figure 2.13 “Consider Me Gone,” *Conversations with Christian*, (2011): Intro, mm. 1–16 [0:14 – 0:43]  
(Transcribed by author).

The musical score for the intro of "Consider Me Gone" is presented in four systems. Each system includes staves for Vocals, Guitar, and Acoustic Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "You can't stay there. You can't stay there. Stay there. you can't stay there." The score shows the vocal melody, guitar accompaniment, and acoustic bass line. The lyrics are: "You can't stay there. You can't stay there. Stay there. you can't stay there." The score is transcribed by the author.

The verses of “Consider Me Gone” feature a nearly consistent polyrhythmic organization of three over two using of the triplet grid to impose a 6/4 pulse over 4/4 time (see Figure 2.14).<sup>99</sup> Sting here continues to obscure the stability of the measures, beginning his phrases on the second of three-quarter note triplets and ending every second phrase on the downbeat of four.

<sup>99</sup> Sting is also heard using the 8<sup>th</sup> note triplet pattern in the chorus.

Figure 2.14 “Consider Me Gone,” *The Dream of the Blue Turtles*, (1985): V.1, mm. 1–8 [0:26 – 0:42]  
(Transcribed by author).



A rhythmically augmented polyrhythm occurs again in the pre-chorus where an accented three beat figure is superimposed over four (Figure 2.15). See also the four over three figures in “Forget About the Future” from *Sacred Love* and “Lazarus Heart” from *Nothing Like The Sun* (the three beat figure is grouped as three eighths). (Figures 2.16, 2.17).<sup>100</sup>

Figure 2.15 “Consider Me Gone,” *The Dream of the Blue Turtles*, (1985): Pre-chorus Vocal Scatting,  
[Repeated figure: 2:53 – 3:05] (Transcribed by author).



Figure 2.16 “Forget about the Future,” *Sacred Love*, (2003): [3:25 – 3:48] (Transcribed by author).



Figure 2.17 “Lazarus Heart,” *Nothing like The Sun*, (1987): [2:55 – 3:01] (Transcribed by author).



Three beat figures are found elsewhere in Sting’s music. The album *Nothing Like the Sun* gives additional examples of polyrhythmic ideas. “Be Still My Beating Heart”

<sup>100</sup> See also “This War” heard on *Sacred Love* mm. 6 – 13.

uses consistent quarter note triplets to imply or further intensify swing (Figure 2.18). Like “Be Still My Beating Heart” the first track, “Island of Souls,” from the 1991 album *The Soul Cages*, blurs the distinction between polyrhythm and time signature. The drummer Manu Katche imposes a 4 feel over the 6/8 time signature. The snare hit becomes felt as beat 2 and 4. (Figure 2.19)

Figure 2.18 “Be Still My Beating Heart,” *Nothing Like the Sun*, (1987): Chorus, mm. 1–4 [1:21 – 1:30] (Transcribed by author).

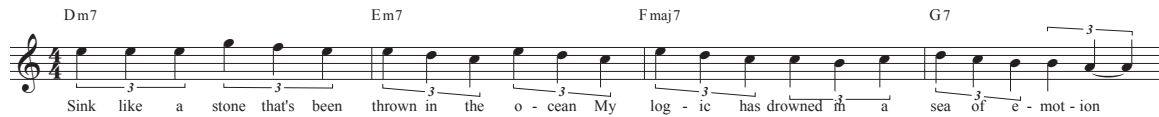
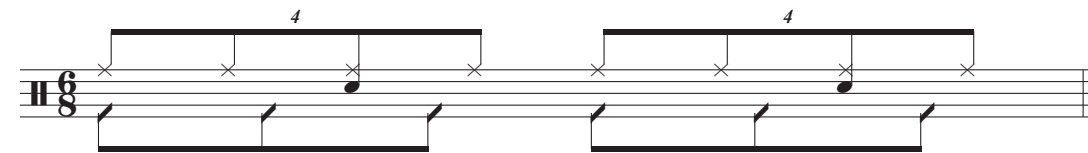
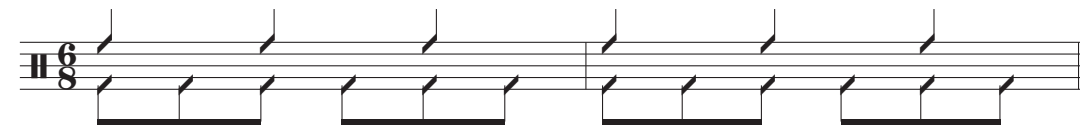


Figure 2.19 “Island of Souls,” *Soul Cages*, (1991): B.2, mm. 5 – 13 [Repeated figure: 2:27 – 2:55] (Transcribed by author).



“The Pirate’s Bride,” in 6/8, groups the 8<sup>th</sup> notes in 2 against the triple groupings (drum part), dividing each bar in two different ways to create a contrapuntal half time feel.<sup>101</sup>

Figure 2.20 “The Pirate’s Bride,” *You Still Touch Me*, (1993): V.4/C.4, [2:57 – 3:36] (Transcribed by author).



The Police’s “Murder by Numbers” is similar. Stewart Copeland’s right hand and bass drum play a two feel, or dotted quarter pulse (beats 1, 4, 7 and 10 in 12/8), while the rim-shot pattern in the left hand outlines a half-time triple meter (as imagined in 6/8) with a quarter-note pulse (beats 2, 4, 6, 8, 10 and 12).<sup>102</sup>

<sup>101</sup> 3/4 feel against 6/8.

<sup>102</sup> John Natelli, “10 Ways To Sound Like Stewart Copeland,” *www.drummagazine.com*, November 01, 2012, <http://www.drummagazine.com/lessons/post/10-ways-to-sound-like-stewart-copeland/>.

Figure 2.21 “Murder by Numbers,” *Synchronicity* (1983) [Repeated Verse Figure].



Sting’s use of odd time signatures, though a process not exclusive to jazz, parallels the unpredictable qualities consistent with the jazz aesthetic. It creates an asymmetrical property that often challenges an anticipation of the listener. Disparity is created within the barline. Complex times are heard in many of Sting’s songs, in the albums *Nothing Like The Sun* (“Straight To My Heart” and “Secret Marriage”) *Ten Summoner’s Tales* (“Love Is Stronger Than Justice”, “Seven Days” and “Saint Augustine In Hell”) *Mercury Falling* (“I Hung My Head”, “Twenty Five To Midnight”, “I Was Brought To My Senses”) and *Brand New Day* (“Big Lie Small World”, “Fill Her Up”). Such songs as “Love Is Stronger than Justice” and “Fill Her Up” augment the use of asymmetrical meters through the interchange between complex meters and simple meters, or polyrhythmic ideas. The song “Fill Her Up” begins by stereotyping country music, a progression based within a I – IV – V template, limited use of extended chords within the rhythm section, a rhythmic feel based off beats one and three, and appropriate textures. At approximately the 3-minute mark of the version found on the album *Brand New Day*, after a short rubato interval, a 7/4 meter is introduced. The drummer on the record (Manu Katche) plays the rhythm transcribed in Figure 2.22 (a half time feel in 7) on the ride cymbal.

Figure 2.22 “Fill Her Up,” *Brand New Day*, (1999): [3:21 – 3:51]. 7/8 Rhythmic figure.



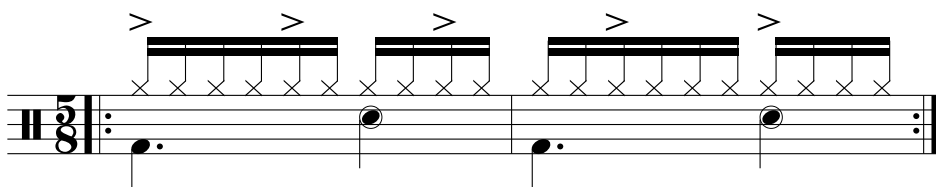


Sting then moves into an improvisational ending where a single chord is played (A7 altered) that allows pianist Jason Rebello to explore further harmonic possibilities. “I Hung My Head” on *Mercury Falling* uses a similar model. The lyrics are conducive to country or folk; the song was covered by Johnny Cash (*American IV: The Man Comes Around*).<sup>103</sup> The irony is that song is in Bb, uses a horn section and a Hammond Organ (sonic instruments more commonly found in the blues style), the time signature is in 9, and uses a progression largely removed from country music. The A section: I – IV – vi – IV | B section: ii – V6 – V – I – IV – vi – I |

Odd-time signatures are often a staple of Sting’s compositions. His phrasing, and the polyrhythmic organization against the nonsymmetrical pulse generates rhythmic and harmonic instability.

Vinnie Colaiuta, a drummer who toured with Sting on his *Back to Bass* tour and returning member of Sting’s band explains the 5/8 song “Seven Days” and the use of a polyrhythmic organization also known as rhythmic or metric displacement (“arises when listeners experience an implied grouping or accent structure that conflicts with the underlying metrical structure.”)<sup>104</sup>

Figure 2.23 “Seven Days,” *Ten Summoner’s Tales*, (1993) [Repeated Verse Figure] (Transcribed by author).



<sup>103</sup> Toby Keith covered Sting’s song “I’m So Happy I Can’t Stop Crying.”

<sup>104</sup> Steve Larson, “Rhythmic Displacement in the Music of Bill Evans,” in Carl Schachter, L. Poundie Burstein, and David Gagné. *Structure and Meaning in Tonal Music: Festschrift in Honor of Carl Schachter* (Hillsdale, NY: Pendragon Press, 2006), 103.

This type of accentuation is used to allow the audience to accept an odd time signature easier through the implication of the duple rhythmic organization. Therefore, the unsymmetrical character of a composition in 5/4 becomes additionally danceable and commercial. Colaiuta says: “he (Sting) wanted the audience to be able to hear that (see Figure 2.23) as the pulse.”<sup>105</sup>

Additionally, noted on [onlinedrummer.com](http://onlinedrummer.com):

The core rhythm is based on eighth notes grouped in 3s and 2s – marked with a bass drum hit on beat 1 and cross stick (rim knock) on beat 4. The hi-hat is accented on the odd numbered beats: 1, 3 and 5 in the first measure and the even numbered beats: 2 and 4 in the second. This creates an alternative 'slow 5' pulse spanning 2 measures, evening out the odd meter and making it more relatable to the listener.<sup>106</sup>

It is important to note that this is only one example of this polyrhythmic idea, which is a consistency among many of Sting’s odd time compositions. *Ten Summoner’s Tales* includes various odd-time songs such as “Love is Stronger Than Justice (The Munificent Seven),” “Saint Augustine In Hell,” “I Hung My Head” from *Mercury Falling*, and “If You Can’t Love Me” from *57th & 9th*. All use similar polyrhythmic accentuations as “Seven Days.” *Mercury Falling* and the single release *You Still Touch Me* provide two compositions (“25 to Midnight” and “I Was Brought to My Senses”) that

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<sup>105</sup> “Vinnie Colaiuta explaining Sting’s ‘Seven Days’ [AUDIO],” YouTube video, 4:41, posted by “London Drum Academy”, Published on September 3, 2012, [https://www.youtube.com/watch?v=A3uQmDS\\_9iI](https://www.youtube.com/watch?v=A3uQmDS_9iI). See also “Vinnie Colaiuta & Sting,” YouTube video, 4:14, posted by “ThePoliceExcommunicated1”, Published on March 25, 2015, <https://www.youtube.com/watch?v=-mDe3LdZHAY>. Colaiuta makes reference to Sting’s unique style and a stylistic relationship with his own style (that involves jazz): “Even though I recognized that he has many influences, in his own genre of music, I see it as one unified genre, that I understand, and that I can see the sources it’s drawn from, but it’s totally him. So because, I, myself, am drawn from many of the same sources, it’s like we speak a very similar language.” (See Chapter 3 “Templates.”)

<sup>106</sup> Steve Ley, “Seven Days – Sting,” *Online Drummer*, November 7, 2015, <http://www.onlinedrummer.com/drum-beats/seven-days-sting/>.

reveal a connection between Sting's use of the Charleston rhythm, the clave rhythm and polyrhythmic emphasis or implication.

Figure 2.24 “25 To Midnight,” *You Still Touch Me*, (1996): V.1, mm. 1 – 4 [Repeated figure] Clave in 7/4 (Transcribed by author).

Relation to the clave 1 (2) + (3) + 4 + (1) 2 3

The train I ride don't be slow if your whi - stle can blow fif - teen

miles down the track tell them I'm com - ing back coun - ting

D/A A Bm/A A D/A A D/A A D/A A

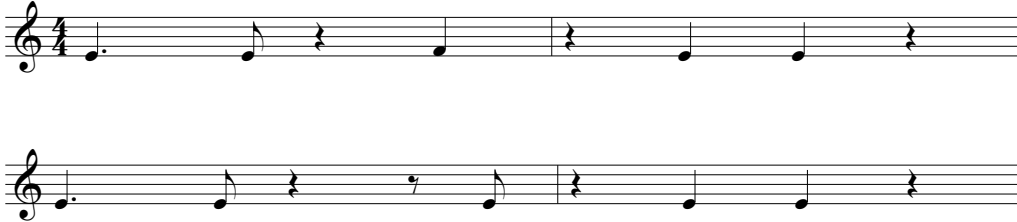
Figure 2.25 “I Was Brought to My Senses,” *Mercury Falling*, (1996): V.1 mm. 1 – 2 [Repeated Figure] Guitar/Bass Clave in 7/4 (Transcribed by author).

G 1 (2) + (3) + (4) + (1) 2 3 C D

The referenced compositions approximate the clave rhythm contained in the context of a complex time. “Seven Days” and songs like it use a polyrhythmic accentuation to imply relative simplicity. The use of the clave in “25 To Midnight” and “I Was Brought to My Senses” (rumba rhythm) generates recognition of a rhythmic phrase having a correlation with common time. Conor Guilfoyle in *Odd Meter Clave for Drumset: Expanding the Rhythmic Language of Cuba* models the odd time meters on adjustments to the 3–2

rumba model. He says: “In the case of the 5 clave the 3-side was extended, while with the 9 clave the 2-side was extended, and for the 7 clave the 2-side was reduced.”<sup>107</sup> That is in the context of 7/4, beat 4 of the 2 side of the clave rhythm is removed.<sup>108</sup>

Figure 2.26 3 – 2 Clave/ Rumba Clave.



In the rhythmic examples presented thus far in this paper, a dichotomy exists between that of generating relative simplicity within the context of odd-time or distorting the transparency of common time.

## 2.5 Jazz as a Template versus Jazz as Consequence – Sting’s Phrasing.

Compiling a comprehensive definition of the essence of a jazz, pop or blues vocalist presents numerous challenges. Will Friedwald recognizes that “The three musics have benefited from a mutual free trade agreement”, each appropriating what it wants or needs from one or both of the other. He continues to say: “that the musics have borrowed from “nonblack folk music and the European art music heritage.”<sup>109</sup> Inevitably a jazz singer uses improvisation to construct something unique with every return to a particular composition, whether through spontaneous phrasing, the use of rhythmic complexity, or

<sup>107</sup> Conor Guilfoyle, *Odd Meter Clave for Drum Set: Expanding the Rhythmic Language of Cuba* (Rottenburg, Germany: Advance Music, 2006), 73.

<sup>108</sup> The 3 side refers to 3 strokes, the 2 side refers to 2 strokes.

<sup>109</sup> Will Friedwald, *Jazz Singing: America’s Great Voices from Bessie Smith to Bebop and Beyond* (New York, NY: Da Capo Press, 1996), xii.

an array of articulations and dynamic inflections often borrowed from instrumental jazz performances.

Generating sub-categorizations in defining the nature of the jazz and the pop singer helps formulate proper distinctions (i.e. certain vocalists use the jazz tradition as a platform or template to present their style while others are jazz-aware and employ what might be termed a jazz-feel). Ella Fitzgerald, Billie Holiday, Louis Armstrong, Bing Crosby, Frank Sinatra, Sarah Vaughan, Diana Krall, Michael Buble, Norah Jones, and Sting can all be considered artists cognizant of jazz on many different levels. Every one of these singers has walked the line between jazz and pop music, whether singing *The American Songbook*, jazz standards or pop categorized songs. (See Chapter 7 “Similar Pop Artists.”) When Ella Fitzgerald performed The Beatles’ song “A Hard Day’s Night,” or when Sting sang the jazz standards such as Michel Legrande’s “What Are You Doing the Rest of Your Life?” or Monk’s “Round Midnight” did they “relocate to a different idiom” or did they simply impose style? This question is relevant and points to examples of the collaboration of style. This inevitably brings to mind the issue of authenticity. Gary Tomlinson states:

The authentic meaning of a musical work is not the meaning that its creators and first audience invested in it. It is instead the meaning that we, in the course of interpretative historical acts of various sorts, come to believe its creators and audience invested in it.<sup>110</sup>

Audrey L. Becker continues by stating:

Sting’s investedness (and his listeners’ investedness) approximates an authentic meaning despite the impossibility of being authentically authentic. The voice – as

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<sup>110</sup> Gary Tomlinson, "The Historian, the Performer, and Authentic Meaning in Music," in *Authenticity and Early Music: A Symposium* ed. Nicholas Kenyon (Oxford; New York: Oxford University Press 1988), 115.

Sting sings and speaks – evokes in the listener (or attempts to evoke) a feeling of authenticity.<sup>111</sup>

This feeling of authenticity is what needs to be focused on when Sting sings jazz. By singing this material he has created a stylistic bridge for the listener. What might be authentic to one may not be authentic to another. In this context, the original ideal of the composer is irrelevant, or at least set aside for the importance of a new creative act.

The following section includes a lead sheet and a transcription of Sting's recording of "My One and Only Love." Although not a complete transcription, it displays commonalities in Sting's phrasing in which he binds to his own compositions. Several techniques are used to develop a melody or in his compositional process. *Arranging and Composing (Revised)* by David Baker outlines the most common phrase modification techniques, including: diminution and augmentation, truncation and extension, anticipation and delay, back and forward phrasing. These techniques are most commonly revealed comparatively. The lead sheet for "My One and Only Love" from *The Colorado Cookbook* represents the closest notated version to the original. In contradiction to referencing sheet music, a vast collection of jazz standards reveal themselves as a type of "folk song" in the sense that 'the original' becomes near impossible to find and becomes "lost." Phrasing comparison comes as result of repetition or in analysis together with the rhythm section and integrity of the metrical pulse. As Sting expresses: "You have the

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<sup>111</sup>Audrey L. Becker, and Marygrove Coillege. "De Do Do Dowland: Sting's Re-Voicing of Early English Ayres." *Latch: A Journal for the Study of the Literary Artifacts in Theory, Culture or History* 5 (2012): 58. "She continues to reference a cultural and musical relationship between Sting and Dowland. Sting's Dowland record makes meaning by its sheer multivocality of purpose. At once a statement of an individual, personal, national, musical, and cultural attachment, *Songs from the Labyrinth* reminds us of the always absent voices from the past, and the possibilities—through the processes of recording, reproducing, and role-playing—of restoring those inaccessible, but imagined, voices. (70)

head of the song, which is pretty resilient, you can twist it and bend it in all kinds of ways and it still has an integrity and I learnt that from jazz.”<sup>112</sup> Figure 2.30 (“What Are You Doing the Rest of Your Life,”) is another example of Sting’s malleable sense of phrasing.<sup>113</sup>

As a reminder to further discussion, this dissertation acknowledges the temporality of the improvisational quality in jazz and much of American popular music. Because of this, nuances performed become very difficult to transcribe, not only notating them improperly but creating a score, which may be functionally useful.

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<sup>112</sup> “Christian McBride and Sting: Conversation”, Christian McBride video, 16:17, 2011 Mack Avenue Records, accessed June 30, 2015, <http://www.christianmcbride.com/video.html>.

<sup>113</sup> The reader is recommended to listen to the original recording, to other jazz vocalists and the recording transcribed. Active listening is an additional method in fully understanding the flexible phrasing of jazz standards.

Figure 2.27 “My One and Only Love,” *The Colorado Cookbook*, (Lead Sheet).

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The lead sheet for "My One and Only Love" is written in 4/4 time and features the following chords and musical notation:

- Section A:** F $\Delta$ , D-7, G-7, C7, C $\sharp$ 7, D-7, B $\flat$  $\Delta$ . The melody consists of eighth and quarter notes.
- Section B:** B $\emptyset$ 7, E7, A-7, D7 $\flat$ 9, G-7, E $\emptyset$ 7, A7 $\ast$ 9, D-7, G7 $\ast$ 11. The melody continues with eighth and quarter notes.
- Section C:** G-7, C7, A-7, D7, G-7, C7. This section includes a first ending (marked 1) and a second ending (marked 2).
- Section D:** A-7, F $\sharp$ 7, B $\emptyset$ 7, E7 $\flat$ 9, A-7, F $\sharp$ 7, G-7, C7. This section includes triplet markings over the eighth notes.
- Section E:** F $\Delta$ , B $\emptyset$ 7, E7 $\flat$ 9, A-7, A $\Delta$ , A-7, D9. The melody includes triplet markings.
- Section F:** G-7, A $\flat$  $\Delta$ , D $\flat$ 7 $\ast$ 11, C7 $\flat$ 9. This section includes triplet markings.
- Section G:** F $\Delta$ , D-7. This section includes a triplet marking.
- Section H:** G-7, C7, C $\sharp$ 7, D-7, B $\flat$  $\Delta$ , B $\emptyset$ 7, E7, A-7, D7 $\flat$ 9. The melody consists of eighth and quarter notes.
- Section I:** G-7, E $\emptyset$ 7, A7 $\ast$ 9, D-7, G7 $\ast$ 11, G-7, C7 $\flat$ 9, F. The melody consists of eighth and quarter notes.

The following outlines a comparative analysis of the performance of “My One and Only Love” by Sting (see Figure 2.28.)

- M. 1. Sting delays the first phrase using diminution – decreased rhythmic values from 8<sup>th</sup> to 16<sup>th</sup> notes.
- M. 2. Delay note D, anticipate G (minimal change).
- Mm. 3. and 4. Anticipate F and E by 8<sup>th</sup> note triplet. D anticipated by quarter note (M. 3.)



M. 5. Diminution from eighths to 8<sup>th</sup> note triplets. Including anticipation of beat 3 (A) and beat 4 (C).

M. 6. Diminution from 8ths to 16ths and quarters to 8ths.

M. 7. Beat four anticipates m. 8 (C).

M. 11. The notes are swung more than previously (seen most evidently in m. 13 with a hard swing transcription [a dotted eighth and a 16<sup>th</sup> note]). Additionally, the bass and piano follow suit and become more intricate using the 8<sup>th</sup> note triplet rhythmic grid.

The bridge is, for the most part, symmetrical with the original with alterations only happening by way of delays and anticipations.

Last A Section. Mm. 1 and 5 make use of consecutive upbeats (hyper-syncopation).

Final Two Notes. Are “hipper” than the original. The supertonic G falls to E (major 7<sup>th</sup> over the tonic chord) the leading note (normally the tonic F). *The Jazz Theory Book* by Mark Levine makes direct reference to this cadential alteration under the heading “Attention Horn Players and Singers.”<sup>114</sup>

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<sup>114</sup> Levine, *The Jazz Theory Book*, Ch. 13.

Figure 2.28 “My One and Only Love,” *Sting at the Movies*, (1997): A.1/A.2/B.1, mm. 1 – 24 [0:15 – 1:48]  
(Transcribed by author).

Chords: F maj7, Dm7, Gm7, C7, F/A, B<sup>b</sup> maj7, C7, Am7, D7, Gm7, C7, C<sup>#</sup>dim7, Dm7, Gm7, C7, Am7, D7, Gm7, C7, F maj7, Dm7, Gm7, C7, C7/B<sup>b</sup>, Dm7/A, B<sup>b</sup> maj7, C7, Am7, D7, Gm7, C7, C<sup>#</sup>dim7, Dm7, Gm7, C7, F maj7, Bm7b5, E7b9, Am7, Bm7b5, E7b9, Am7, Bm711, E7, Am, Am(maj7), Am7, D7, Gm7, D7, Gm7, C7.

Figure 2.29 “My One and Only Love,” *Sting at the Movies*, (1997): Final A After Piano Solo, mm. 1 – 10 [2:48 – 3:30] (Transcribed by author).

Figure 2.29 shows a musical score for the piece “My One and Only Love” from the album *Sting at the Movies* (1997). The score is transcribed for measures 1 through 10. It consists of three staves of music in 4/4 time. The first staff contains measures 1-4 with chords Fmaj7, Dm7, Gm7, C7, Dm7/A, Bbmaj7, C7, Am7, and D7. The second staff contains measures 5-8 with chords Gm7, C7, C#dim7, Dm7, G7, Gm7, C7, Eb6, and D7. The third staff contains measures 9-10 with chords Gm7, C9sus, and Fdim(maj7).

The album *iTunes Originals - Sting* offers insight into Sting’s rhythmic independence from the metric pulse and from the “locked in” stability of the bass line. On the track entitled “33 RPM Played at 45” Sting states: “To sing something complex you need to make a few holes in the bass part, a bit of space. Then the idea that less is more came after that.” Sting optimizes the space that is produced, and becomes independent of the pulse.<sup>115</sup>

Figure 2.30 “What Are You Doing the Rest of Your Life,” *To Love Again (The Duets)*, (2005): A.1, mm. 1–8 [0:21 – 0:44] (Transcribed by author).

Figure 2.30 shows a musical score for the piece “What Are You Doing the Rest of Your Life” from the album *To Love Again (The Duets)* (2005). The score is transcribed for measures 1 through 8. It consists of two staves of music in 4/4 time. The first staff contains measures 1-4 with chords E7, Am6(11), Am(maj7), and Fmaj7. The second staff contains measures 5-8 with chords C/D, Dm7, Db7, C6, and Bm7b5. The word “Rushed” is written below the first staff.

Sting gains an independence from his own bass playing as well as from the remaining rhythm section. Similar to many other jazz aware pop musicians, he does not

<sup>115</sup> An independence of the rhythmic pulse and bar line demonstrate a jazz-like sensibility that is consistent within Sting’s own compositions. Also see the use of the reggae inspired bass line in Chapter 3: “Templates.”

venture too far into the jazz tradition, rather he operates in a collaborative effort. His independence from the downbeats extends through to independence of the barline and the ridgedness of both common and odd time signatures. Rhythmic momentum remains consistent through the stability of the measure. Gunther Schuller states:

The inherent conflict between rhythmic symmetry and asymmetry, the constant tension between a steady metronomic underlying beat and the unnotable, infinitely subtle permutations of polyrhythms, the equilibrium maintained between strict controlled tempo and relaxed rhythmic spontaneity - these are the essential energizing antipodes of jazz.<sup>116</sup>

Figure 2.30 is another example of Sting's malleable sense of phrasing. Although a short transcription of Sting's recording with trumpeter Chris Botti, Sting continues to make these subtle permutations to the melodic rhythm. Measure 5 is an exemplary use of forward phrasing, altering the expectation of beat 1.

## 2.6 Articulation, Expression and Form.

Articulation and expression are among the least common elements of musicological analysis. A specific fixation of the exact nature of articulation is elusive and rather operates on a scale between staccato and legato. David Liebman writes: "Another consideration is that certain styles of jazz might invoke one form of articulation as more favorable and therefore prevalent for that particular idiom."<sup>117</sup>

Although it may be viable to include a list of ornamentations, or inflections found throughout Sting's recordings, an attempt to catalog such articulations within the context of the jazz tradition would be overly speculative and misrepresentative of one specific

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<sup>116</sup>Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller: a Collection of his Writings* (New York, NY: Da Capo Press, 1999), 5.

<sup>117</sup> David Liebman, "What is Jazz Rhythm", *David Liebman Official Website*, [http://davidliebman.com/home/ed\\_articles/jazz-rhythm/](http://davidliebman.com/home/ed_articles/jazz-rhythm/).

style. To restrict jazz rhythm to mere rhythmic independence would be limiting and misleading, rather it operates in conjunction with articulation, dynamics, melodic contour and harmonic relationships. All are involved in the process of phrasing relaxation over tension (or vice versa) creating anticipations and yielding sporadic or unique expectations within the broader musical elements of phrasing, form, and texture. Paul Berliner states:

By imposing a contrasting rhythmic frame of reference upon that implicit in the music, listeners and musicians create a dual accentuation scheme that exerts an alternating pull upon the music from one beat to the next and imbues performances with a rocking, swinging quality like the dynamic motion of a pendulum.<sup>118</sup>

Gunther Schuller has referred to this as the “democratization of rhythmic values.”<sup>119</sup> The weak beats (2 and 4) are emphasized to, or beyond the strength of the strong beats (1 and 3). Jazz often takes part in the in-articulation of the articulate, the effect of slurring 8<sup>th</sup> note lines where emphasis is placed on upbeats. The articulation paradigm is generally opposite that of a classical performance pattern.

One of the most influential elements of vocal inflection through jazz, pop, rock and other popular westernized music is the melodic influence of the blue note or a blues like sensibility.<sup>120</sup> These include: lazed attacks, often formulated by gliding into a note, bending ornamentation within the context of a scale or pitch lexicon and swing articulation. (Further information is developed in Chapter 5 “The Pentatonic Scale and the Blues Tonality.”) Though it is feasible to find minor instances of these inflection

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<sup>118</sup> Paul F. Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago, Ill : University of Chicago Press, 1994), 148.

<sup>119</sup> Gunther Schuller, *Early Jazz: Its Roots and Musical Development* (New York, NY: Oxford University Press, 1986), 8.

<sup>120</sup> Gary Giddins in his book *Riding on a Blue Note: Jazz and American Pop* designates the first section of the book on singers from Ethel Waters to Frank Sinatra.

tools, it is more beneficial to recognize that they are a result of larger compositional and phrasing consistencies.

In melodic analysis, the specific tonal character - diatonic or chromatic scale degrees - often determines the articulation and expressive potential. Ajay Heble writes:

The awareness that each tone in the seven-note diatonic scale could be altered chromatically by raising or lowering it by a half-tone, and the explicit articulation of this awareness into the structures of jazz improvisation, brought with it a fundamental shift<sup>121</sup> in perspective. Emotive approaches – jazz as a representation of feeling...<sup>122</sup>

“Sister Moon,” from *Nothing Like The Sun*, contains an obvious intensification of a jazz-aware rhythmic sensibility. Herbie Hancock acknowledges it as reminiscent of “a “Summertime” approach.”<sup>123</sup> The melody of “Summertime” is based on the pentatonic scale. Not unlike this, “Sister Moon” is based on a pentachord (the first five notes of the F# minor scale: F#, G#, A, B, C# with F#, B, C# and G# (tonic, subdominant– dominant and supertonic) being most foundational. As increasing the diatonic scale by the addition of chromaticism adds to the expressive qualities inherent in the music, so too does the elimination or restriction of scale degrees have the potential to create an ambiguous or colouring harmonic quality. Additionally, as Sting’s composition reveals, the restriction of notes creates the opportunity for contextual harmonic changes under the structure of limitation. The harmony (mm. 1–8, mm. 14–17) moves from tonic to subdominant where

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<sup>121</sup> The stipulation of “fundamental shift” can be extended to the “growth in perspective.”

<sup>122</sup> Ajay Heble, *Landing on the Wrong Note: Jazz, Dissonance, and Critical Practice* (New York, NY: Routledge, 2000), 38. This quote does not imply that jazz (or modern jazz) is the only style that chromaticism resulted in “emotive approaches” or that chromaticism is the only method to create “emotive” music. Rather it acknowledges that various articulations are generated from the use of chromaticism and chord extensions.

<sup>123</sup> “Sting/Herbie Hancock - Live 1988”, YouTube video, 14:53, from “Showtime Coast to Coast” produced by Ken Ehrlich (Host: Herbie Hancock) (Encino, CA: Ken Ehrlich Productions, 1988), posted by “1967ngre”, [https://www.youtube.com/watch?v=Q\\_EKIq\\_2iUQ](https://www.youtube.com/watch?v=Q_EKIq_2iUQ).

the melody is largely based in opposition, dominant C# to supertonic G#. In melodic/harmonic analysis C# becomes the 5<sup>th</sup> of F#m(maj7) and the 9<sup>th</sup> of B7, G# becomes the 13<sup>th</sup> of B7 and is 9<sup>th</sup> of F#m(maj7).

Figure 2.31 “Sister Moon,” *Nothing Like The Sun*, Tonic, Subdominant– Dominant and Supertonic.



Mm. 9 to 14 resolves the oppositional tension of mm. 1 to 8. A melodic representation of a plagal cadence is heard IV – V – IV – I (B – ↑C# ↓ B ↓ F#).

The phrase “I’d go out of my mind but for you” utilizes slurring that would be common to a jazz singer. This technique that uses a descending pentatonic pattern<sup>124</sup> amplifies the emotional response of relaxation, congruent with a style of jazz phrasing. Sting uses this technique together with contour ornamentations (A [the b5 of D#m7b5 and b13 of C#m7) and once again creates a lesser impact on the stable pulses of the rhythmic grid.

The B section melody of “Sister Moon” that moves to Bb minor by way of the IV7 of F# minor is based on chord tones. Mm. 1 – 4 of the B section melody alternates between the ending notes of Eb and C (minor 3<sup>rd</sup> relation). Mm. 5 – 10 descend back to the F# tonic through Db – C – B – A – F#. Sting’s use of the descent to the submediant D# in mm. 6 and 8 is used to create a balance with the mediant A as if to enclose the tonic F# in minor thirds. A significant amount of harmonic and expressive tension is created by the Dorian D# as it is the only important note used outside of the F# minor pentachord.

<sup>124</sup> A pentatonic descending skip followed by a step in the opposite direction.

It must also be noted that the most immediate way to understand musical expression and ornamentation in Sting's music, and commonly a large degree of jazz, is through the process of auditory analysis.

Figure 2.32 "Sister Moon," *Nothing Like The Sun*, (1987): A.1/B.1 (Transcribed by author).

The musical score for "Sister Moon" is presented in a piano and guitar arrangement. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two main sections, A.1 and B.1, separated by a key change. The piano part features a melodic line with triplets and slurs, while the guitar part provides a harmonic accompaniment with various chords and bass lines. Chord annotations are provided above and below the staves, indicating the harmonic structure of the piece. The key change occurs after the first system of the B.1 section, moving from F# major to B major.

**Chord Annotations:**

- System 1 (A.1):** F#m(maj7)9, B7(9), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9).
- System 2 (A.1):** F#m(maj7)9, B7(9), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9).
- System 3 (A.1):** C#7, D7(13), D#m7b5, E7(13), F7alt, D#m7b5, G#m7(b13), C#m7(b13), F#m(maj7)9, B7(9).
- System 4 (A.1):** D#m7b5, G#m7(b13), C#m7(b13), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9), F#m(maj7)9, B7(9).
- System 5 (B.1):** F#m(maj7), B7(9), Bbm7, F7, Bbm7, F7, Bbm7, F7.
- System 6 (B.1):** Bbm7, F7, Ebm7, Fm7, Gbmaj7, B7, D#m7b5, G#m7(b13), C#m7(b13).
- System 7 (B.1):** D#m7(b5), G#m7b13, C#m7(b5), G#7(b9), C#m7(b13), F#m(maj7), B7(9), F#m(maj7), B7(9).

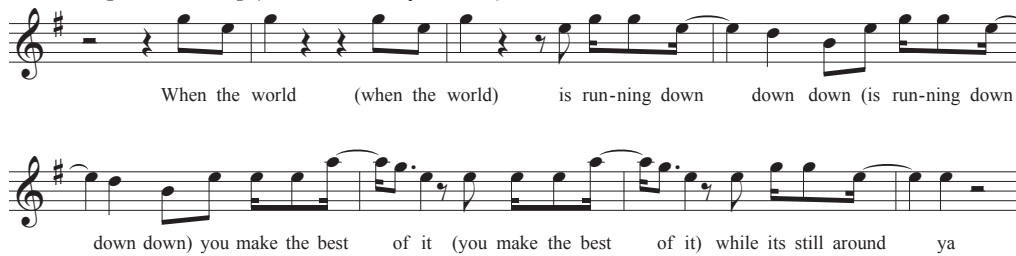


Though scatting is rare as an element of Sting's vocal repertoire, improvisation within the confines of the melody is commonplace. As described earlier, Sting often expands or contracts a musical phrase attempting to create something exciting and new for the listener. Furthermore, he often alters the contour of a phrase. In *Bring On The Night*, one of Sting's earliest albums after leaving The Police, he takes the opportunity with the assistance of jazz musicians Branford Marsalis, Darryl Jones, Kenny Kirkland, and Omar Hakim to show his ability to 'stretch out' through improvisation. "Down So Long," or "Bring On The Night/When the World is Running Down You Make the Best of What's Still Around" exhibit similar spontaneity. The last track mentioned is evidently intended for an improvisational vehicle as the two adjoined compositions share the Aeolian chord progression (bVI – bVII – i with suspended voicings) which function as an extended vamp. Sting inserts 16 measure improvisory interludes between solos and other sections of the form. Figure 2.33 is a transcription of an interlude<sup>125</sup> between Kirkland and Marsalis' solos. Although these interludes would be pre-arranged, it is doubtful that Sting's phrases would not be partially improvised. This specific interlude is included in this section as it was used to engage the audience during live performances allowing for a participatory improvisation. This form of vocal interlude/improvisation is common among Sting's music, especially in live performances (see *Outlandos d'Amour* "So Lonely" [3:29 – 4:05] and "Masoko Tanga" [4:31 – 4:52], from *Bring on the Night (Live)* "Down So Long" [4:00 – 4:17], and from *Strange Fruit* "Tea in the Sahara" [6:13 – 7:45]).

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<sup>125</sup> This vocal improvisation also occurs at 9:18 – 9:47 of the same track.

Figure 2.33 “When the World is Running Down” *Bring On The Night (Live)*, (1986): After Piano Solo [7:37 – 8:05] (Transcribed by author).



Other noteworthy tracks include: “If You Love Somebody Set Them Free”, “I Was Brought to My Senses”, and “Forget About The Future.” Compositions whose forms include vamping, a very common aspect in Sting’s repertoire, lend themselves to improvisation. As Sting continues to hire improvisational aware musicians, live performances are often expanded with extended interludes of improvisation.

## 2.7 Manipulation of Simplicity, Counterpoint and Harmonic Structure.

Included is analysis of:

- “Giant Steps”
- “Yesterday”
- “I Do it for Your Love”
- “I Burn for You”
- “Seven Days”

Modal jazz, “Giant Steps”, “Yesterday” and “I Do it For Your Love” provide some harmonic templates for the discussion of the relationship from Sting’s music and contemporary popular music to jazz.

Modal jazz provides a harmonic template in which voice leading becomes the structure of the harmonic movement. Additionally, melodic and rhythmic freedom is created from a static harmony.

The relationship of their melodies to the chords could also be quite free, often extending chromatically beyond that modal scale. In Coltrane’s performance of “My Favorite Things,” for example, the song’s original harmonic progression was

simplified to single modal areas during the solos, which the Coltrane quartet then stretched to the breaking point.<sup>126</sup>

John Coltrane's "Giant Steps" is another example of voice leading becoming a template for structure. As David Demsey states: "The equidistant major third relationship is an end in itself, the most important compositional vehicle of the piece. Its unique structure makes it an example of a thirds cycle translated into the jazz harmonic framework in its most pure form."<sup>127</sup> The cyclical harmonic motion, outlining an augmented triad or as direct elaboration based on the augmented scale, adds to the stylistic canon of functional harmonic patterns found in jazz while demonstrating an intriguing parallel to standard cadential voice-leading.<sup>128</sup>

A collection of songs by The Beatles, similar to Sting's repertoire, has a large range of receptivity, and theoretical intricacy. Unlike Sting's compositions, many of The Beatles' songs have been introduced into *Jazz Real* and *Jazz Fake* books. "Yesterday" is one such song that has been interpreted by crooners Bing Crosby and Frank Sinatra to pianist Oscar Peterson and guitarist Lenny Breau. The harmonic platform that Paul

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<sup>126</sup> Henry Martin, and Keith Waters, *Jazz: The First 100 Years* (Australia: Cengage Learning, 2015), 269.

<sup>127</sup> David Demsey, "Chromatic Third Relations in the music of John Coltrane". *Annual Review of Jazz Studies* 5 (1991), 171.

<sup>128</sup> Two augmented triads can be "extracted" or "outlined" in "Giant Steps" In the tonicized key centers (C, E, Ab[G#]) and in the dominants (G7, B7, Eb7). In reference to the voice leading of "Giant Steps," Matthew Santa says: "In the three-voice realization, the voice leading between adjacent chords in the nonatonic system results in two voices moving by semitone in contrary motion, while the third voice retains a common tone. What is particularly striking about the nonatonic cycle is that it reveals to us the duplicity of the voice-leading connecting major triads and their respective dominant seventh chords: the same voice-leading pattern that takes a major triad to its own dominant seventh may also take it to a dominant seventh whose root is a minor third above the root of that triad." "Nonatonic Progressions in the Music of John Coltrane." *Annual Review of Jazz Studies* (2003): 13 - 14. As an example, when a C major triad (C, E, G) moves to its dominant seventh chord (1, 3, b7 [G, B, F])<sup>128</sup> the fifth of C becomes the root of G7 while the remaining voices move in contrary motion by a semitone (E to F, and C to B). When the same C major triad moves to a dominant chord shell a minor third above (Eb, G, Db) the fifth of C becomes the third of Eb while the remaining voices move in contrary motion by a semitone (C to Db, and E to Eb).

McCartney created in many of his compositions is one which corresponds to the progressions of numerous jazz standards and is favorable to the improvisational processes of a majority of jazz musicians. Consequently, the tonal structure and lyrical melody have the potential to be subjected to further reharmonizations through the use of techniques such as the creation of temporary tonalities, or the use of upper structure triads or upper extensions.

Sting's compositions reflect his influences, whether folk, classical, jazz or earlier rock or pop musicians. Sting articulates the impact The Beatles' music had on his musical life. "The Beatles would succeed in manipulating as many musical forms into their songs, whether classical, folk, rock and roll, the blues, Indian raga or vaudeville, in a dizzying and seamless pastiche of idea and cultural references."<sup>129</sup>

Another popular musician with a direct musical relationship to Sting's music is Paul Simon, a composer who writes with a very sophisticated harmonic language.<sup>130</sup> Like Sting, Simon has appeared in performance at several jazz festivals. One song, with direct links from pop to jazz is, "I Do it for Your Love" which reveals performance and theoretical links. The first recording in October 1975 was released on the album, *Still Crazy After All These Years*. Included in the musician personnel is jazz musician Toots Thielemans<sup>131</sup> (harmonica) who continued to play with Simon. Pianist Bill Evans would soon after record the composition with Thielemans, Marc Johnson on bass, and Joe Labarbera on drums. This composition along with the song "Still Crazy After All These Years", as a further example, explores several temporary key centers and was inspired

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<sup>129</sup> Sting, *Broken Music*, 106.

<sup>130</sup> See Walter Everett's article "Swallowed by a Song: Paul Simon's Crisis of Chromaticism."

<sup>131</sup> The composer of "Bluesette", which became an international hit in the 1960s.

and influenced by way of private studies with jazz bassist Chuck Israels who helped shape Simon's harmonic conception.<sup>132</sup> Figures 2.41 and 2.42 are the first verse and bridge of Simon's "I Do It for Your Love." The G-major composition utilizes multiple secondary progressions to structurally expand the diatonic outline. Measures 1 – 4, reduced to the root motion of E–A–D, moves through the circle of fifths from the dominant of A major (II) to the dominant of G major (V). The two phrases that make up the A section rest on the V chord instead of resolving to the tonic chord (Gmaj7)<sup>133</sup> creating a mixolydian (modal) quality. Am7 and D6 are further used as a deceptive cadence in measures 7 and 8 (iv – bVII of E minor) to move back to E. The largely descending chromatic melody (D – C# – C – B – G – F# – E) is reflected with the use of chromatic voice leading.<sup>134</sup> A#dim7<sup>135</sup> becomes a pivot chord in the second ending moving into Ab major by way of Eb7 (V – I). Ab then has the dual harmonic function of a resolution (tonic) and as the dominant (V) of Db minor. The bridge (in Db is a tritone away from G major), similarly uses either diminished or tritone substitutions to create a less obvious and somewhat obscure progression moving back to a solo based on the A section.

Paul Simon talks about his harmonic conception: "Instead of thinking in terms of chords, I think of voice-leading; that is, melody line and bass line, and where the bass line goes."<sup>136</sup> William Russo in *Jazz Composition and Orchestration* states:

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<sup>132</sup> John Covach and Graeme M. Boone *Understanding Rock: Essays in Musical Analysis*. (Oxford; New York: Oxford University Press, 1997), 114.

<sup>133</sup> The authentic cadence of V – I is not heard until the very end of the composition.

<sup>134</sup> D#dim7 and A#dim7 are used to replace B7 and A7 respectively, creating chromatic voice leading to the Em and Am.

<sup>135</sup> A#dim7 (A#, C#, E, G) and Eb7 (Eb, G, Bb, Db) have three common tones.

<sup>136</sup> Richard Albero and Fred Styles, "Paul Simon's Workshop at the Guitar Study Center" *Guitar Player* 9, No.4 (April 1975), 2

“Homophonic music tends to be arpeggiic, while contrapuntal tends to be stepwise,”<sup>137</sup> and that homophonic music allows for musical space while polyphonic music unfolds in conjunction using each other’s space. Contrapuntal movement not necessarily chord function dictates the harmonic progression.

Jazz conventions often formulate chord voicings negatively, by way of recognizing the ‘avoid’ diatonic notes of a specific chord that would improperly contradict proper chord function. Counterpoint is essential to harmony; voice leading is vital to clarify chord function (i.e. typical major and minor voice leading resolutions such as 4–3 or 7–1 often define a dominant quality seniority [not necessarily the dominant] to tonic).

Figure 2.34 “I Do It for Your Love,” *Still Crazy After All These Years*, (1975): V.1, mm. 1–8 [0:25 – 0:49] (Transcribed by author).

Figure 2.34 shows a musical score for the song "I Do It for Your Love" from the album *Still Crazy After All These Years* (1975), specifically the vocal line (V.1) for measures 1–8. The music is in 4/4 time. The first staff contains measures 1–4, and the second staff contains measures 5–8. Chord voicings are indicated above the notes: E7, Bm7, A7, D6, D#dim7, Em7, A#dim7, Am7, Ab, and Abaug over D9.

Figure 2.35 “I Do It for Your Love,” *Still Crazy After All These Years*, (1975): B.1, mm. 1–8 [1:14 – 1:38] (Transcribed by author).

Figure 2.35 shows a musical score for the song "I Do It for Your Love" from the album *Still Crazy After All These Years* (1975), specifically the bass line (B.1) for measures 1–8. The music is in 4/4 time. The first staff contains measures 1–4, and the second staff contains measures 5–8. Chord voicings are indicated above the notes: Dbm7, Adim7, Dbmaj7, Gb, Bbm, F#dim7, B7#11/C, B7#11, and Bb7.

<sup>137</sup>William Russo, *Jazz Composition and Orchestration* (Chicago, Ill: University of Chicago Press, 1968), 128.

Modal jazz, John Coltrane's "Giant Steps," Paul McCartney's "Yesterday," and Paul Simon's "I Do It for Your Love" demonstrate three different harmonic platforms. These harmonic processes offer different levels of interpretation and arrangement and are referred to as *contrapuntal* (Paul Simon), *structural* (Paul McCartney), and *counterpoint as structure* (modal jazz and John Coltrane). These harmonic platforms are consistent through much of Sting's music, and while such harmonic consistencies might seem distant, it is obvious that these processes are similar and often develop collectively.

a.) "I Burn for You"

Figure 2.43 is a transcription of the repetitive intro in the composition "I Burn for You," initially heard as part of the soundtrack of the 1982 film *Brimstone & Treacle*. The composition, "I Burn for You" uses static harmony. Something, which is relatively motionless, can be manipulated to become moving; something, which is trouble-free, can create a situation of further complexity. Such a statement, while accurate does not necessarily create a connection directly associated with jazz, however it does not reject an association with a jazz interpretation. The composition, which begins in the key of D minor,<sup>138</sup> uses upper structure triads to create dissonance and interest; the use of the major seventh further points towards the direction of a jazz influence and improvisational nature. Alternation of two chords are connected through the use of the D pedal, though offering additional harmonic and voicing possibilities. The resulting Aeolian chord creates a D minor b6 in the first slash chord, while the C7/D gives a voicing partly built

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<sup>138</sup> D minor is the original key on *Brimstone & Treacle*. F minor is the key on *Message In A Box: The Complete Recordings* [Disc 4].

through quartal harmony (built in the interval of consecutive 4ths) resulting in the upper partials (9, 11, b13).

Figure 2.36 “I Burn for You,” *Brimstone & Treacle*, (1982): mm. 1 – 2 [Repeated figure] (Transcribed by author).

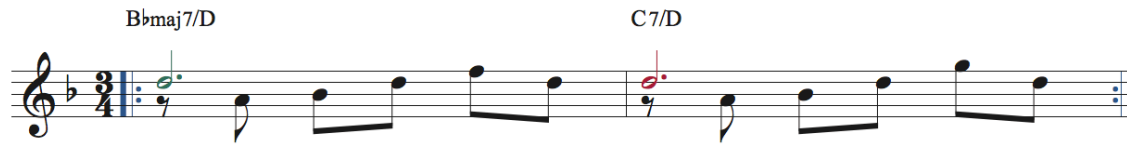
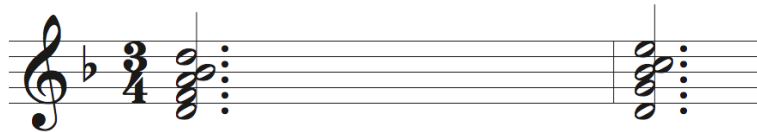


Figure 2.37 “I Burn for You,” *Brimstone & Treacle*, (1982): First 2 Voicings Connected by a D Pedal.



As previously mentioned, during the *Dream of the Blue Turtles* world tour in 1985 and 1986, Sting, Kenny Kirkland, Branford Marsalis, and Omar Hakim were known for moving into interludes (vamps) of improvisation. One such example occurred during a performance of “I Burn for You” at New York Radio City Music Hall (September 25, 1985).<sup>139</sup> Improvisational freedom, within the confines of a repetitive harmonic, melodic and rhythmic nature, was enabled through the use of a D pedal so that the soloist and rhythm section easily explored tension and release through dissonance and consonance by superimposing other tonalities or chords. The  $C7/D$  chord allowed the improviser to impose an alternate tonality or chord/scale relationship and borrowings from the Lydian dominant mode, the whole tone scale, or Mixolydian  $b6$  (the 5<sup>th</sup> mode of melodic minor).

In *Saying something: Jazz Improvisation and Interaction* Ingrid Monson describes the interactional, improvisational and rhythmic implications of using a pedal:

When a bass player initiates a pedal point, he or she signals a range of musical possibilities to the rest of the ensemble. The pianist and the soloist can deviate more freely from the written harmonic progression while playing over a pedal.

<sup>139</sup> Listen to “STING - i burn for you (new york 25-9-85) audio only!!,” Youtube video, uploaded by “vigango”, <https://www.youtube.com/watch?v=LRXkbwk7MUw>.



The drummer is temporarily freed from coordinating with the walking bass and may choose to play in a more active, soloistic manner.<sup>140</sup>

Sting's use of a bass pedal point on F (Figure 2.38) throughout much of this composition enables further improvisational interplay between the band members.

The transcription (Figure 2.38) of "I Burn for You" demonstrates an advantageous scenario for jazz interpretation, such as the potential offered by the harmonic/melodic relationships. The following list notes relevant content with #3 being especially beneficial:

1. Recitation melody<sup>141</sup> – the general melodic contour remains primarily consistent – five out of the six phrases descend and resolve to the tonic.
2. The highest point and most recognizable note of most phrases is a dissonant upper structure note. Db (b6/b13 of F) in phrases 1–3 and Bb (6/13 of Dbmaj7) in phrase 5.
3. Phrases 1–3 arpeggiate a G diminished triad (against Fm: G[9], Bb[4], Db[b6]) where primary dissonances remain temporarily unresolved prior to moving to secondary dissonance in anticipation of establishing consonant resolution (b3 – 1 or b3 – 2 – 1).
4. The contrapuntal resolution 2 – 1 is heard in the melody outlining part of the dominant to tonic movement (the ending of phrases 2 – 6). The final phrase disrupts the resolution ending on the supertonic.
5. The arpeggiated Gm7b5 generates the linear melodic structural outline for the composition. The phrases from mm. 1 – 12: Db moves to Bb, then G, followed by F. The Gm7b5 foundation is highlighted further by the last note of the verse (the supertonic [G]).

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<sup>140</sup> Ingrid Monson, *Saying Something: Jazz Improvisation and Interaction*. (Chicago, Ill: University of Chicago Press, 2009), 34.

<sup>141</sup> Each syllable is given only one note for the majority of the song.

6. The chord structure is based on the use of i – iv and v. bVI and bVII7 function similar to iv and v respectively.

Figure 2.38 “I Burn for You,” *Message in a Box: The Complete Recordings* [Disc 4], (1982): A.1, mm. 1–26 [0:21 – 0:49] Melodic Analysis (Transcribed by author).

Chord symbols and fingering for Figure 2.38:

- Staff 1: Eb7/F (5), Eb7/F (b6), Eb7/F (4), Eb7/F (2), Eb7/F (b3), Eb7/F (1)
- Staff 2: Eb7/F (b7), Eb7/F (1), Eb7/F (b6), Eb7/F (4), Eb7/F (2), Eb7/F (b3), Eb7/F (2), Eb7/F (1)
- Staff 3: Eb7/F (1), Eb7/F (b6), Eb7/F (4), Eb7/F (2), Eb7/F (b3), Eb7/F (2), Eb7/F (1)
- Staff 4: Eb7/F (b7), Eb7/F (b3), Eb7/F (2), Eb7/F (3)
- Staff 5: Eb7 (1), Eb7 (2), Eb7 (6), Eb7 (4), Eb7 (3), Eb7 (2), Eb7 (3)
- Staff 6: Eb7 (2), Eb7 (1), Eb7 (b6), Eb7 (5), Eb7 (1)
- Staff 7: Eb7 (2), Eb7 (b7), Eb7 (6), Eb7 (5 (No tonal 2 -1 resolution))

Throughout the career of The Police, the use of simplistic or repetitive rhythmic patterns was employed to cross stylistic boundaries. Examples include: “So Lonely,” “Hole in My Life,” “Can’t Stand Losing You,” “Walking on The Moon,” “The Bed’s Too Big Without You,” “Don’t Stand So Close to Me,” “Canary in a Coalmine,” and

“Man in a Suitcase.” Each use a reggae rhythm to support harmonies which are sonically related to many jazz compositions. Initial arrangements of these songs were a collaborative effort between Sting, Stewart Copeland and Andy Summers, and as a result, analysis often becomes clouded and insubstantial evidence is available regarding the specifics of Sting’s compositional process.

b.) “Seven Days”

The composition “Seven Days” sees the use of the odd 5/8 time signature, extended chord voicings, a chord progression within the verses with root motion based on the minor pentatonic scale (voice leading with modal movement informs structure), and a chorus that obscures a diatonic progression with the contrapuntal use of chromaticism. The fundamental chord progression is common in rock or pop music but the time signature and the use of harmonic upper extensions suggests a jazz relationship. Figure 2.39 is the harmonic progression of the verse for “Seven Days”. The root motion outlines the C minor pentatonic scale with a major triad (plus extensions) constructed on each degree.<sup>142</sup> Furthermore, a customary harmonic technique from jazz arranging and composition known as planing or parallel harmonic movement is used to amplify the jazz tinged chord progression, and undeniably blur stylistic boundaries. Counterpoint or linear motion takes precedence over the vertical aspects of strict harmonic practice.

Figure 2.39 “Seven Days,” *Ten Summoner's Tales*, (1993): Verse Chords.

| C6/9 | Eb6/9(#11) | Bb6/9 | G9 | F6/9 |

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<sup>142</sup> This is similar to “Pretty Young Soldier.” The A section moves within the D minor pentatonic scale: I – V – bVII – IV (double plagal) (or bIII) – I.

## 2.8 Extended Tonality and Harmony

Harmony functions in relationship with rhythmic hierarchy. Harmonic significance is dependent upon its place within a rhythmic grid; furthermore, rhythmic seniority or hierarchy can be amplified or reduced by harmonic dissonance or consonance.

Sting, in an interview published on his iPad app, references his jazz influence and presents the following which recognizes the complexity common in jazz harmony:

A lot of people listen to jazz and go: ahh, I can't stand jazz. It's because they are only listening with one side of their brain. Most pop music or folk music is based in 3rds and 5ths, so that's music to them. More complex intervals, like 6ths and 11ths, what people call jazz, it's a different side of the brain and if you haven't opened that toyshop, you can't hear it.<sup>143</sup>

Sting continues and credits his eclecticism to his exposure in a diversity of musical worlds and attempts to explain certain features of the treatment of consonance and dissonance in jazz. Steven Strunk gives further insight into the role of what he refers to as melodic tensions in much of jazz stating: "The concept of tension is broader than that of suspension, appoggiatura, passing note, or neighbor note, as there is no requirement of manner of approach, manner of leaving, or rhythmic position in its definition."<sup>144</sup> Jazz has served as participant in what Arnold Schoenberg would have called "the emancipation of dissonance," where preparation and resolution of dissonance become often irrelevant or become part of an extended tonality. Seventh chords are considered consonant in jazz and regularly functions as structural harmonies with no need

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<sup>143</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> "Jazz Influence."

<sup>144</sup> Steven Strunk, "Bebop Melodic Lines: Tonal Characteristics," *Annual Review of Jazz Studies* 3 (1985), 98.

of resolution. So too some upper structure tensions such as the 9<sup>th</sup>. In this sense jazz appropriated much from the harmonic norms of the French impressionists.

Jazz continues to explore the practice of dissonance in varied perspectives. Dissonance is often used in unanticipated behaviors, commonly an upper structure harmonic extensions (such as 9<sup>th</sup>, 11<sup>th</sup> or 13<sup>th</sup>) will “resolve” to a further dissonance,<sup>145</sup> or as a disruption of an established expectation. Undeniably, every musical approach and style involves a certain degree of emancipated dissonance, therefore, the collaboration of multiple musical worlds on the part of Sting, allows for a privileged and unique diversity of musical anticipation. “Love Is Stronger than Justice” from *Ten Summoner’s Tales* provides an inclusive humorous example of Sting’s use of tensions, dissonances or consonances borrowed from the perspective of jazz and country music. The verses use a single chord, which, in an appealing way never really identifies itself as major or minor. The melody in the verses uses the A minor pentatonic scale suggesting an obvious A minor chord. (See Chapter 5 “Pentatonic Scales and Blues Tonality.”) However, in the bass line Sting plays a C# on beat 3 and an F# on beat 4, suggesting an A7 dominant function. As a dominant chord, it would be A7#9(13). If viewed as a minor chord then C# must be an accented non-harmonic note. Sting here has composed a polymodal arrangement (although rather elementary), a lesson perhaps learned from exposure to modern jazz’s harmonic identity, existing through monotonicity<sup>146</sup> or polychordal harmonic elements (soul music or the blues may also have been influential).

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<sup>145</sup> Steve Larson, "Schenkerian Analysis of Modern Jazz: Questions about Method," *Music Theory Spectrum* 20, No. 2 (1998), 212.

<sup>146</sup> The prolongation or elaboration of the tonic chord/region through the use of harmonic regions.

Figure 2.40 “Love Is Stronger than Justice,” *Ten Summoner’s Tales*, (1993): Intro, mm. 1 – 4 [0:01 – 0:10] (Transcribed by author).



Figure 2.41 “Love Is Stronger than Justice,” *Ten Summoner’s Tales*, (1993): V.1, mm. 1 – 2 [0:22 – 0:26] Melody (Transcribed by author).



“Love Is Stronger than Justice” moves into a divergent country approach consisting of a simplistic I – IV – V – I progression, where the harmony becomes obvious and consonant. A parallel dichotomy is heard in the track “Fill Her Up,” where Sting moves from a country to a gospel and finally to a jazz feel gradually altering the symmetry of the rhythmic and harmonic approach.

Arnold Schoenberg, in “Structural Functions of Harmony,”<sup>147</sup> demonstrates his theory of monotonicity that exists as an extension of Hugo Riemann’s *Theory of Harmony*, in which, harmonic modulation becomes inferior to that of the relationship of temporal tonalities to the primary and supporting functions of a composition’s tonal center, and as an enrichment of indispensable harmonic functions. This is achieved through the use of “like function substitution” (reharmonization within the boundaries of similar functioning scale degrees), secondary dominants (artificial dominants), harmonic transformations influenced by functional modalities, the interchangeability of major and minor (achieved through the force of the dominant), or progressions based on the

<sup>147</sup> Arnold Schoenberg, and Leonard Stein, *Structural Functions of Harmony* (New York, NY: W.W. Norton, 1969), 65.

mathematical divisions of the octave.<sup>148</sup> Schoenberg states, “regions, and even tonalities, whose tonics differ a major or minor second or augmented fourth have so little in common that it would seem justifiable to consider them as ‘irreconcilably remote’, were it not the imagination of a real artist is capable of overcoming even this obstacle.”<sup>149</sup> This theory, along with Schenkerian theory, is significant for analysis in jazz harmony that often has a tendency to distort basic harmonic functions to the level of elaboration on secondary harmonic regions.

A lesser known composition, “The Pirate’s Bride,” (in C# minor) first heard on the single *You Still Touch Me* and again on the more recent album *Symphonicities*, provides a clear composition using a jazz tonal consideration both in melody and harmonic elements exposing numerous tensions. In addition, Sting uses chord inversions that naturally create dissonance such as in the 3<sup>rd</sup> inversion of the C#m7 (e.g., 7<sup>th</sup> degree in the bass which, in figured bass, is referred to as a 4/2 chord).

Figure 2.42 “The Pirate’s Bride,” *You Still Touch Me*, (1996): V.1, mm. 1–8 [0:27 – 0:40] (Transcription by author).

Figure 2.42 shows a musical score for the song "The Pirate's Bride" by Sting, measures 1-8. The score is in C# minor (three sharps) and 8/8 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. Chord symbols are written above the notes: C#m7, C#m7/B, F#m711, A maj7#11, A maj7#11/E, F#m/G#, and G#. The lyrics are: "Some times in the light at the edge of the world is a ghost of a ship with its black sail furlled".

In these eight measures (Figure 2.42) the use of upper structure tones to end every phrase with exception to the last phrase, (ending on the root of the dominant) presents another example of Sting’s use of a jazz treatment of dissonance. D# in the second

<sup>148</sup> Gordon Delamont, *Modern Harmonic Technique: A Full Examination of the Contemporary Techniques of Tonal Harmony for the Arranger and Composer* (Delewan, NY: Kendor Music, 1965), 269 – 275.

<sup>149</sup> Arnold Schoenberg, *Structural Functions of Harmony*, 65.

measure is the 9<sup>th</sup> of C#m7, the entire third measure is based around the 11<sup>th</sup> of F#m7, while m. 5 descends to the 9<sup>th</sup> of Amaj7 in m. 6. In addition, the chords F#m711, Amaj7#11, and F#m/G# are dissonant and create harmonic tension.

Melodic and harmonic tensions continue in the chorus (Figure 2.43) whereas the chord progression is developed with an ‘obscured’ re-harmonization. The chord inversions enrich the “jazz” tinted harmony and the progression share a commonality with the jazz world’s convention of borrowing notes from related harmonic regions. The progression from mm. 1 – 8 is as follows: ii – V – i – iv – V/V – V. The following is a functional analysis of the elaborated voicings.

F#m6 (A F# C# D#) – third inversion of a D#m7b5 (from the Locrian natural 6 mode).

Cdim (C Eb Gb) – V of C#m (G#7 – C/B# [3], Eb/D# [5], Gb/F# [b7]).

D#/G (D# G [F##] A#) – V of V (R, 5, 3). D#/G moves to G#sus. (Uses the guide tone C# [sus4] to move to the major third of G#).

G#7 – V. The final chord transcribed [ii – F#m6/A]) alternates with the V chord before returning to the tonic in the verse.

Figure 2.43 “The Pirate’s Bride,” *You Still Touch Me*, (1996): Chorus.1, mm. 1–8 [0:53 – 1:06] (Transcribed by author).

The musical score for Figure 2.43 consists of two staves of music in treble clef, key of D major (two sharps). The lyrics are: "The tide rolls out, the tide rolls in, with out a care for the ways of men." Chord annotations above the staves are: F#m6/A, Cdim, C#m7, C#m7/B, F#m711, D#/G, G#sus, G#, and F#m6/A. The melody features eighth and quarter notes with some beamed pairs.

Figure 2.44 “The Pirate’s Bride,” *You Still Touch Me*, (1996): Vamp Out Chord Voicings.

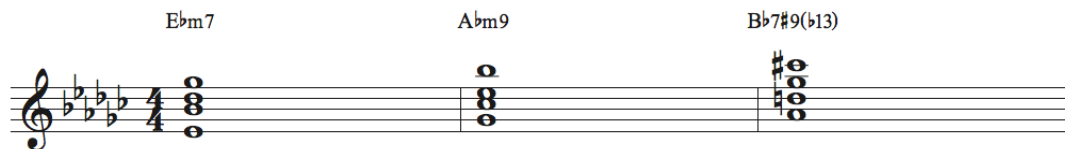
The musical score for Figure 2.44 shows a sequence of seven chord voicings in treble clef, key of D major. The chords are: C#m7, Eb/C#, D/C#, C#m, C#dim7, F#m6/C#, and C#m. Each chord is represented by a block of notes on a staff, showing the specific voicing for each.



The vamp ending, as transcribed in Figure 2.44, shows a melodic descending line with multiple upper structure triads functioning as parallel counterpoint creating harmonic tension and release against the C# pedal. The upper structure triads (starting with C#m7 are: E – Eb – D – C#m – C#dim – D#dim – C#m) descend with chromatic tendencies by borrowing from related tonal regions stretching the harmonic tolerance of the tonic.<sup>150</sup> This procedure is not uncommon in jazz related repertoire (e.g. “Green Dolphon Street”) and various common blues cadence gestures.

“Forget About the Future,” from the album *Sacred Love*, a funk influenced song with harmonies borrowed from the minor blues, is an eclectic example of Sting’s diversity.<sup>151</sup> The composition in Eb minor largely uses a i – iv – V progression, with Abm9 and Bb7#9(b13) providing additional harmonic colour and interest (Figure 2.45).

Figure 2.45 “Forget About the Future,” *Sacred Love*, (2003): I – iv – V Voicings.



A symbiotic relationship exists between the constantly evolving jazz tradition at large and the gospel-influenced jazz style of the 1950s. In this respect many aspects of jazz and funk belong to, and are influenced by the same musical traditions and styles.

Olly Wilson, a professor at the University of California at Berkeley, defines some qualitative forms used in black music.<sup>152</sup>

<sup>150</sup> Eb/C# (Eb/Db) is 3<sup>rd</sup> inversion Eb7, D/C# is a third inversion Dmaj7. C#dim7 and F#m6/C# can be heard as elaboration of an Aeolian cadence. C#dim7 is A7b9 is first inversion. F#m6/C# is B7 with the 9<sup>th</sup> in the bass.

<sup>151</sup> Funk-related Sting compositions include: “All Four Seasons,”<sup>151</sup> “When the World is Running Down You Make the best of What’s Still Around,” “Jeremiah Blues (Part 1),” “Heavy Cloud No Rain,” and “She’s Too Good For Me.”

<sup>152</sup> Olly Wilson, “The Heterogeneous Sound Ideal In African-American Music in Signifyin(g).

- Rhythmic and implied metrical contrast (i.e. swing).
- The instrumental imitation of the human voice.
- Playing or singing in a percussive manner.
- Antiphony/call and response (involving repetition and ostinato patterns).
- High density (filling up musical space).

*Funk: The Music, The People, and The Rhythm of The One* by Rickey Vincent, chronicles the etymology, and historical accounts of funk as it derives from the blues, early jazz, R&B, bebop and hard bop (synonymous with soul jazz/funk). A link can be drawn in jazz from the density of New Orleans' second line, to the dance like quality of the swing era, to the unpredictability of bebop through to the remedy of the cool (West Coast) and blues inspired (hard bop) musicians. Miles Davis (*Bitches Brew*), Herbie Hancock (*Head Hunters*), Horace Silver "Opus de Funk" and Charles Mingus ("Better Git It in Your Soul") are reflective of a reciprocal funk influence.

Vincent says:

While funk and soul developed musically most directly from rhythm and blues, the ideals of funk and soul came from jazz... It is no mere coincidence that the ideology of hard bop, driven by its technical fury as well as its affirmation of black roots, had such a direct impact on what was to come in the 1960s. Rather, The Funk was an integral part of the jazz musicians' progression toward "black consciousness..."<sup>153</sup>

Defining forms used in black music are reflected in "Forget about the Future"/"That Sinking Feeling." Particularly the following are used: polyrhythmic conflict with the underlying pulse in the melodic phrasing, (Figure 2.46), the guitar as a

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*Sanctifyin', & Slam Dunking: A Reader in African American Expressive Culture*, ed. Gena Dagle Caponi (Amherst: University of Massachusetts Press, 1999), 159.

<sup>153</sup> Rickey Vincent, *Funk: The Music, the People, and the Rhythm of the One* (New York, NY: St. Martin's Griffin, 1996), 42/44.

percussive rhythmic instrument (melodic ideas become secondary), and call and response (related with a blues approach).

“Forget about the Future” (in Eb minor) modulates up a minor second to E minor and continues into the composition “That Sinking Feeling,” a song with a rhythmically dense (busy) melody which is heard only on the DVD *Sting INSIDE the Songs of Sacred Love*. The dominating progression, which is based in the Dorian mode (i – IV), is interrupted by contrapuntal voice leading or harmonic elaboration as an extension of the fundamental harmonic progressions.<sup>154</sup> Chords, which appear distant to underlying stability, not only become relative based on Schoenberg’s theory of regions but also the relation as movement to, or elaboration of fundamental functions.

Figure 2.46 “That Sinking Feeling,” *Sacred Love* (DVD), (2003): C.1, mm. 4 – 16<sup>155</sup> Interruption of E Dorian (Transcribed by author).

Figure 2.46 is a transcription of the interruption “section” of the dominating i – IV progression (a similar progression is heard after the modulation in “Forget about the Future”). In Sting’s attraction towards harmonic tensions, as an example, the melody in

<sup>154</sup> See: Felix Salzer, *Structural Hearing Tonal Coherence in Music* (New York, NY: Dover, 1982).

<sup>155</sup> Sting. “Sting – Inside The Songs of Sacred Love [Full Show],” *Youtube* video, 54:07 – 54:45, March 12, 2018, posted by “Music N Asmir”, <https://www.youtube.com/watch?v=znxEDI8vtp4>.

the first measure moves from #5/b6 (F#/Gb) to the 5<sup>th</sup> (E) of Bbdim7, to the 13<sup>th</sup> (D#) of F#7, continues through (E) the 7<sup>th</sup> of F#7 and 5<sup>th</sup> of Am7 to the 11<sup>th</sup> (D) of Am. The overall melodic motion is a descending line from the fifth of B-minor and decorated with chromatic inflections. There are several other instances of melodic/harmonic tension within this example, though it is informative to analyse the harmonic motion. The chords Bbdim7 (enharmonically A#dim7) and F#7 are dominant function substitutions of each other, both utilizing the leading tone (Bb/A#) to the root of the V chord (B7b13). The Am between the F#7 and B7 uses modal interchange (borrowed from Aeolian) to create the subdominant minor function and enclose the dominant from a semitone above and below. The first two measures can be viewed as V7/V to V (F#7 – B7) or simply as an expansion of the dominant region. As opposed to the expected resolution on minor (Em), Sting moves to the C#m7b5. This chord has a functional duality, notably that of the target of a deceptive cadence, and that of the starting point as the contrapuntal motion towards the subdominant and dominant chord (mm. 11 and 13 of the transcription). It is important to note that although an improviser may utilize several temporal parent scales to navigate these contrapuntal chords, the role of these chords is to support the voice leading moving towards the functional V chord. The circle of 5ths is presented in a concealed manner from the duality of the C#m7b5 which starts a progression of ii chords. To see the circle, it is imperative to expose the interior temporary V – I progressions. The list below reveals the nature of the voice leading.

C#m7b5 – corresponding V chord – F#7.

Cm6 – (C, Eb, G [D#], A) – B7b9b13.

Bm7 – Abdim7 (Ab [G#], Cb [B], Ebb [D], Gbb [F]) is Bm7 – E7b9 – simplified to E7.

Am7 – subdominant minor functioning similar to subdominant major (A major).

M. 9 of the transcription is heard as elaboration of the dominant.

Mm. 10–13 of the transcription are heard as ii (C#) and V (F#) movement to a tritone substitution (F7) of the dominant B7.

“Like A Beautiful Smile,” similar to “That Sinking Feeling,” is only heard on the DVD *Sacred Love* which Sting refers to as a “Retro 70s jazz-rock tune in 7/8.”<sup>156</sup>

Figure 2.47 “Like a Beautiful Smile,” *Sacred Love* (DVD), (2003): V.1, mm. 1 – 4 (Transcribed by author).



The above progression illustrates modal mixture, and like “Forget about the Future” uses a chord progression based on i – vi – iv – v. Bm7, borrowed from the parallel major, is not diatonic to D minor but has a clear relationship with the major tonic as well as providing contrapuntal movement towards the iv chord (Gm7).<sup>157</sup> The chord tones B, D, F# and A, could be perceived as creating a dominant-like relationship (D6/B – contains the leading tone F# of G minor).

Chorus lyrics:

Like a beautiful smile it fills up the sky  
And I think I know why such beauty won't die  
It's eternity's mile that we walk all this while

<sup>156</sup> “Inside the Songs of Sacred Love,” *Sting.com*,  
[http://www.sting.com/discography/index/album/albumId/286/tagName/studio\\_albums](http://www.sting.com/discography/index/album/albumId/286/tagName/studio_albums).

<sup>157</sup> The B minor chord is borrowed as part of a modal mixture.

Chorus chord progression:

|Bbmaj7 | Gm7 | C/D | Emin/D |  
|Bbmin7 | Bb/C | Emin/D | Emin7 A7 (no 3rd) |

This chorus progression references that of “When the World is Running Down You Make the Best of What's Still Around” where an exceptionally linear harmonic progression is heard (an Aeolian cadence). Bbmaj7 (bVI) moves to Gm7 (iv), C/D and Em/D are “neighbour note” decorations or colourations of the tonic.<sup>158</sup> Bbm7 (bvi), which is borrowed from F minor, moves to Bb/C, a suspended bVII chord, which then moves to the tonic chord.

Among the most harmonically intriguing composition, “Fortress Around Your Heart” from *The Dream of the Blue Turtles* provides a shifting verse to chorus pattern from G minor to G major (see Figure 2.48 and Figure 2.49). The verses harmonic progression and chord voicings are based on common tone tonality in a primarily descending pattern. (\* indicates common tones.)

Gmin7(11) – G Bb D F (A C) (tonic minor). Eb7(13) – Eb G\* Bb\* Db (F\* C\*) – Ab used in melody implies Mixolydian (related to subdominant C minor – sharing three of four chord tones [C, Eb\*, G\*, Bb\*]). From Gm, D descends to Db. F descends to Eb. Eb7(13) is additionally related to A7 altered (b9, b10, #11, b13) resolving to F#m7 (heard as related to D7 – F#\* – A\* – C – E[9<sup>th</sup>]).

F#min7 (11) Pivot chord – F# A C#\* E (G# B) D#\* in melody implies Dorian (Pre-dominant). b7 of Eb7 (Db/C#) becomes 5 of F#m. G descends to F#.

F#m(11) and B7(13) move to Emin (vi of G major) in the chorus.

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<sup>158</sup> C/D – is D7sus4(9), Emin/D – is D6sus4(9).

i	(V7/V)	V	V7/vi	vi
Gmin	Eb7	F#m7	B7	Em
	Emin: ii	V7	i	

The melody and guitar parts work in conjunction to formulate a fundamental line.<sup>159</sup> The fifth of Gm and its upper third (D – F) descends to the 7th of Eb7 (Db) paired with the chord’s major third (G). Db that becomes the fifth of F#m7 (C#) is paired with its upper third (E) and fifth (G#) that descends to the root of B7 (B) and its 7th A. Paired notes in the verses move in contrary motion – D/F – Db/G – C#/(E)/G# – B/A.

The first three phrases of the chorus melody (mm. 21–32) present a linear representation of the dominant D7, using B, E and G as melodic embellishment. The final chorus phrase uses Cm7 – F7 (a deceptive cadence in G minor) and is based around the descending melodic cadence 2 – 1 (A to G with Bb as ornamentation). Bb also creates a stronger push towards the tonic (b3 – 1).

Figure 2.48 “Fortress Around Your Heart,” *Dream of the Blue Turtles*, (1985): Verse Guitar Figures/Voicings (Transcribed by author).



<sup>159</sup> What Schenker refers to as the “Urlinie.”

Figure 2.49 “Fortress Around Your Heart,” *The Dream of the Blue Turtles*, (1985): V.1/Chorus.1 [0:18 – 1:29] (Transcribed by author).

Gm7

5

9 Eb7

13 F#m7

17 B7

21 Em D G Am D

25 Em D G Am D

29 Em D G Am D

33 Cm7 Dm7 Ebmaj7 F7 Gm7

As in previous examples, Sting makes use of tonal ambiguity, common within the jazz idiom. Expectations are constantly being exploited and the dissonance threshold becomes extended. Sting’s music borrows several templates of jazz historic and stylistic



traditions. Below is a listing of compositions that use or modify, in obvious ways, the most common jazz progression of ii – V – I.

1. “Moon Over Bourbon Street”: Based on a ii – V – i progression in minor. It also includes a harmonic elaboration of the tonic minor chord (using Dm[maj7], Dm7 and Dm6) and a tritone substitution of the ii chord (Bb7 or Bb in the place of Em7b5) The melody is also somewhat reminiscent of the jazz standard “Beautiful Love.”

Figure 2.50 “Moon Over Bourbon Street,” *Walking to New Orleans*, (1985): Lead Sheet (Transcribed by author).

The lead sheet for "Moon Over Bourbon Street" consists of 33 measures of music, organized into eight systems of four measures each, with the final system containing only three measures. The key signature is one flat (Bb), and the time signature is 4/4. The melody is represented by a treble clef staff with a key signature of one flat. The chords are indicated by symbols above the staff, with some measures containing multiple chords. The progression follows a ii-V-i pattern in D minor, with a tritone substitution of the ii chord (Bb7) for Em7b5 in measures 9 and 25. The tonic minor chord (Dm) is elaborated with Dm(maj7), Dm7, and Dm6 in measures 4, 10, 16, 22, 28, and 34. The final measure (33) ends with a Dm chord.

Measure	Chord
1	Em7b5
2	A 7(913)
3	A 7
4	Dm
5	Dm(maj7)
6	Dm7
7	Dm6
8	Dm6
9	Bb7
10	A 7(913)
11	A 7
12	Dm
13	Dm(maj7)
14	Dm7
15	Dm6
16	Bm7b5
17	E
18	Bb7
19	A 7(913)
20	A 7
21	Em7b5
22	A 7
23	Dm
24	Dm(maj7)
25	Dm7
26	Dm6
27	Em7b5
28	A 7(913)
29	A 7
30	Dm
31	Dm(maj7)
32	Dm7
33	Dm6
34	Bb7
35	A 7(913)
36	A 7
37	Dm
38	Dm(maj7)
39	Dm7
40	Dm6
41	Bb7
42	A 7(913)
43	A 7
44	Dm
45	Dm(maj7)
46	Dm7
47	Dm6
48	Bb7
49	A 7(913)
50	A 7
51	Dm
52	F
53	Gm
54	A 7
55	Dm

2. “Until” from *Kate and Leopold*: uses ii – V in B minor. G#m7b5 [vi] – G7 (tritone substitution of C#7[V/V]) is used as the ii – V motion to the dominant F#. The song moves up to Cmin using the same harmonic motion.

3. “Rock Steady”: is a stationary melody based around the Bb pentatonic minor. The root motion creates melodic and harmonic forward motion. Sting uses the relatively simplistic melody to introduce non-diatonic roots such as the descending harmonic motion of Gb, F, E, and Eb in the prechorus. The primary progression Bbm7 – Gb7 – F7 is an alteration of the minor II – V – I progression with Gb7 acting as a tritone substitution of V of V (C7).
4. “Sister Moon”: continues with Sting’s tendency to use the subdominant major in a minor tonality by way of borrowing from the jazz minor (ascending melodic minor scale). Dorian is not the preference due to the use of the minor/major 7<sup>th</sup> chord (F#m[maj7] – B7). As noted earlier his use of this technique provides a reference towards the ii – V progression. Moreover, “Sister Moon” provides an excellent example of Sting’s use of the circle of fifths root motion. The phrase “I’d go out of my mind but for you” moves harmonically from the D# through the circle of fifths (vi – ii – v – I – IV) to the subdominant major chord (D#m7b5, G#m7b13, C#m7b13, F#m(maj7), B9).
5. “Let Your Soul Be Your Pilot” is full of descending harmonies and begins with a descending chromatic bass line starting on G minor moving to the relative major through the pivot bVI (Eb).<sup>160</sup> This harmonic motion is similar to progressions common to various jazz standards such as “My Funny Valentine,” “What Are You Doing the Rest of Your Life” and “In a Sentimental Mood.” This progression is additionally a common reharmonization of an extended minor chord. The composition continues with mm 1 – 16 (verse) moving I – vi – ii – V –

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<sup>160</sup> (Gm – Gm/F# – Gm/F – C/E – Ebmaj7 – F – Bb).

- I in Bb. The B section (prechorus – similar to the beginning) returns to a descending progression starting on vi (Gm) and ending with either iv – bVII (to the Bb major in the chorus) or bV (Db) to IV (C).<sup>161</sup> The bridge in Bb moves from IV – V – II(no3rd) – bVII in an elaboration of a deceptive cadence to the tonic.
6. “I Was Brought to My Senses,” the fourth track on *Mercury Falling*, begins with three verses rhythmically free (the verses are also named “Alone With My Thoughts This Evening.”) The harmonic progression moves between the ii and V chords until the ii – V – I progression is completed by the arrival of the tonic G major (1:49). The composition ends similar to “Let Your Soul Be Your Pilot” as together they vamp over an improvisational favorable chord progression. Sting ends on a tonicization of the vi chord (Emin) in three variations.

Emin9 | Dm7 | Cmaj9 | B7b13 || i – bvii – bVI – V

Emin9 | Dm7 | F#7 | B7b13 || i – bvii – ii – V

C79 | A79 | F#79 | F79 || C7 and A7 are elaborations of the V/V chord (F#7) as they operate within the equal division of the octave. F79 is a tritone substitution of B7 (V of Em).

7. “Tomorrow We’ll See” – (similar to that of “Sister Moon”) verses move from the tonic minor (minor major7 or Gm6 in chorus) to dominant b9b13. The added decorated bVI (Ebmaj7) is used in the chorus to chromatically move into the altered dominant. Am7b5 (ii) to D7b9b13 (V) are used in the modulation to G# minor (3:44).
8. “I Love Her But She Loves Someone Else.” The A section moves between the

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<sup>161</sup> The prechorus is: Gm – Gm(maj7) – Gm7 – C (C/E is implied) – Ebmaj7 – Cm7 – F7 (1<sup>st</sup> ending) or Db – C. (2<sup>nd</sup> ending)

- temporary key centre of iv (Ebm) and the tonic (Bbm). The first A section: i – V4/3 – V6/5/iv – iv – iv6 – VII – VII6 – V – i – ii\* – V\*. Several alterations of ii – V – I progressions are heard. e.g., ii – V – VI (Cm7b5 – F7 – Gbmaj7) and iv – VII – i (Ebm – Ab – Bbm).
9. “I Miss You Kate.” The main chord progression in A minor is: bVI – iv – bVII – i – bVI – iv – bVI\* – V\* – bVI – iv – bVII – IV6 – bVI\* – V\*. bVI (F) and bVI (F7) are substitutions of the ii chord (Bm7b5). iv – bVII are used as a deceptive motion towards the tonic minor.
  10. “Inside.” (A minor) A section: i – ii – bIII – iv (or V) B section: bVI – iv – ii – V – i. C section: iv – bIII – bVII6 – bVII – bIII – bVII6 – i – bVII – vi\* – bVI\* – ii\* – V\*. vi (F#m(b5) to bVI (F) to Bm7b5 to E7 are two consecutive ii – V progressions moving from the temporary key center of Em into Am.
  11. “Show Some Respect.” vi – V7/bVII – vi – V7/bVII – ii\* – V\* – I\* – V6/5/ii – ii\* – V\* – I\* – V7/IV – IV – ii6 – I – vi – ii\* – V\* – I\*.
  12. “Perfect Love... Gone Wrong” *All This Time Live*: Modulation from Cm (Dorian to Aeolian) to Ebm (Dorian to Aeolian). C minor: Cm7 – F7 (ii – V [Bb major]) Dm(F/F#) G7 – Cmin7 (ii – V [C minor]) Eb minor: Ebm7 – Abm7 – Cb/Db (ornamented predominant II chord [B with the 9<sup>th</sup> C# in the bass] – Bb7sus4 – Bb7 (V) – Ebm |

Several other compositions have the harmonic affinity toward the deceptive cadence (also known as the backdoor cadence).

1. “Stolen Car” from the album *Sacred Love* (Similar to “Book of My Life”) frequently uses this device. The composition, which begins in G minor, uses the ii

- V of the relative major (Bb) to move to the tonic, Gm chord. The progression is heard again after the modulation into E minor (Am and D move to the tonic). (See Chapter 6: “Harmony” 6.7 for a more complete analysis).
- 2. “Englishman in New York” – known as one of the “jazziest” Sting songs is based around an ii – V – vi (Bmin). The bridge moves to the relative major (D): I – V – vi – V7/vi – IV – V – V6/vi – vi (i).
- 3. “Brand New Day” from the album of the same name uses the progression B(7) – Em– A7 – B(7) in B Mixolydian using the deceptive cadence borrowed from B Aeolian.

In the more recent field of the study of popular music, scholarly papers have sought to analyze the stylistic harmonic consistencies of rock music. These include Walter Everett’s “Making Sense of Rock’s Tonal Systems,”<sup>162</sup> “Neo-Riemannian Theory and the Analysis of Pop-Rock Music” by Guy Capuzzo and “The Melodic-Harmonic ‘Divorce’ in Rock by David Temperley.”

Guy Capuzzo states:

Pop-rock music overflows with harmonic diversity.<sup>163</sup> Walter Everett writes of the “manifold tonal systems present in popular music, some no different than those of two hundred years ago, others hardly related at all, and still others combining aspects from both of these extremes.”<sup>164</sup>

Pop-rock progressions that are well-modeled by NROs<sup>165</sup> typically contain modal mixture and root motion by third. The common tones that result from these root motions are often realized as held pitches, not just pitch classes. NROs are useful tools in analyzing progressions that lack structural dominant harmonies, and that

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<sup>162</sup> See also Chapter 3 “Templates” (Sergei Prokofiev – “Russians”) and Chapter 5 “Pentatonic Scales and Blues Tonality” for more reference to Walter Everett and other popular music scholars.

<sup>163</sup> Guy, Capuzzo, “Neo-Riemannian Theory and the Analysis of Pop-Rock Music.” *Music Theory Spectrum* 26, No. 2 (2004): 177. <http://www.jstor.org/stable/10.1525/mts.2004.26.2.177>.

<sup>164</sup> Walter Everett, “Review of Richard Middleton, ed., *Reading Pop: Approaches to Textual Analysis in Popular Music*” (Oxford: Oxford University Press, 2000). *Music Theory Online*, No.6 (2001): 3.

<sup>165</sup> Neo-Riemannian operations. Analysis concerning the transformation, not classification of harmony.

lack leading tones that might carry dominant function.<sup>166</sup>

“Triadic Modal and Pentatonic Patterns in Rock Music” by Nicole Biamonte states:

...investigates the harmonic and phrase functions of selected pitch structures unique to rock that comprise the basic material of a significant body of songs, and that do not fit comfortably into the conventional paradigm of major-minor tonality: double-plagal and Aeolian progressions, and triad doubled pentatonic and hexatonic modal systems.<sup>167</sup>

Many of these analytical harmonic patterns are consistent in Sting’s compositions (some of which have been outlined already in this dissertation). These analytical models are often equally consistent within the study of jazz and among multiple genres.

Likewise, analytical articles include: “A Neo-Riemannian Approach to Jazz Analysis”<sup>168</sup>

(Sara B.P. Briginshaw), “The So-Called ‘Flat Seventh’ in Rock” (Allan Moore)

(discussion regarding modality in rock music and equally applicable to jazz analysis –

“how are cadence and modulation articulated without the use of the leading-note?”)<sup>169</sup>

and “Pat Martino’s: The Nature of the Guitar: An Intersection of Jazz Theory and Neo-Riemannian Theory”<sup>170</sup> (Guy Capuzzo). Below is a list of Sting’s compositions

conducive to such analytical interpretations. As a note, not all compositions with such progressions are mentioned, rather the ones which are most beneficial to the discussion.

### Aeolian Cadence

“Bring On the Night”/“When the World is Running Down You Make the Best of What’s Still Around.”

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<sup>166</sup> Capuzzo, "Neo-Riemannian Theory and the Analysis of Pop-Rock Music." 178.

<sup>167</sup> Nicole Biamonte, “Triadic Modal and Pentatonic Patterns in Rock Music,” *Music Theory Spectrum* 32, No. 2, (Fall 2010): 95. <http://www.jstor.org/stable/10.1525>.

<sup>168</sup> Sara BP Briginshaw, "A Neo-Riemannian Approach to Jazz Analysis," *Nota Bene: Canadian Undergraduate Journal of Musicology* 5, No. 1 (2013): 57.

<sup>169</sup> Allan Moore, "The So-Called 'Flattened Seventh' in Rock," *Popular Music* 14, No. 2 (1995):188.

<sup>170</sup> Guy Capuzzo, “Pat Martino The Nature of the Guitar: An Intersection of Neo – Riemannian Theory and Jazz Theory.” *Music Theory Online* 12, No. 1 (2006): 1-17.

“Never Coming Home” (Verse) bVI – bVII – i – bVI – V – i (Dbmaj7 – Ebsus4 – Fmin – Dbmaj7 – C – Fm) V uses the leading tone from the minor tonality..

“Every Breath You Take” (Bridge) bVI – bVII – bVI – bVII – bVI – I (Fb – Gb – Ab).

“Island of Souls” (B.2 section) iv (Gm) – v (F/A)<sup>171</sup> – bVI (Gm/Bb) – bVII (C7) – i.

“Message in a Bottle” (Verses) – i – bVI – bVII – iv (Aeolian harmony).

“Be Still My Beating Heart” (Chorus) – iv – v – bVI – bVII – iv – v – i (iv is relative to bVI, v is relative to bVII)

“The Book of my Life” (Chorus) – bVII – iv – bVI – bVII – i – bVI – iv – bVII – i – bVI – iv – bVII – bVI – bVII – i. (This progress also uses the related deceptive cadence [iv – bVII]).

### Double Plagal Progressions

“Message in a Bottle” i – bVI – bVII – iv

“Jeremiah Blues (Part 1)” A – E – B ends the B section.

“Next to You” A section: D – A – E

“Walking on the Moon” B section: bVI – bIII – bVII – IV (Bb – F – C – G)

“Seven Days” Chorus: IV – V6/5/V – V – V6/5/vi – vi – IV – V – V7/vi – vi – bVII#11 – vi – bVII#11\* – vi – IV\* – I (F – D7/F# – G – E7/G# – Am – F – G – E7/G# – Am – Bb7#11 – Am – Bb7#11\* – Am – F\* – C\*).

“Pretty Young Soldier.” A section: I – V – bVII – IV (double plagal) (or bIII) – I.

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<sup>171</sup> F/A is heard as both an Amb6 chord and as V (dominant) of bVI.

### Triadic and Chordal Root Motion Progressions

“Fields of Gold”<sup>172</sup> vi – IV – I (verses). (Bm – G – D [G major triad])

“Synchronicity II” (verses) I – iii – bVII (or v6) – I (A – C#m – G or Em6 [A7])

“Mad About You” – uses the progression and tonicizes the G#m: i – bIII – (bVI) – V7 (G#m – B – E – D#7#9).

“I Can’t Stop Thinking About You” i – bVI – bIII (Am – F – C [F major triad]).

“Down, Down, Down (verses) bVI – IV – I – bIII – bVI – IV – I – IV – I.<sup>173</sup> (C – A – E – G – C – A – E – A – E [Am7]).

“Canary in a Coalmine” I – vi (x4) bVI – iv – I (C [bVI] major acts as elaboration of subdominant minor – plagal cadence). The roots outline an A major or A minor triad (E, C#/C, A).

“All Four Seasons” (chorus) II – bVII – IV – V (G# – E – B – C# [C#7])

Due to the prevalence of the guitar in rock and popular music much of the harmony in Sting’s music is reflective of the tactile structures on the guitar.<sup>174</sup> This includes the movement of power chords,<sup>175</sup> the use of the pentatonic scale as harmonic structure and the general less complex chord voicings (or the frequency of root position chords). Paradoxically, to direct harmonic consistencies between jazz and rock, Mark Gridley outlines some of the surface level discrepancies in negative relation to rock.

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<sup>172</sup> “Fields of Gold” is found in *The Easy Jazz Standards Fake Book*.

<sup>173</sup> Chord planing (parallel voicings) using major 7<sup>th</sup> voicings.

<sup>174</sup> Allan Moore uses this point as one of his objections to using Schenkerian theory to properly analyse rock music. He says: “the harmonic practices of rock encourage the identification of harmonies as discrete entities not subject to voice-leading processes. Part of the reason for this lies in instrument practices themselves. Guitar chords tend to be held in a convenient position with bass and treble pitches possible determinants: inner parts rarely have a linear role, merely existing to fill out the chord.” Moore, “The So-Called ‘Flattened Seventh’ in Rock,” 190. This is of course a general statement. However, it does reflect a large percentage of the repertoire.

<sup>175</sup> Consists of the root note and the fifth.



Although this chapter is primarily focused on the relationship from jazz to Sting's music and consequently from pop and rock music to jazz, it is worth noting where some musical distinctions are heard between the two genres. Some of Sting's music fits into this list, however, this list includes some sweeping generalizations that give some context but also fails to recognize much of Sting's direct relationship to jazz that has been demonstrated in this chapter.

These include:

1. Shorter phrase lengths
2. Less frequent chord changes
3. Less complexity of melody
4. Less complexity of harmony
5. Less use of improvisation, especially in accompaniments
6. Much more repetition of melodic phrases
7. More repetition of brief chord progressions
8. Much simpler drumming patterns
9. More pronounced repetition of drumming patterns (and)
10. More pronounced repetition of bass figures.<sup>176</sup>

## 2.9 Modality

Ahead of analyzing the textural consistencies heard within Sting's compositions in relationship to the jazz style and historical development, it is important to examine Sting's use of jazz modality further. Modality or jazz modality provides an alternate

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<sup>176</sup> Mark C Gridley, "Clarifying labels: Jazz, Rock, Funk and Jazz-Rock." *Popular Music & Society* 9, No. 2 (1983): 28.

template to the major/minor system. Barry Kernfeld in *What To Listen For In Jazz* talks about harmonic rhythm in association with modal jazz. “This slower rate is achieved through the use of drones or of weakly functional succession of two or more oscillating chords.”<sup>177</sup> Modal jazz was characterized by three musical elements: 1. The use of the modes 2. fewer chords than bebop and earlier jazz standards (freedom from the complex harmonic structure and forms common in bebop) and 3. greater linear and melodic freedom against comparatively stable harmonies. Additionally, progressions in modal jazz have a propensity to avoid an obvious tonal function. This static harmonic rhythm, free of interruption, allows for a relaxed setting. As the result of few chords and harmonic staticity, a musician’s analytical and improvisational approach transitioned from the vertical to the horizontal approach of the mode or scale. Treatment of dissonance and the “avoid note” within the modal linear context becomes expanded due to the stability and often ambiguity of the tonal structure.

“I Burn for You,” Sting’s composition from the pre-Police band “Last Exit” is an exceptional example of Sting’s use of modality. The composition is in Aeolian with a modulation separated by a minor third. Although there are several recordings of this composition the most common key is in F Aeolian moving to D Aeolian.<sup>178</sup> Nuance linear chords are used to provide additional interest to that of the primary foundational chords Fm and Dm. The progression heard in the B section: bVI – bVII – bVI – bVII – iv – v – i – bVII – iv – v – i, uses the double plagal motion of bVII to iv and the Aeolian motion of bVI to bVII.

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<sup>177</sup> Barry Dean Kernfeld, *What to Listen for in Jazz* (New Haven, CT: Yale University Press, 1995), 67.

<sup>178</sup> The original key from the film "Brimstone & Treacle" is D Aeolian.

The ii – V progression is referenced with the use of modality. “Island of Souls” from *The Soul Cages* is based in the Dorian mode moving frequently from Dm7 to G7sus4 (IV). Although the progression deviates temporarily from D Dorian, the movement to C minor, Ab major, and a short tonicization of Bb major is based on linear movement and allows Dorian to retain its modal property. “History Will Teach Us Nothing” in a manner similar to “Love Is Stronger than Justice” uses the pentatonic minor as the basis for the melodic line in addition to moving from the Am to D suggesting Dorian (F#). (See Chapter 5 “Pentatonic Scales and Blues Tonality” for more information regarding the similarities between the blues tonality and Dorian).

“We’ll Be Together” from *Nothing Like The Sun* plays between two modes. The song in D minor (Aeolian) uses G7, the non-diatonic B natural, another imitation of ii – V in C major. The natural minor triumphs over Dorian as the composition ends with the repetition of Bb (bVI), Gm (iv) and Dm (i). “After the Rain Has Fallen” moves between Bb Aeolian and Dorian (Gb becomes G natural) Simplified Verses Bb Dorian: i – (IVsus4) – bIII – v | Chorus Ab major: V – I – vi – IV – V/bVI (Tritone substitution of V/ii) – ii. The composition modulates to F# from the IV chord (Db/C#) of the chorus. Two non descriptive chords are used to begin the transition of consecutive plagal motions to bVII (dominant quality) of the new key F# major. Those are: Dbsus4 (C#) – Gbsus4 (F#) – Bm7 – E.

Many further modal consistencies will be discussed throughout the reminder of this dissertation.

## 2.10 Textural Elements

In *Saying Something: Jazz Improvisation and Interaction*, Ingrid Monson states: “The shape, timbral color, and intensity of the journey is at every point shaped by the interacting musical personalities of band members, who take into consideration the roles expected of their musical instruments within the group.”<sup>179</sup> Consequently analysis of textural consistencies in jazz or popular music would be narrow minded and elementary if restricted to microscopic and idiosyncratic components. The commonly used terms groove and feel are a conglomeration of group interaction within rhythmic, melodic and timbral or sonic qualities. Unquestionably, jazz has a predisposition toward instrumentation that satisfies a function within the music. Furthermore, the bassist or drummer can stretch their primary function as members of the rhythm section to bridge the relationship between timekeeper and soloist. The drummer within this context can use the distinctive tonal and timbral qualities of the drum set to interact within the compositional form or through an improvisatory role with the primary soloist. The bassist can utilize the techniques of the walking bass line, broken/melodic and/or rhythmic interaction, or the pedal point. Accompaniment and improvisation in jazz can be very collaborative. Bill Evans reflects this idea:

I’m hoping the trio will grow in the direction of simultaneous improvisation rather than just one guy blowing followed by another guy blowing. If the bass player, for example, hears an idea that he wants to answer, why should he just keep playing a background?<sup>180</sup>

Jazz vocalists use an array of articulations often borrowed from instrumental jazz and dynamics. The opposite can also be said for instrumentalists borrowing from

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<sup>179</sup> Monson, *Saying Something*, 26.

<sup>180</sup> Bill Evans, Liner notes for *Portrait in Jazz: Bill Evans Trio*, Riverside Records 12-315, 1960, LP.

vocalists. The DVD *Sting: The Brand New Day Tour* features a vocal imitation, by Sting, of the growling, raspy voice similar to that of Louis Armstrong on “Moon Over Bourbon Street.” The New Orleans half time swing feel created by the appropriate roles of the musicians is the conducive cause of this Armstrong effect. “Forget the Future” from *Sacred Love* provides twelve measures of a deliberate imitation of a low fidelity jazz recording in which the band starts playing the traditional roles of the jazz rhythm section. Furthermore, “That Sinking Feeling” and “Forget About the Future” end with a melody, reminiscent of a horn section shout chorus, played by the piano, trumpet and harmonized up a third by backup vocalist Joy Rose and a fifth by guitarist Dominic Miller. This draws a correlation with hard bop that incorporates and is influenced by rudiments of blues and gospel music.

Figure 2.51 “That Sinking Feeling” and “Forget About the Future,” *Sacred Love*, (2003): Outro, mm. 1–4 (Transcribed by author).



Sting is often referred to as having that “jazzy sound,” a textual comment initiated by his hiring of saxophonist Branford Marsalis, trumpeter Chris Botti, or other jazz musicians (Kenny Kirkland, Jason Rebello, Jo Lawry etc.), his use of the double bass and use of a horn section. A music texture comment must consider the influence that these jazz musicians had on Sting’s music. Improvisation, interaction, elements of form, such as shout chorus, are very much elements of a textural influence. Methodological approaches do not exist independently, rather all components interrelate to provide a complete sound texture understanding. Sting’s album *All This Time* provides a sonic jazz listening encounter using advantageous instrumentation to provide jazz appropriate comping patterns, improvisation (giving the opportunity to obscure the transparency of

the harmony, the rhythms, form or the soloist/rhythm section dichotomy) and complementary harmonies.

As demonstrated in this chapter, Sting composes music that creates an opportunity for reharmonization, improvisation, and alteration of arrangement. His music is often structured to offer musicians such as Branford Marsalis and Kenny Kirkland the parameters within which they can be creative. This displays a very clear relationship between popular music and jazz style. Although much of the information presented in this chapter is not restricted to jazz, jazz is used as a nexus point from where multiple styles are acknowledged. Sting does this by using elements of swing, rhythmic drive, and the harmonic methods of jazz harmony. Sting has continued to challenge himself, his musician colleagues and his audience with his stylistic development and relationship to the jazz tradition. Such a challenge gives Sting the desired growth in his compositions, constantly blurring the stylistic lines between popular music and jazz.

### Chapter 3: Templates

That's how you start. You take something that exists already, and then you transform it into something else, and then you lose what the original influence was and it becomes something else.<sup>181</sup>

Musicians have also negotiated the fields of jazz and classical music sometimes reifying the distinctions between them and at other times seeking to dismantle the boundaries that separate them.<sup>182</sup>

These two statements from Sting and Eric Porter respectively underline the structure of this chapter. They both deal with an eclecticism involved in a personal compositional process, and stylistic collaboration. An ever-changing art form is always subjective and although working definitions may be presented via a list of pedagogical tools, the cultural blend in collaborative styles will always negate a specific definition of “what is” and “what is not.” As stated by Scott DeVeaux: “The “jazz tradition” reifies<sup>183</sup> the music, insisting that there is an overarching category called jazz, encompassing musics of divergent styles and sensibilities. These musics must be understood not as isolated expressions of particular times or places, but in an organic relationship, as branches of a tree to the trunk.”<sup>184</sup> This musicological paradigm of inclusive and exclusivity is ever evolving. Jazz is centered in the contradiction of what Paul Rinzler in *The Contradictions of Jazz* calls stimulus bound and stimulus-free creativity, recognizing the coexisting foundations of traditional and contemporary progress. Rinzler says: “The dynamic tension in freedom and creativity exists because creativity must rest on the

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<sup>181</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> Influences – Bach.

<sup>182</sup> Porter, Eric. *What Is This Thing Called Jazz: African American Musicians as Artists, Critics, and Activists. Music of the African Diaspora* (Berkeley, CA: University of California Press, 2002), XV.

<sup>183</sup> Reify is a word that attempts to provide a bridge between what is abstract and what is real.

<sup>184</sup> Scott DeVeaux, “Constructing the Jazz Tradition: Jazz Historiography,” 530.

tradition from which it pulls away.”<sup>185</sup> Never considered a monolithic style, jazz and other musical genres, can be considered as traditional, modern, post-modern, neoclassicist, avant-garde, folk and art music. Additionally, Alf Björnberg recognizes that “one of the most characteristic traits of rock music is its eclecticism: most musical styles, folk, art or popular, have served as sources of musical material for some rock style or other.”<sup>186</sup>

The use of the term “templates,” points toward the development of Sting’s compositional process from disparate sources. This is heard in his utilization of compositions from other artists, and from specified musical traditional melodies. Sting has followed in a tradition of compositional borrowings. One such example is Paul Simon’s “American Tune” which is based on Johann Sebastian Bach's chorale from “St Matthew Passion,” which itself is derived from an earlier secular love song written by Hans Leo Hassler (1564-1612), called “Mein G'müt ist mir verwirret.”<sup>187</sup>

In “The Uses of Existing Music: Musical Borrowing as a Field,” Peter J. Burkholder gives merit to a study of this kind. Not only is perspective given in the music of Sting, but also the existing music that he makes use of. Burkholder says: “Knowledge of the ways existing music has been reworked in other times and by other composers can clarify the historical place of those we focus on, helping us recognize what is unusual or

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<sup>185</sup> Rinzler, *The Contradictions of Jazz*, 131.

<sup>186</sup> Alf Björnberg, “On Aeolian Harmony in Contemporary Popular Music,” *Critical Essays in Popular Musicology* (1985): 1.

<sup>187</sup> Charles Sanford Terry, *Bach's chorals. Part I. The Hymns and Hymn Melodies of the Passions and Oratorios* (Cambridge, England: Cambridge University Press, 1915), 8-9.



innovative in their approach to the uses of existing music and, just as important, what has long-established precedent.”<sup>188</sup>

Sting’s iPad app lists a variety of distinctive musical traditions, which he has been influenced by. Included are: classical music, Celtic music, country music, latin American music, jazz, reggae and calypso and more specifically composers such as Bach, Sergei Prokofiev, Hans Eisler, Antonio Carlos Jobim, Bob Marley and John Dowland. To further illustrate he states “I listen to music and absorb it, and then it comes out in my own way.”<sup>189</sup> Sting acknowledges his own engagement with various forms; in part he becomes aware of the musical and cultural traditions that those forms involve.

I was brought up in the '50s, when there was only one radio station really - BBC Radio - so you could hear everything, from Beethoven's Fifth to music hall to the Beatles. I grew up with the taste that music was universal and not necessarily this ghettoized... this tribal ghetto. Although there are qualitative differences between music forms, and certainly skill differences, it's basically the same building blocks. And so I approach music that way.<sup>190</sup>

Because of this perspective, a list of categorizations and specific learned compositional processes have been avoided. Rather, it is the acknowledgement of an interaction and distortion of many influences.

Analyzing musical influences in Sting’s compositional process are viewed in two ways: 1. Revealing specific melodies, which he has developed into his own compositions and 2. outlining musical processes common to specific genres or specific composers. This

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<sup>188</sup> Peter J. Burkholder, “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes* 50, No. 3 (1994): 851.

<sup>189</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> Influences –

<sup>190</sup> “Transfigured Nights,” *Symphony*, Mar/Apr 2010, [https://issuu.com/americanorchestras/docs/symphonyonline\\_mar\\_apr\\_2010](https://issuu.com/americanorchestras/docs/symphonyonline_mar_apr_2010), 70.

chapter will analyze these as referenced templates (musical guidelines or starting points for composition) including:

- 3.1 Sergei Prokofiev and “Russians”
- 3.2 Sting and J. S. Bach
- 3.3 Hanns Eisler and “The Secret Marriage” including short analysis of  
“The Secret Marriage” (“An den kleinen Radioapparat”)
- 3.4 Brazilian Music and Reggae
- 3.5 Folk Influences

### 3.1 Sergei Prokofiev and “Russians.”

“Russians,” written by Sting in 1985 about the Cold War and first heard on the album *The Dream Of The Blue Turtles* (also notably on *Sting Live in Berlin* [2010]) is a melody “borrowed” from Sergei Prokofiev’s *Lieutenant Kijé (Suite)*, Op.60 “Romance.” Christopher Gable *Praeger Singer-Songwriter Collection: Words and Music of Sting* outlines the following concerning the song “Russians”:

A feature of “Russians” worth noting is that Sting’s treatment of the Prokofiev melody is more “classical” (or more accurately, “Baroque”) than the original. The harmony feels more “filled out” and complete and includes chords that are not in the Prokofiev. In fact, the chord progression underneath the borrowed tune is what Sting uses to form the foundation of the verse melody. The verses are loosely based on the “Romance” tune but could really function more like a countermelody to it. This is why the Prokofiev tune seems fully integrated into the song. It is not grafted on as an afterthought to simply give the song some kind of legitimacy; rather it is an integral part of the music.<sup>191</sup>

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<sup>191</sup> Christopher Gable, *The Words and Music of Sting* (Westport, CT: Praeger Publishers, 2009). 25 – 26.

Figure 3.1 “Russians,” *The Dream of the Blue Turtles*, (1985): Interlude 2, mm. 1–8 [2:29 – 2:45]  
 “Romance,” Prokofiev *Lieutenant Kijé (suite)*, Op.60 Theme Melody Re-harmonized.  
 (Transcribed by author).

The harmonic progression (in C minor) as transcribed in Figure 3.1 is a decorative reharmonization of Prokofiev’s tonic (Cm) to subdominant (Fm) harmonic motion<sup>192</sup> (Figure 3.2). Like-function substitution and linear diatonic voice-leading expand the original chord progression. The tonic Cm moves to Ab major (bVI and relative major to F minor) via Cm/Bb (tonic chord in third inversion); Cm/F uses the undertone series to create the linear bass motion that continues from a second inversion Cm (Cm/G) through to Ab (bVI), Cm/Bb (similar to bVII) and the tonic (ornamented Aeolian cadence). Mm. 5 – 8 of “Russians” uses the following cadential harmonic motion ending on the dominant chord: Ab [bVI] – Bb[bVII] – G/B[V6] – Cm[i] – Gsus – G [V]. The first two phrases are based on Prokofiev’s original melody and in part function as counterpoint against the original (this is why the use of Prokofiev’s melody is so fitting interspersed between Sting’s verses). The use of an anacrusis (the note G leads to C), anticipation,

<sup>192</sup> The root motion that Sting creates is much closer to a ‘cantus firmus’ (often an existing Gregorian chant or secular melody used as the structural basis for a new composition) than Prokofiev’s shifting bass line.

displacements, and stricter conventional contrapuntal rules<sup>193</sup> (than Prokofiev) in Sting's "filled out" reharmonization and melodic alteration are analyzed in Figure 3.3. The intervals are not the same between the two melodies though their contours are similar. I V Nest'ev and Florence Jonas recognize Prokofiev's style.

The composer (Prokofiev) by no means adhered to the strict rules of classical counterpoint – hence his disagreement in principle with Stravinsky's neo-Bachism. Prokofiev was not interested in pure, vigorous linear writing with its prevalence of absolute melos. His polyphony was derived to some extent from the method of contrapuntal improvisation found in Russian folk music. He often employed simple auxiliary voices, which spring forth freely and spontaneously, to strengthen or enhance the harmonic structure of the melody.<sup>194</sup>

David Huron *Sweet Anticipation: Music and the Psychology of Expectation*

references what has been analyzed as Prokofiev's "wrong notes": "The wrong notes are typically neither prepared nor resolved:<sup>195</sup> they are often approached and left by melodic leaps – violating the expectation for pitch proximity."<sup>196</sup>

Prokofiev's compositional process becomes a starting point that is not entirely unlike the melodic and harmonic formulations found in impressionism (e.g., Ravel) along with jazz;<sup>197</sup> a loose contrapuntal process is used to enhance a rich harmony.<sup>198</sup>

Prokofiev says:

The classical composer is a mad man who composes things that are incomprehensible to his generation. He has managed to find some logic as yet

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<sup>193</sup> With the exception of the parallel fifths (PF) in mm. 1–2 in Figure 3.3 "Russians."

<sup>194</sup> I V Nest'ev and Florence Jonas, *Prokofiev* (Stanford, CA: Stanford University Press, 1960), 483.

<sup>195</sup> See Figure 3.2 and the use of the anticipation (ANT) (D is the 9th of the subdominant), incomplete neighbor (A is the 9th of the tonic), and the accented non-diatonic tone (ANDT) (D is the 9th of the subdominant).

<sup>196</sup> David Brian Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2006), 291.

<sup>197</sup> Prokofiev is known to have enjoyed jazz... Much later while residing in the Soviet Union, Prokofiev included a brief defense of jazz in an article entitled "Musical America." See: Stephen D Press, *Prokofiev's Ballets for Diaghilev* (Aldershot, England: Ashgate, 2006), 218.

<sup>198</sup> "Although Prokofiev never formulated a particular system, his music unquestionably has its own laws, its own specific logic. It is no easy task to analyze Prokofiev's musical style... many features of Prokofiev's style grew out of his rejection of the musical trends which had preceded him" See: I. V. Nest'ev, Florence Jonas, and Nicolas Slonimsky. *Prokofiev*, 473.

unknown to others, and therefore these others cannot follow him. Only after an interval of time do the paths he has mapped out, if they are true ones, become comprehensible to those around him.<sup>199</sup>

Figure 3.2 “Romance,” Prokofiev *Lieutenant Kijé (suite)*, Op.60 Theme, mm. 3–6 Harmonic/melodic analysis (From: S. Prokofiev: Collected Works, vol.15B).

Figure 3.3 “Russians,” *The Dream of the Blue Turtles* V.1, mm 1–4 Harmonic/melodic analysis (Transcribed by author).

Musical styles (personal or based in genre) continually reference one another.

Theoretical materials and compositions develop in specific musics by way of referencing culturally distinct forms. Sting connects the compositional process of Prokofiev with his own personal style. Although Sting’s music does not function within the same contrapuntal framework of early 20<sup>th</sup> century compositional practices, the linear and melodic frameworks used, continue to be relevant to more recent styles, specifically that of jazz, rock and pop music.

Strict counterpoint provides an awareness to the forces of opposition; consonance and dissonance, climax and resolution, providing a continual bond and association with

<sup>199</sup> Marina Lobanova, and Kate Cook. *Musical Style and Genre: History and Modernity* (Amsterdam: Harwood Academic, 2000), 24.

harmonic theory. In much of rock and pop music counterpoint often becomes based on the root motion of a scale or mode itself and not necessarily in the form of common practice voice-leading. One well-known theory “Making Sense of Rock’s Tonal Systems.” by Walter Everett’s states:

The tonal system itself, because of the nature of the triad and the scale it inhabits, depends upon such concepts as fifth-based harmonic relationships, consonance and dissonance, and stepwise passing and neighboring functions. It is precisely these properties singular to the diatonic system that make purely pentatonic music tonally ambiguous in comparison, devoid of counterpoint and harmonic drive, its tonal centers dependent primarily upon assertion rather than upon syntactical relationships.<sup>200</sup>

Scalar structures rather than triadic harmony (and tonal hierarchy) become involved in the modality consistent in jazz and rock music. This is not to say that pop or rock harmony is devoid of tonal rules and syntax, rather such harmonies have developed and adapted from what has come before and is still subject to the same fundamental harmonic and voice-leading principles. As an example, the double-plagal progression (bVII – IV – I) is a retrograde motion of the conventional tonal descending-fifth progression II – V – I and is diatonic to Mixolydian.<sup>201</sup> The cadence bVI – bVII – I consistent in rock music (as outlined in Nicole Biamonte – “Triadic Modal and Pentatonic Patterns in Rock Music”) can be analyzed using a modal perspective (contrapuntal) as a borrowed Aeolian progression and using the major-minor harmonic context as a corresponding subdominant – dominant – tonic progression.

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<sup>200</sup> Everett, "Making Sense of Rock’s Tonal Systems," 6.

<sup>201</sup> Ibid, 11. “The counterpoint of continual downward-resolving neighbors is strongly functional even if the harmony is not, even if no tonal center can be suggested by this sequence in and of itself”.

### 3.2 Sting and the Influence of J. S. Bach.

In a September 2006 interview with Oliver Condy (“Renaissance Man – Sting in BBC Music Magazine”), Sting reveals the classical template for the song “Whenever I Say Your Name” from his 2003 album *Sacred Love*. “It’s based entirely on Bach,” he reveals, not without a little pride in his voice. “Look at the bass line and you’ll see it’s all him. It’s one of his preludes - in C, I think.”<sup>202</sup> The piece by Bach is Prelude in C Major, BWV 924 from *Clavier-Büchlein für Wilhelm Friedemann Bach*.

Although Sting does not follow the same intervallic pattern of the bass line (the arpeggios are almost identical), the harmonic contour matches that of Bach’s Prelude. In Figure 3.4, Sting uses Bach’s sequential bass line starting on beat 2: E – F# – G# – A to C – D – E – F while keeping the integrity of the descending line in the original top voice (E – D – C – Bb – A).

Figure 3.4 “Prelude in C Major, BWV 924”: mm. 4 – 6 (From *Clavier-Büchlein für Wilhelm Friedemann Bach*).



<sup>202</sup> Oliver Condy “Renaissance Man,” *BBC Music Magazine*, October 2006, <http://www.sting.com/news/article/1518>.

Figure 3.5 “Whenever I Say Your Name,” *Sacred Love*, (2003): C.1, mm. 8- 12 [1:49 – 2:04] (Transcribed by author).

when - ev - er I hurt and cry when - ev - er I got to lie a - wake and weep

when - ev - er I'm on the floor what - ev - er it was that I ve - lieved be fore

when - ev - er I say your name, when - ev - er I say it loud I'm al - read - y

Sting again borrows the harmonic dominant pedal that is heard in Bach’s Prelude from mm. 7 to 17 to end “Whenever I Say Your Name.” In addition, mm 7 and 8 of Bach’s Prelude are imitated as an obvious precursor (3:54 – 4:06) to the dominant vamp to end the composition.



Figure 3.6 “Prelude in C Major, BWV 924”: mm. 7 – 8. Dominant Pedal (From *Clavier-Büchlein für Wilhelm Friedemann Bach*).



Figure 3.7 “Whenever I Say Your Name,” *Sacred Love*, (2003): D.1 mm 1 - 4 [3:54 – 4:06] (Transcribed by author).



“You’d be surprised that the basis of “All This Time,” the most recent single, is actually a piece of Bach – really pretentious, but it’s true. The way the chorus comes in is lifted from the first cello suite.”<sup>203</sup> Unlike “Whenever I Say Your Name” or “Russians,” “All This Time” is a convoluted representation of Sting’s original interest in the way in which the harmony moves in Bach’s Cello Suite No.1 in G major, BWV 1007. That is why Sting says: “Even a musicologist wouldn’t see the connection.”<sup>204</sup>

It becomes very difficult to find tangible consistencies with both compositions. Analysis of both the “Prelude” of Bach’s Cello Suite No. 1 and Sting’s song “All This Time,” reveal some harmonic devices and/or progressions that can be found consistent to both compositions.<sup>205</sup> Mm. 5 and 6 of Bach’s prelude are used in mm. 1 and 3 of the chorus of “All This Time.” Not only are the same chords used, Sting uses key tones from the prelude. Over the vi chord (Em) both compositions use the chord tones E, G, B, the 9<sup>th</sup> (F#) and 11<sup>th</sup> (A). Over V/V (A) Bach outlines a first inversion A7 (C# ascending to

<sup>203</sup> Giles Smith, *The Independent*, February 1991. <http://www.sting.com/news/article/6>.

<sup>204</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> Influences – Bach”.

<sup>205</sup> This analysis must be viewed as speculative as there is not sufficient evidence to say with precise detail where Sting uses Bach’s prelude.

A) while Sting descends from the 3<sup>rd</sup> to the root (C# descends to A). Mm. 4 – 7 (chorus of “All This Time”) appears to be taken from mm. 2 – 4 or 17 – 19 of Bach’s “Cello Suite.” Sting uses the motion IV – Vsus4 (Dsus) – V – I, Bach uses IV6/4 – Vsus (D7/G<sup>206</sup>) – I. The root motion that Sting uses of A – C – D is also used in the prelude, heard as A/C# – D7/C to the tonic D (mm. 20 – 22).<sup>207</sup>

Figure 3.8 “All This Time,” *The Soul Cages*, (1991): Chorus, mm 1–7 [0:46 – 1:00] (Author transcription.)

Chords: D, Em, Em, A, C, Dsus, D, Dsus, D, G, D/E

Lyrics: All - this time \_\_\_\_\_ the riv er flowed \_\_\_\_\_ end less ly to the sea. \_\_\_\_\_

<sup>206</sup> D7/G – may also be interpreted as Gmaj7(9) as the note B is used (3<sup>rd</sup> degree).

<sup>207</sup> The importance of the note D (fermata) in mm. 22, preceded by the leading tone is heard as an authentic cadence.

Figure 3.9 “Cello Suite 1 BWV 1007”: mm 1 – 22

The musical score for the first 22 measures of the Cello Suite 1 BWV 1007 is presented in two systems. The first system contains measures 1-3, and the second system contains measures 4-22. The score is written for a cello, with a bass line and a treble line. The key signature is one sharp (F#), and the time signature is common time (C). The bass line features a series of chords, while the treble line features a melodic line. The chords are labeled as follows:

- Measure 1: G
- Measure 2: C/G
- Measure 3: D7/G
- Measure 4: G
- Measure 5: Em/G
- Measure 6: A7/C#
- Measure 7: D
- Measure 8: Em
- Measure 9: A7/E
- Measure 10: D
- Measure 11: G#dim7
- Measure 12: Am/C
- Measure 13: D#dim
- Measure 14: Em
- Measure 15: D7/C
- Measure 16: G7
- Measure 17: C/G
- Measure 18: D7/G
- Measure 19: G
- Measure 20: A7/C#
- Measure 21: D7/C
- Measure 22: C# is the leading tone of the dominant D

Several arrangements of “All This Time” have been heard on multiple albums all offering distinctive indications of the original compositional template of Bach.

The concert heard on the DVD: *STING: ...All This Time*, released December 3<sup>rd</sup> 2001 and recorded live in Italy on September 11<sup>th</sup> 2001, provides a performance of the composition “All This Time.” The harmonic progression of the original recording heard on *The Soul Cages* is based on a descending diatonic line of G – Em– D – C (I – vi – V – IV). The new arrangement features a modal like interpretation in the verses while taking on a hard swing feel consistent with certain blues styles. The tonic chord that is pedaled becomes dominant permitting a higher degree of dissonance than that of the original. This arrangement consists of a slower and more improvisational harmonic rhythm congruent with the opening pedal found in Bach’s prelude.

“You Only Cross My Mind in Winter,” music by J.S. Bach (“Sarabande” from Bach’s Cello Suite No.6 in D major, BWV 1012), lyrics by Sting, appears on the album *If on a Winters Night*. Is this pretentious? Sting, who is often spoken of as pretentious, defends his eclecticism in an interview with Jeffrey Brown.

I love that word pretentious, I’m not quite sure what it means - it means pretending. And for me it’s about experimenting, and taking a risk, and putting yourself in the position of a student constantly, where I’m here to learn something. I’m here to learn how to play the lute, I’m here to learn how to sing in front of an orchestra, I’m here to learn how to arrange for an orchestra. I’m not a finished product. I never will be. I’m a work in progress. If that’s pretentious, guilty.<sup>208</sup>

This chapter is an attempt to move beyond the idea of one specific style or another and it is obvious that Sting’s compositional process has exhibited certain heterogeneous tendencies.<sup>209</sup>

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<sup>208</sup> Jeffrey Brown, “Sting Puts New Classical Edge on Original Rock Hits,” *PBS NewsHour*, July 30, 2010 Accessed at [http://www.pbs.org/newshour/bb/entertainment-july-dec10-sting\\_07-30/](http://www.pbs.org/newshour/bb/entertainment-july-dec10-sting_07-30/).

<sup>209</sup> Composed of parts of different kinds; having widely dissimilar elements or constituents.

### 3.3 Hanns Eisler and “The Secret Marriage”

The quotes below recognize a relationship between classical and popular music forms and processes through the compositions of Hans Eisler. “As a composer, he (Eisler) constantly sought to bridge the gaps between popular and “classical,” between the street and the concert hall, and between music for the masses and music for private, individual experience.”<sup>210</sup>

Sting says:

I don't think pop music started with Elvis Presley. That's why I included this song (Secret Marriage), which was adapted from a melody by Hanns Eisler. Kurt Weill, Eisler and those people were classically trained musicians, students of Schoenberg who crossed a bridge to Broadway shows, to popular music. That bridge still exists. So I'm going from pop music, finding out about them and how they wrote chromatically, and hopefully bringing it back. There's a source here that is not used.<sup>211</sup>

On November 1, 1985 the album, *Lost in the Stars: The Music of Kurt Weill*, was released featuring Sting singing Kurt Weill's composition “The Ballad of Mack the Knife” written for *Die Dreigroschenoper* (*Three Penny Opera*).<sup>212</sup> Sting's participation with the works of Kurt Weill and Bertolt Brecht seems to have drawn him towards Brecht's collaborations with Hanns Eisler (Eisler, like Brecht, fled from Germany to America to escape the Nazis).

“The Secret Marriage,” from *Nothing Like The Sun* (October 1, 1987), is an adaptation of “An den kleinen Radioapparat”<sup>213</sup> (“To The Little Radio”), a composition

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<sup>210</sup> Anne C. Shreffler, “Music 218r: Graduate Seminar Hanns Eisler and the Twentieth Century” (syllabus, Harvard University, Cambridge, MA, 2003) accessed at [http://www.academia.edu/6506343/Hanns\\_Eisler\\_and\\_the\\_Twentieth\\_Century\\_-\\_a\\_graduate\\_seminar](http://www.academia.edu/6506343/Hanns_Eisler_and_the_Twentieth_Century_-_a_graduate_seminar).

<sup>211</sup> Steve Turner, *Q Magazine*, December 1987 Accessed at <http://www.sting.com/news/article/71>.

<sup>212</sup> *Three Penny Opera* (1928) is highly influenced by jazz, solidifying yet another connection between Sting's music and jazz. “Mack the Knife” has become a jazz standard popularized by such artists as Bobby Darin and Ella Fitzgerald.

<sup>213</sup> Like compositions from the *Three Penny Opera*, this composition has harmonic movement and density also found in jazz.

with music by Hanns Eisler and lyrics by Bertolt Brecht. Likewise, the album title is taken from Shakespeare. Sting recalls: “One night I was walking on the Highgate Hill when a drunk accosted me and kept asking, “How beautiful is the moon?” I replied, “My mistress” eyes are nothing like the sun....”<sup>214</sup> Shakespeare works quite well with drunks, I’ve found.”<sup>215</sup>

#### Short Analysis of “The Secret Marriage” (“An den kleinen Radioapparat”)

A melodic descending line in the interval of a third is presented in mm. 1 – 8 and again repeated in mm. 9 – 16. Mm 1 – 2: C# – D# – E# (the dominant C# is paired by an upper third – the leading tone E#) descends to A# – B – C# (A# is paired with its upper third C#) in mm. 3 – 4 which then descends to F#<sup>216</sup> – G# – (A and A# in harmony) – B (G# is paired with its upper third B) in mm 5 – 6. Mm 6 – 8 creates the minor third descending line of B – (F#)<sup>217</sup> – A# – G#<sup>218</sup> (the supertonic of F# major).

Of each phrase of mm. 1–16, the relationships are created by the first and last notes of the phrases.

First: C# A# G# B

Last: E# C# B G#

Mm. 17–21: is a recapitulation of measures 6 through 8 with the motion of scale degrees b3–2 (A – G#) and 4–3–2 (B – A# – G#).

Viewed as a composition in C# Mixolydian the largely chromatic harmony is:<sup>219</sup>

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<sup>214</sup> From Shakespeare’s “Sonnet 130.”

<sup>215</sup> Vic Garbarini, “Invisible Son,” *SPIN* 3, No. 7 (1987): 48.

<sup>216</sup> F# is used as ornamentation around G#.

<sup>217</sup> The fifth of the subdominant (B).

<sup>218</sup> This phrase – B descending to G# is an inversion of the previous phrase which ascends G# to B.

<sup>219</sup> Peter Schweinhardt and Johannes C. Gall, “Composing for Film: Hanns Eisler’s Lifelong Film Music Project,” in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (New York, NY: Oxford University Press, 2015), 133.

F#/C#, C#7sus(9) – function as the tonic.

B(#11)/D#, D#min7 and D augmented – are either heard as elaborations of a first inversion B major chord (bVII) or as further elaborations of the tonic. D+ and D#m7 contains the root and third of F#/C# (F# and A#).

M. 4 descends to F# in the first inversion (IV6). The F#/A# becomes minor (F#m/A [iv6]) in m. 5 to create the descending root motion to the G#m7<sup>220</sup> in m. 6.

The A#7 chord in m. 6 sets up the ii (D#min [m. 7]) that descends through (Bb/D – a chromatic passing chord), the dominant functioning F#/C# (b7 [B]– 6 [A#]) to the dominant (G#/B# [m. 8]) in first inversion (leading tone motion B# – C#).

Mm. 11 – 16 repeat mm. 1 – 8.

M. 17 uses a first inversion elaboration of the dominant G# (Cdim. or G#b9/B#).

Mm. 19 and 20 function as subdominant motion (B and first inversion B/D# or D#m) to transition to the dominant G#.

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<sup>220</sup> iv of the D#m in m. 7 and v of C#

Figure 3.10 “The Secret Marriage,” *Nothing Like The Sun*, (1987): mm. 1 – 21 [0:01 – 1:12] (Transcribed by author).

Chord symbols for measures 1-21:

- Measure 1: F#C#
- Measure 2: C#7sus(9)
- Measure 3: F#C#
- Measure 4: C#7sus(9)
- Measure 5: F#C#
- Measure 6: B(#11)/D#
- Measure 7: D#m
- Measure 8: D+
- Measure 9: C#7sus
- Measure 10: D#m
- Measure 11: D+
- Measure 12: F#/A#
- Measure 13: F#m/A
- Measure 14: F#/A#
- Measure 15: F#m/A
- Measure 16: G#m7
- Measure 17: A#7
- Measure 18: D#m
- Measure 19: Bb/D
- Measure 20: F#C#
- Measure 21: C#7sus(9)
- Measure 22: F#C#
- Measure 23: C#7sus(9)
- Measure 24: F#C#
- Measure 25: B(#11)/D#
- Measure 26: D+
- Measure 27: C#7sus
- Measure 28: D#m
- Measure 29: D+
- Measure 30: F#/A#
- Measure 31: F#m/A
- Measure 32: F#/A#
- Measure 33: F#m/A
- Measure 34: G#m7
- Measure 35: A#7
- Measure 36: D#m
- Measure 37: Bb/D
- Measure 38: F#C#
- Measure 39: G#/B#
- Measure 40: C dim
- Measure 41: B6
- Measure 42: Bm6
- Measure 43: B6
- Measure 44: A#7
- Measure 45: D#m
- Measure 46: Bb/D
- Measure 47: F#C#
- Measure 48: G#7/B#

The most significant change made in Sting’s adaptation is the use of symmetrical sections within the form. Sting extends the composition with repetition and development of the A and B sections. Additionally, the unsymmetrical alteration of 3/4, 4/4 and 5/4 time becomes balanced by the frequent use of melodic groupings of two. This may have been an enticing feature for Sting as he uses a common feature in his own compositions that create a sense of balance with a complex time signature. See *Ten Summoner’s Tales* “Seven Days” 1993 Drum polyrhythmic accentuation.



### 3.4 Brazilian Music and Reggae.

West Africans arrived in the Caribbean with a secure sense of identity that withstood all of the ravages of slavery and eventually thrived in its new environment. This sense of grounding and security in their own cultures and ideologies has historically given West Africans the confidence and openness to interact creatively and syncretically with cultures not their own.<sup>221</sup>

Africanisms, that are consistent among the Americas, were retained more readily in the Caribbean cultures, while in the United States slavery and a segregated culture depressed black traditions. Caribbean compositional templates, used by Sting, identify with the more readily detectible African retentions. Study of the nature of acculturation of multiple Caribbean populations is an expansive subject well beyond the context of this chapter and dissertation.

Sting talks about the origin of various album titles of The Police in the documentary *Sting: MTV Rockumentary* (aired in 1991). “The album titles came from Miles Copeland, who, because we could never agree what to call an album – it didn’t seem important to me or anyone else... it was a kind of perverse logic to them, but you know, beats me.”<sup>222</sup> *Reggatta De Blanc* appears to be a pseudo French translation meaning “white reggae,” which would be consistent with The Police’s heavy use of reggae rhythmic ideas.

“Bring On The Night,” originally released on The Police’s *Reggatta De Blanc* album from 1979, provides a segue between European classical techniques and Brazilian music.

In an entry for “Bring On The Night” in Sting’s book of lyrics, he assures the reader that the guitar riff that is played in the verses of the song was composed by him,

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<sup>221</sup> Umberto Ansaldo, Stephen Matthews, and Lisa Lim, *Deconstructing Creole* (Amsterdam, The Netherlands: John Benjamins Publishing, 2007), 252.

<sup>222</sup> Sting, *MTV Rockumentary*, Television, directed by Jonathan Bendis (June 29, 1991: MTV), Television.

saying that it was a riff that he was proud of but unable to find a home for.<sup>223</sup> Similar patterns are used in “Never Coming Home” and “Dead Man’s Rope” from the album *Sacred Love* also found in “Fragile” from *Nothing Like The Sun* and the lesser known “Everybody Laughed But You” from *Ten Summoner’s Tales*. Stylistic mechanics involving harmonic and contrapuntal shapes adapted from Villa-Lobos Etudes and Spanish music, likely influenced many of the guitar parts in The Police’s and Sting’s compositions. “Bring On The Night,” is a reflection of Villa-Lobos’ “Etude No.7” for solo guitar in which the melody is included with an arpeggiated accompaniment. Andy Summers, the guitarist of The Police, refers to a mutual appreciation with Sting for classical guitar. He specifically mentions Sting asking him to play Bach and Villa-Lobos and the satisfaction of having this other genre permeating their songs.<sup>224</sup>

“Villa-Lobos gave birth to the modern guitar, forging a new path for it; the newly expanded musical and technical possibilities have greatly benefited the repertoire for the instrument.”<sup>225</sup> Furthermore, Villa-Lobos distorted stylistic boundaries and was influenced by both classical composers such as Bach (Villa-Lobos’ acquired knowledge of classical guitar) and the choro music of Brazilian.<sup>226</sup> It seems that Sting has an affinity and admiration for artists that, like him, distort perceptions of what a particular musical genre should include.

Although Sting’s compositions do not reach the technical advances of Villa-Lobos’ works, the independence in the right hand, and lesser so the left hand is evident,

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<sup>223</sup> Sting. *Lyrics* (New York, NY: Dial Press, 2007), 30.

<sup>224</sup> Andy Summers, *One Train Later: A Memoir*. (New York: St. Martin's Press, 2007).129

<sup>225</sup> Abel Carlevaro, *Guitar Masterclass Vol. 3. Technique, Analysis and Interpretation of The Guitar Works Of Heitor Villa-Lobos 12 Studies* (Heidelberg, Germany: Chanterelle, 1988), 3.

<sup>226</sup> Turibio Santos, Victoria Forde, and Graham Wade. *Heitor Villa-Lobos and the Guitar* (Gurtnacloona, Bantry County Cork, Ireland: Wise Owl Music, 1985).

giving hints of the expressive possibilities of the guitar developed by Villa-Lobos. The contour of both guitar parts is based on the grouping of three against the four sixteenth notes pulse. Furthermore, both parts are primarily descending and use open strings on the guitar to provide a drone like quality due to the resonance of the open strings.

Figure 3.11 “Bring On The Night,” *Reggatta de Blanc*, (1979): V.1 mm. 1–4 [0:26 – 0:35] With Guitar Tablature (Transcribed by author).

The figure displays a musical score for the song "Bring On The Night" by The Police. It consists of two systems of music. The first system is for measures 1-4, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in treble clef, showing a descending melodic line. Below the staff is a guitar tablature with two staves labeled 'T' (Treble) and 'B' (Bass). The second system is for measures 5-8, also in 4/4 time, with a key signature change to one flat (Bb). The guitar part continues with a similar descending pattern. The tablature for the second system is also provided, with fingerings indicated by numbers 0-12.

Figure 3.12 “Villa-Lobos’ Etude No.7”: mm. 13 – 16 (From *Villa-Lobos Solo Guitar*).

The figure shows a musical score for Villa-Lobos' Etude No. 7, measures 13-16. The score is written for guitar in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex, syncopated rhythm with many beamed sixteenth notes. There are triplets indicated by a '3' over the notes in measures 13 and 15. The score ends with a double bar line in measure 16.

“Fragile” written by Sting develops the idiomatic syncopated rhythms and harmonic planing of the 6<sup>th</sup> interval found within choro and Brazilian music. Sting also recorded the song in Spanish and Portuguese. (“Fragilidad”/“Fragil”) first heard on *Nada Como El Sol*, which also contained the tracks “They Dance Alone,” “We’ll Be Together” and “Little Wing” (from the album ...*Nothing Like the Sun*).

Figure 3.13 “Fragile,” *Nothing Like The Sun*, (1997): V.1, mm. 1 – 4 [0:21 – 0:31] (Transcribed by author).



“They Dance Alone” or “Cueca Solo” continues with the noticeable influence of Brazilian music throughout the album *Nothing Like The Sun*. It becomes Sting’s tribute to the widows of political victims in Chile, who show their grief by dancing the Cueca.<sup>227</sup> Although Sting cannot give a specific influence for the musical predominance and intermittent use of latin based rhythms, he credited his exposure to Antonio Carlos Jobim. Sting is heard on Jobim’s final album *Antonio Brasileiro* released in 1995.<sup>228</sup> “They Dance Alone” remains solemn until the coda where a samba rhythm takes precedence and the lyrics, “And we’ll dance” originally heard in the bridge (“One day we’ll dance on their graves, one day we’ll sing our freedom, one day we’ll laugh in our joy, and we’ll dance”), is repeated and transformed into the joy of the new dance, the coda becoming a “2 feel” in double time consistent with the samba rhythm.

Figure 3.14 Basic Samba Rhythm.



“La Belle Dame Sans Regrets,” from *Mercury Falling*, “All Would Envy,” from *Inside The Songs Of Sacred Love*, “Big Lie, Small World,” from *Brand New Day*, and

<sup>227</sup> “Through the *cueca sola*, the dancers tell a story with their solitary feet, the story of the mutilated body of the loved one. Through their movements and the guitar music, the women also recreate the pleasure of dancing with the missing person. When the women step onto the dance floor, they invoke the dead and perform a dance of life for them.” From: Naomi M Jackson and Toni Samantha Phim, *Dance, Human Rights, and Social Justice: Dignity in Motion* (Lanham, MD: Scarecrow Press, 2008), 299.

<sup>228</sup> Jobim and Sting sing Jobim’s composition “How Insensitive.”

“And Yet” from *The Last Ship* maintain Sting’s interest in Brazilian music and more specifically the bossa nova.

Although musical templates explored in this chapter touch on the classical, jazz and Brazilian musics, it is noteworthy that stylistic consistencies coming from these independent genres are subjective, and often collaborative with each other. Antonio Carlos Jobim’s (known as Tom Jobim in Brazil) music was highly influenced by Chopin (“How Insensitive” or “Insensatez” was inspired by Chopin’s – “Prelude in E-Minor op.28 No. 4”).<sup>229</sup> Villa Lobos appropriated European compositional techniques; specifically, the impressionistic practice of modality, altered chords, tonal obscurity, and parallelism (as seen in Sting’s composition “Fragile”). There even appears to be a connection between Jobim and Lobos (as expected). Peter Freeman states:

‘Tom’ Jobim, as he was called by his friends, was formally trained in classical music and was well acquainted with the works of Bach, Beethoven, Chopin, Debussy, Milhaud and Stravinsky and the techniques of twentieth-century serialism. Jobim’s most important musical influence, however, was Heitor Villa-Lobos, whose works combined influences from classical, native Indian, folk and popular Brazilian styles.<sup>230</sup>

Whether jazz had a profound influence on bossa nova, or that jazz and bossa nova share a common precursor and influence of French impressionism, is irrelevant. The developments of seemingly autonomous styles are dependent on each other and other musics.<sup>231</sup>

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<sup>229</sup> See Suzel Ana Reily, “Tom Jobim and the Bossa Nova Era,” *Popular Music* 15, No. 1 (January 1996):10 and Peter Freeman “Antonio Carlos Jobim: Eclecticism in Popular Music.”

<sup>230</sup> Peter Freeman “Antonio Carlos Jobim: Eclecticism in Popular Music,” in *Music Research: New Directions for a New Century*, ed. Michael Ewans, Rosalind Halton, and John A. Phillips (London, England: Cambridge Scholars, 2004), 264.

<sup>231</sup> Suzel Ana Reily, “Tom Jobim and the Bossa Nova Era,” 9. “While other bossa nova composers have openly acknowledged their connection with North-American jazz, Tom Jobim was always adamant that the only relationship his music had with jazz resulted from their common ancestry: African slaves and the French Impressionists.”

Attention to “La Belle Dame Sans Regrets” reveals and acknowledges the influence of various stylistic attributes found in bossa nova. Nelson Faria states:

Very influenced by jazz melodies and harmonies, the bossa nova is played like a “soft” samba, with a simplified rhythmic section, and more elaborate harmonies... Certain harmonic progressions have almost become “clichés” since the advent of the bossa nova, such as the shifting of major and minor modes in a tonic-dominant relationship (e.g. Gm7 to Cmaj7) and harmonic substitutions for the classic II – V – I, using minor 6 and diminished chords.<sup>232</sup>

Chris McGowen and Ricardo Pessanha also acknowledge “a breezy syncopation, progressive harmony, and a deceptive simplicity.”<sup>233</sup> Figure 3.15 is a simplified transcription of the guitar voicings of “La Belle Dame Sans Regrets.” The composition, in G minor, while predominantly diatonic, uses harmonic substitutions consistent in the bossa nova style. Starting with m. 4, Gm6<sup>234</sup> (G, Bb, D, E) descends Eb6, to a substitute for the ii chord. Eb6 (bVI – Eb, G, Bb, D) is followed by the dominant D7b9b13 (D, F#, C, Eb, Bb) resolving to G major with the added sus (that falls to the major 3rd). The song shifts from minor to the major tonic which starts the descending root motion of G – F (G/F) – E (Edim) – Eb (Ebdim) – D7. E diminished to Eb diminished provide more tension through chromaticism and parallel motion towards the dominant functioning tonic Gmin7/D (heard as Dsus4b13). The first ending briefly moves to B major (that provides tension towards the Cm7 in m. 1) by way of Em7b5 (E, G, Bb, D – C7[9]) and F#7b913 (F#, A# [Bb], C#, E, G)<sup>235</sup> resolving to Bmaj7. Bmaj7 (B, D#, F#, A#)<sup>236</sup> moves a tritone

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<sup>232</sup> Nelson Faria, *The Brazilian Guitar Book* (Petaluma, CA: Sher Music, 1995), 60.

<sup>233</sup> Chris MacGowan and Ricardo Pessanha. 1998. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia, PA: Temple Univ. Press, 1998), 5.

<sup>234</sup> Gm6 can be analyzed as Emin7b5 (vi) in first inversion. Emin7b5 is heard in mm.4 of the first ending.

<sup>235</sup> Em7b5, C7 and F#7 can be used as substitutions of each other.

<sup>236</sup> Bmaj7 has third common tones with the Cm7b5 (Eb, Gb and Bb [predominant to F7]).

to F713 (the final measure of the first ending), a plagal motion to the iv (VIIImaj7 – iv [Cm7]) in m.1.

Figure 3.15 “La Belle Dame Sans Regrets,” *Mercury Falling*, (1996): Chord Voicings (Transcribed by author).

The musical score for "La Belle Dame Sans Regrets" is presented in six staves, each containing four measures. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score includes measures 1 through 24, with first and second endings marked at measures 13 and 17 respectively. Chords are labeled above the staff: Cm7, D7b9, Gm9, Gm6, Eb6, D7b9(b13), G(11), G, G7/F, Edim7, Ebdim7, Gm9/D, Gm, Em7b5, F#7b9(13), Bmaj7, F79(13), Ebmaj7, D7b13(11), D7b13, Gm, Em7b5, Ebmaj7, D7b13(11), D7b13, Gm.

“History Will Teach Us Nothing” (and more broadly *Nothing Like The Sun*) is reflective of The Police’s exuberant use of reggae<sup>237</sup> and Sting’s use of Brazilian or Latin

<sup>237</sup> In a recent tour with Shaggy, Sting acknowledges his passion for and exposure to Reggae: “For me it was homage to something that I loved. I was brought up in England in the ‘50s and ‘60s, and we had a very influential West Indian community, so I grew up with calypso and ska music, and Blue Beat. And then when Bob Marley came to England it was very revolutionary to me because he turned rock music on its head. The importance of the bass—as a bass player that was hugely influential to me—the way the drums are played is completely different. And then Marley’s philosophy, his spiritual message, his political message was very powerful. For me it wasn’t cultural appropriation, it was homage to something that I loved and I still love.” Chris Mench, “Sting Explains Why He Doesn’t Think The Police Culturally Appropriated Reggae Music,” *Genius*, March 2018, <https://genius.com/a/sting-explains-why-he-doesn-t-think-the-police-culturally-appropriated-reggae-music>.

rhythms, recognizing a common ancestry of Brazilian music and reggae.<sup>238</sup> “History Will Teach Us Nothing” uses the ‘skank’ guitar comping, the rhythmically involved bass line of reggae, and Latin rhythms played on a multitude of percussion instruments. Both musics embraced or exhibited loose ties to polyrhythm, syncopation and otherwise rhythmic sophistication as well as antiphonic and timbral forms characterized in African music.<sup>239</sup>

The Police would journey to explore a blend of the two hottest UK styles, punk and reggae. Sting says: “You had to play this amphetamine rock, which was like incredibly fast... It wasn’t that much fun to play musically... Reggae was a way of introducing subtlety into the act, and then writing songs that had both elements solved the problem.”<sup>240</sup> “So Lonely,” by The Police released in February 1978, was the start of Sting and The Police’s overt use of reggae. In an interview with *Revolver* magazine April 17<sup>th</sup> 2000, Sting explains how the template for “So Lonely” was Bob Marley’s “No Woman No Cry.” The rhythmic motion created by the accentuation of beats 2 and 4 by the guitar juxtaposed with the ‘one drop’ rhythm played by the drums, where the bass drum accents beat 3 (opposing the backbeat usually placed on beats 2 and 4), is separated by “monolithic slabs of straight rock and roll.”<sup>241</sup> Sting comments:

People thrashing out three chords didn't really interest us musically. Reggae was accepted in punk circles and musically more sophisticated, and we could play it, so we veered off in that direction. I mean let's be honest here, So Lonely was unabashedly culled from 'No Woman No Cry' by Bob Marley. Same chorus. What we invented was this thing of going back and forth between thrash punk and reggae. That was the little niche we created for ourselves.<sup>242</sup>

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<sup>238</sup> On several concerts, as part of Sting’s *Nothing Like The Sun* tour Sting transitions into Bob Marley’s “Get Up Stand Up.”

<sup>239</sup>David E. Vassberg, “African Influences on the Music of Brazil”, *Luso-Brazilian Review* 13, No. 1 (Summer, 1976): 35-54.

<sup>240</sup>Sting, *MTV Rockumentary*, Television, directed by Jonathan Bendis (June 29, 1991: MTV), Television.

<sup>241</sup>Sting, *Lyrics*, 7.

<sup>242</sup> Vic Garbarini, “Police Reunion!,” *Revolver*, April, 2000, <http://www.sting.com/news/article/4251>.



In another interview with Adrian Deevoy (the November 1993 issue of *Q* magazine), Sting admits to more borrowings when asked if he completely ripped Bob Marley off on “So Lonely.”

Totally. “No Woman, No Cry” sped up with a slightly different melody. Those chords, classic aren't they, C, G, A Minor, F. It's like the chord sequence around 'Every Breath You Take' is generic. It's 'Stand By Me' and it's 'Slip Slidin' Away' by Paul Simon and the lyrics aren't particularly original either, they're straight out of a f\*\*\*ing rhyming dictionary. But somehow there's something quite unique about that song and I don't know what it is.<sup>243</sup>

In a developed and ornamented manner, the first phrase of “So Lonely” uses the melody of the first phrase of “No Woman No Cry.” Both melodies exhibit ornamentation based around the interval of a minor third (C – A).

Figure 3.16 “So Lonely,” *Outlandos d'Amour*, (1978) and “No Women No Cry,” *Live!* (1975) First phrase(s) (Transcribed by author).

"So Lonely"

"No Woman No Cry"

No wo - man no cry

Reggae expanded the function of the bass from a supporting role to a lead instrument, emphasizing the complex relationship between it, the trap drums, and percussion instruments. Where rhythmic intricacy and melodic prominence commonly occurs in the top voice, Caribbean music flips this form to allow rhythmic substance to occur in the lowest voice. The following quote from Machito (a Latin jazz bandleader) creates a metaphor of a distinction between jazz, Cuban and other West Indies musics:

... in jazz you have all the interest on top of the rhythm – everything is happening at the top. Our music is different. It all occurs at the bottom in the rhythm... When

<sup>243</sup> Adrian Deevoy, *Q MAGAZINE*, November 01, 1993, <http://www.sting.com/news/article/58>.

there's a storm, then the thunder and lightning represent jazz, the American music. But when there's an earthquake, that's Cuban music. The rhythm moves you because it is where you are standing. You have to dance.<sup>244</sup>

The drummer for The Police, Stewart Copeland, acknowledges this idea of musical eclecticism and specifically, the use of reggae.

Jools Holland: Why is your drumming different from any other drummer?

Stewart Copeland: I suppose it's because I've stolen all of my licks from different sources. You see all the licks get passed back and forth, most of them. The trick is to find new ones and turn them around a little bit, camouflage them a little bit... My source of licks has been South America and, of course the West Indies... Reggae turns the whole rhythm upside down... They use the bass drum in a different place. The bass drum and the snare drum both land on the same place (beat 3).<sup>245</sup>

This use of a reggae template, that introduced a rhythmic subtlety, was advantageous to Sting and The Police who used the potency of the bottom driven music to work within their musical limitations. Sting admits that in using the reggae blueprint he could leave holes in the music and be a minimalist, something he needed initially, as singing and playing the bass at the same time was difficult. As an example, Sting's deceptively simple verse bass line on "Walking on the Moon" characterises a repetitive melodic line that alternates (similar to a call and response pattern) with with the sung melody with a relatively small degree of contrapuntal intersection. Reggae, like jazz, is an interactive and collaborative music form. Stewart Copeland claims that no one instrument can play reggae. It is an interactive music form. He states, the drum part

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<sup>244</sup> Machito interviewed by Stan Wooley in *Jazz Journal and Jazz Blues*, November, 1977. Accessed from Dick Hebdige, *Cut "N" Mix: Culture, Identity and Caribbean Music* (Florence, KY, USA: Routledge, 1987), 16.

<sup>245</sup> Jools Holland. "Police in Montserrat (1981)" in *Every Breath You Take: The DVD*. A&M Records. 2002. DVD. - The rhythmic backbeat that is normally placed on beats 2 and 4 is placed on beat 3.

without guitar and bass can be attributed to a bossa nova.<sup>246</sup> Similar to modality in jazz, with the harmonic possibilities it ensures through the manipulation of silence and space, reggae uses a comparatively simplistic or independently monotonous rhythmic template to distort the rhythmic grid.

Sting says:

There is something very specific about a rest in music. You take your foot off the pedal and pay attention. I'm wondering whether, as musicians, the most important thing we do is merely to provide a frame for silence. I'm wondering if silence itself is perhaps the mystery at the heart of music. And is silence the most perfect music of all?<sup>247</sup>

There is a clear development of Sting's bass playing within a reggae context from The Police into his solo career. Returning to "So Lonely," Sting plays an unobtrusive bass line in the verses, a cohesive archetype having an association with a heartbeat attributed with reggae rhythm. The intro of "Can't Stand Losing You," offers a much more involved line, followed by the reggae heartbeat in the verses,<sup>248</sup> now heard starting on the upbeat of 1, rather than the upbeat of 4 as heard on "So Lonely."

Figure 3.17 "Can't Stand Losing You," *Outlandos d'Amour*, (1978): Intro Bass Line: mm. 1 – 4 [0:01 – 0:07] (Transcribed by author).



With "The Bed's Too Big Without You," Sting begins to develop more independent bass lines. "Masoko Tanga," "Canary in a Coalmine," "Voices Inside My Head," "One World

<sup>246</sup> Charles Doherty, "Policeman on the Beat," *Downbeat*, May 1984, <http://www.infinitedensity.net/music/copeland/Stingchronicity%20Interview%20Archive,%20Stewart%20Copeland%20interview,%20Downbeat,%20May%201984.htm>.

<sup>247</sup> Sandra Bark, *Take This Advice: The Most Nakedly Honest Graduation Speeches Ever Given* (New York, NY: Simon and Schuster, 2005), 67. (Sting's speech – Berklee College of Music, 1994)

<sup>248</sup> "Basic Background Throb" (See Dick Hebdige, *Cut "N" Mix: Culture, Identity and Caribbean Music* (Florence, KY: USA: Routledge, 1987), 67.

(Not Three),” “O My God,” “Driven to Tears,” “Hole in My Life,” “Hungry for You,” “Demolition Man,” “Rehumanize Yourself,” “Reggatta de Blanc,” “Peanuts,” and “Walking on the Moon” all provide similar bass lines.

Figure 3.18 “The Bed’s Too Big Without You,” *Reggatta de Blanc*, (1979): Chorus.1, mm. 1 – 6 [1:24 – 1:32] (Transcribed by author).

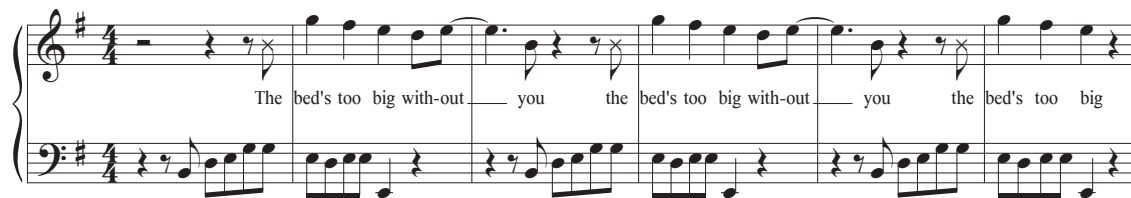


Figure 3.19 “O My God,” *Synchronicity*, (1983): Intro Bass Line, mm. 1 – 2 [0:03 – 0:07] (Transcribed by author).



Further information regarding notable bass lines is given in Appendix A: “The Police’s Compositional Charts.”

### 3.5 Folk Sensibilities

Sting says: “The bulk of The Soul Cages is based on folk melodies – Celtic melodies. It seems to suggest where I come from. Rather than being about the world, it’s very specific.”<sup>249</sup> Additional information regarding a folk sensibility is given in Chapter 5 “Pentatonic Scales and Blues Tonality” in reference to “The Cherry Tree Carol” that Sting sings on *If on a Winters Night*.

Kofi Agawu: *Playing With Signs* and Mark Spicer in *Reggatta de Blanc Analyzing Style in the Music of The Police*, used what they call a “Universe of Topic” (Figure 3.20)

<sup>249</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> See– “Influences – Celtic Music.”

or “Universe of Style”<sup>250</sup> to affirm the stylistic threads that informed the music that they analyzed. Likewise, Philip V. Bohlman uses his book *The Study of Folk Music in the Modern World* to draw the foundation and boundaries of a musical culture together and acknowledge that the interaction of many standards or canons, rather than one centrality, is very complex.<sup>251</sup> Many artists like Sting, borrow from and collaborate with a unique cultural mix.<sup>252</sup> Timothy D Taylor in *Global Pop World Music, World Markets* says: “...the very malleability of music makes possible local appropriations and alterations, particularly of North American and U.K. popular musics, resulting in all kinds of syncretisms and hybridities...” Taylor analyzes Peter Gabriel’s use of borrowed music, specifically in his album *Us*. Paul Simon is also well known for his use of a diverse selection of borrowed music in *The Rhythm of the Saints* and *Graceland*. Gene Santoro discusses such influences and collaborations in *Stir It Up: Musical Mixes from Roots to Jazz*.<sup>253</sup>

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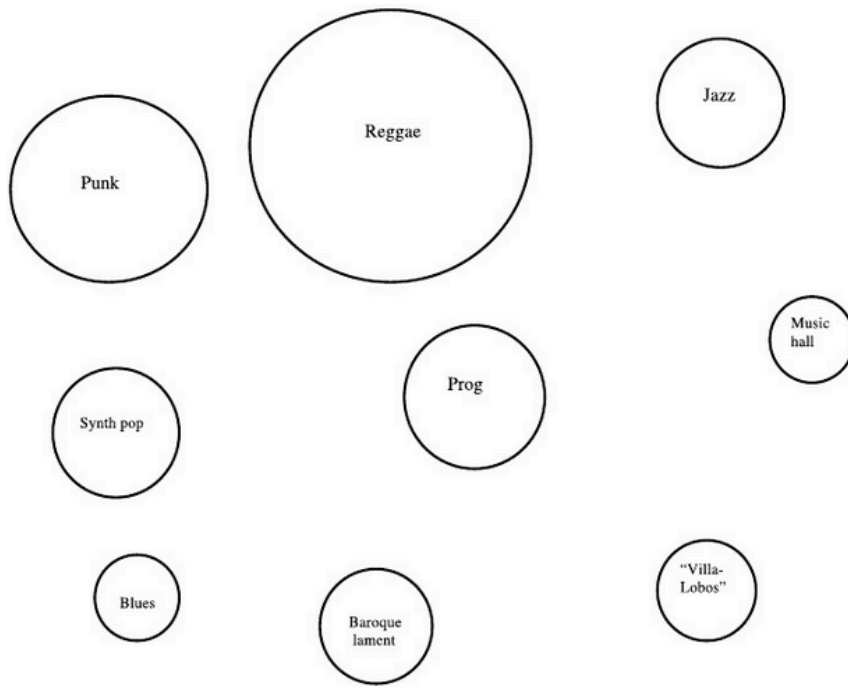
<sup>250</sup> Mark Spicer, "Reggatta de Blanc: Analyzing Style in the Music of The Police." In *Sounding Out Pop: Analytical Essays in Popular Music* (2010), 127. Spicer states that some readers would recognize a similarity between his “Universe of Style” and Kofi Agawu “Universe of Topic” from *Playing With Signs*.

<sup>251</sup> Philip Vilas Bohlman, *The Study of Folk Music in the Modern World* (Bloomington, IN: Indiana University Press, 1988), xvi.

<sup>252</sup> Ted Gioia, *How to Listen to Jazz* (New York, NY: Basic Books, 2016), see Chapter IV - “Origins of Jazz.” Gioia uses the term “cultural mix” to explain the ethnic diversity in New Orleans that led to the development of jazz. Stuart Nicholson, *Jazz and Culture in a Global Age* (Boston, MA: Northeastern University Press, 2014), 94. In explaining “Hybridization Theory” says that the idea of a “cultural mix” exists” through the integration of local and global cultures resulting in a new and unique hybrid culture that transcends both.”

<sup>253</sup> Gene Santoro, *Stir It Up: Musical Mixes from Roots to Jazz* also discusses Sting’s *Nothing Like The Sun* and his multiple influences.

Figure 3.20 “A Universe of Style.”<sup>254</sup>



“Island of Souls,” the first track on *The Soul Cages* begins with a hexatonic melody (D, E, F, G, A, C, D) played by Kathryn Tickell on the Northumberland pipes, is reminiscent of a traditional folk song from the north of England. Sting participates in “communal re-creation” and a relative anonymity in an original composition. In looking at folk music in the modern world “the traditional and the popular, occur together, simultaneously”<sup>255</sup> (a modernization and urbanization of a once rural tradition). Sting brings tradition to a popular audience who address the music with their own preconceptions and musical worlds. The tradition becomes revitalized, and subject to further interpretations.

“Island of Souls” is in D Dorian, however it displays expendable and transient tones within the scale. The notes E, B and to a lesser degree A are met in uncertainty.

<sup>254</sup> Spicer, "Reggatta de Blanc: Analyzing Style in the Music of The Police," 126.

<sup>255</sup> Bohlman, *The Study of Folk Music in the Modern World*, 123.

Dorian temporarily moves to C Aeolian and also to D Aeolian. Furthermore, Sting augments the strength of these divergent tones through their use in the harmonic structure. The repetition between the tonic and the subdominant in D Dorian, (heard in the majority of the composition Dm – G7), is interrupted by the two-bar phrase: “Billy would cry when he thought of the future,” which is heard as an afterthought or as a response to the four-line stanza. The harmonic motion created becomes an interruption of expectation; a dynamic surprise, an expectation created within the composition itself is destroyed or distorted. Cm7 and Ab(add9) heard suggests a tonal change from D Dorian into C Aeolian or Eb major, a key signature change from zero to three flats. The Ab chord (with the added #11 [D]) that ends the first A section moves back to the tonic Dm. The Ab (in the context of moving back to the tonic) functions as a contrapuntal chord that has a relationship to both the v of D minor (Am) and the tonic itself. As a major 7<sup>th</sup> chord, Ab shares C and G with the v chord (Am) and C and D (#11) with Dm. The phrase end on the 9<sup>th</sup> (Bb) of Ab (m. 20) points towards the further elaboration in the B section (see Figure 3.22 largely based in D Aeolian. The harmonic motion and temporary key center is based on the strength of a 4<sup>th</sup> relationship to the initial Dorian or potential pentatonic system).<sup>256</sup> Cm and Ab move to Bb, having a strong third relationship with Dm (sharing two common tones). Bb (bVI) is elaborated by a first inversion F, Dm/G, and Dmb6 (Bbadd9 in first inversion) moving to the extended Aeolian cadence: iv (Gm) – v (F/A)<sup>257</sup> – bVI (Gm/Bb) – bVII (C7) – i.

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<sup>256</sup> From the parent scale of C major to F major.

<sup>257</sup> F/A is heard as both an Amb6 chord and as V (dominant) of bVI.

Figure 3.21 “Island of Souls,” *The Soul Cages*, (1991): A.1 – B.1, mm. 1 – 20 [0:46 – 1:48] (Transcribed by author).

Figure 3.22 “Island of Souls,” *The Soul Cages*, (1991): B.2, mm. 1 – 13 [2:15 – 2:55] (Transcribed by author).

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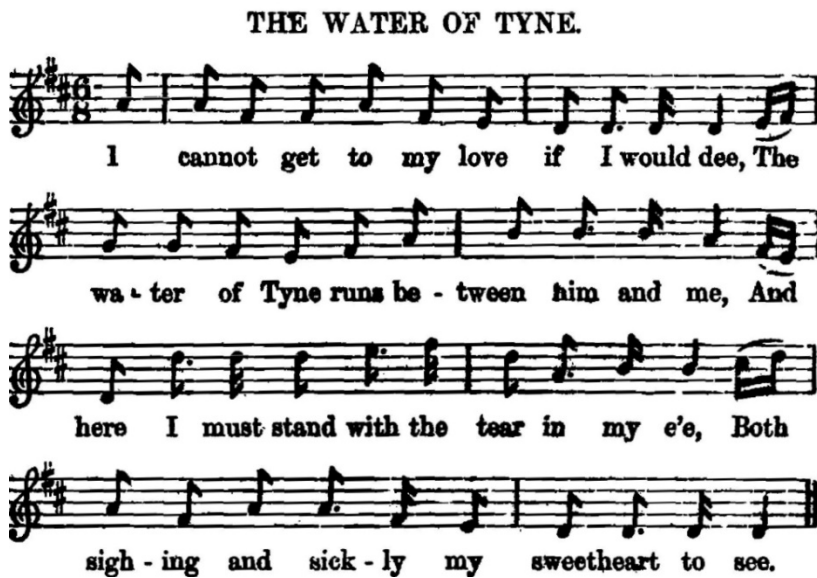


Within *The Soul Cages* or *Mercury Falling*, it is important to note that although this chapter is restricted to analysis of musical templates, the dominance of words on the structure of folk song melody is direct (the melody becomes syllabic). “Island of Souls” as well as other compositions, has the primary purpose of storytelling rather than establishing a focal point on harmonic, melodic or form. The lyrics that are accompanied by a repetitive melodic rhythm and stepwise contour become comparable to a narrative as Sting creates the atmosphere of his childhood in a lyrical and sonic unity. The lyrics and narrative take precedence (see “Alone with my Thoughts this Evening” analysis) and speech prosody briefly discussed in Chapter 5 “Pentatonic Scales and Blues Tonality”). Additionally, sound quality (timbre) suggests a specific culture (place) and a specific musical world. Kathryn Tickell (English player of the Northumbrian small pipes who is heard on *The Soul Cages*, *Ten Summoner’s Tales* [“Fields of Gold”], *Mercury Falling* [“Valparaiso”], *Brand New Day* [“End of the Game”], as well as *The Last Ship*), considers the sound of the Northumberland pipes to evoke the bleak, haunting landscape of Northumbria itself.<sup>258</sup> Jimmy Nail and Sting reflect this melodic and sonic consistency in a recording of “Water of Tyne” (Figure 3.23), featuring Kathryn Tickell, Chris Lawrence and Dave Hartley), a song from North-eastern England and the river Tyne.

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<sup>258</sup> See: Kathryn Tickell, “The Northumbrian pipes,” *BBC TWO*, August 6, 2013, <http://www.bbc.co.uk/programmes/p01dsl2k>.

Figure 3.23 “The Water of Tyne.”<sup>259</sup>



*The Soul Cages*, as a whole, is connected by way of an obsession with Sting’s hometown (its history, images of the sea, and the shadow of shipyards), which fascinated Sting after the death of his father in 1989. The imagery is that of a dichotomy, between light and darkness, life and death, and the metaphors created by Sting in the context of the lyrics are heard reflected in the harmonic movement between minor (and minor modes – Dorian, Phrygian, Aeolian) and major (or major modes – Lydian and Mixolydian).

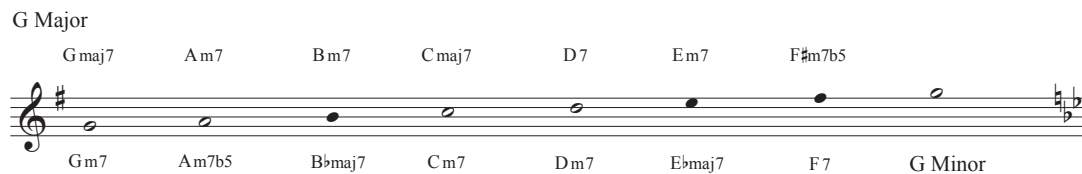
“The Wild Wild Sea” and “When the Angels Fall” clearly reveal the same harmonic deliberation as “Island of Souls.” “When the Angels Fall” is ambiguous. Sting creates a modal interchange between Ionian and Aeolian. Furthermore, Sting removes cadencies, which produces a strong sense of incompleteness. The verses use the progression G(add9)[I]<sup>260</sup> – Em7[vi] – Eb(add9)[bVI] – Cm6(F7/C [bVII] –

<sup>259</sup> From J. Collingwood Bruce, and John Stokoe, *Northumbrian Minstrelsy; a Collection of the Ballads, Melodies, and Small-Pipe Tunes of Northumbria* (Hatboro, PA: Folklore Associates, 1965), 89.

<sup>260</sup> The tonic chord is also made minor throughout the song.

Cm(add9)[iv] – G(add9)[I]/Gm/G(no 3<sup>rd</sup>). C minor and Eb major are a result of modal mixture with G minor, creating an ornamented plagal cadence. The chorus uses a descending root motion G9(no3rd)[I/i] – D/F#[V6] – Dsus/F[v6] – Em[vi]– Eb(add9)[bVI] – Cm(add9)[iv]. G major dominates in the C section using: G[I] – G/F[Ib7– mixolydian influence] – D(sus)[V] – G – G/F – D – C/E[IV6] – D(sus). The diagram below shows the harmonic platform in which Sting allows for non-diatonic harmonies to be exchanged.

Figure 3.24 Modal Interchange (G major – G minor).



Sting borrows from the undertone series,<sup>261</sup> a speculative theory developed by harmonic dualism (See Figure 3.25 and 3.27) – a theory that finds a structural parity between major and minor from a single unitary process. A full discussion of harmonic dualism and its implications lie beyond the scope of this chapter but the following presents a basic explanation.

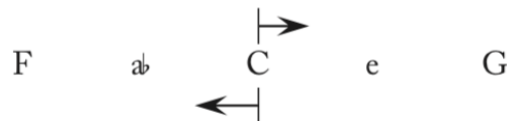
Moritz Hauptmann's work *The Nature of Harmony and Meter*, outlines three functions (intervals) that represent both the major and minor triads: the octave, perfect fifth, and major third. Hugo Riemann builds on this and recognizes that all other intervals are explained musically and mathematically as the result as multiplication and division of these three intervals.<sup>262</sup> Hauptmann's functions can be expressed in a positive entity

<sup>261</sup> David Damschroder and David Russell Williams, *Music Theory from Zarlino to Schenker: A Bibliography and Guide* (Stuyvesant, NY: Pendragon Press, 1990), 114 [Moritz Hauptmann], 268 [Hugo Riemann]. See Sting's specific use of subdominant minor region (Cm, F7, Eb) in G major.

<sup>262</sup>Hugo Riemann and H. Bewerunge, *Harmony simplified, or The Theory of the Tonal Functions of Chords* (London, England: Augener & Co, 1895), 6.

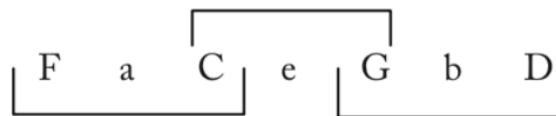
where a fundamental tone has a perfect 5<sup>th</sup> and major 3<sup>rd</sup>, and a passive condition where a fundamental is a perfect 5<sup>th</sup> and major 3<sup>rd</sup>. The note C has its major 3<sup>rd</sup> E and perfect 5<sup>th</sup> G, but also is the major 3<sup>rd</sup> of Ab and the perfect 5<sup>th</sup> of F. The minor chord (subdominant minor) is a result of its inverted tonic major chord.

Figure 3.25 “Directional Reading of Major and Minor Triads Around a Common Pitch-Axis.” (From: *Structure as Process: Rereading Hauptmann’s Use of Dialectical Form*).



Hauptmann considers triad and key construction stating the key “contains (in itself) the elements of the triad construction quite in the same sense as the triad itself does; it is only the triad appearing at a higher rank.”<sup>263</sup> As the fundamental note is projected outwards in the overtone series in ‘self-opposition’, so does the triad, produced in this movement transform, into an independent entity where it also projects outwards into space outside its independent unity. In effect, this process of outward expansion is not at rest, but the constant motion of opposition or dissonance to self-identity becomes contextualized by the key.

Figure 3.26 “Hauptmann’s Construction of the Major Key in Self Opposition” (From: *Structure as Process: Rereading Hauptmann’s Use of Dialectical Form*).



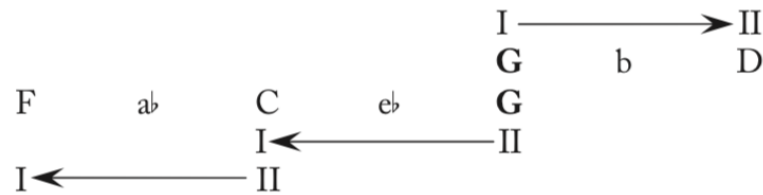
In Hauptmann’s theory, the minor tonality is created passively from major.

<sup>263</sup> Maryam A. Moshaver, “Structure as Process: Rereading Hauptmann’s Use of Dialectical Form,” *Music Theory Spectrum* 31, No. 2 (2009): 274.

Outlining Hauptmann's concepts Maryam. A Moshaver states:

Where the principle of growth in the major key was that of the transition from a positive entity (the major triad) to its positive other (its dominant), the minor key... is formed on a different principle: that of a *positive* unity (the major chords) into a negative unity... The formative center of the minor key, then, is the nodal point that is at once 5<sup>th</sup> of the minor tonic, and the root of the major dominant.<sup>264</sup>

Figure 3.27 "The Formation of the Minor Key Around the Root of the Major Dominant." (From: *Structure as Process: Rereading Hauptmann's Use of Dialectical Form*).



The use of mediant or sub-mediant major harmonies, although not having the same harmonic tension as the motion of dominant to tonic, uses several elements that contribute to the complete product and significance of a progression. Linear, harmonic, contrapuntal, and common tone harmonies all exist in the structure of tonality or a progression, just as the absences of one of these factors will lessen harmonic force. As Figure 3.28 illustrates, movement to mediant major (E major) or flat sub-mediant major (Ab major) form a symmetrical unity in dividing the octave into thirds. Harmonic motion to flat-mediant major (Eb major) and sub-mediant major (A major) divide the octave into four parts (minor 3rds). What is missing is the tritone relationship to the tonic that divides the octave in half.<sup>265</sup>

<sup>264</sup> Moshaver, "Structure as Process: Rereading Hauptmann's Use of Dialectical Form," 278.

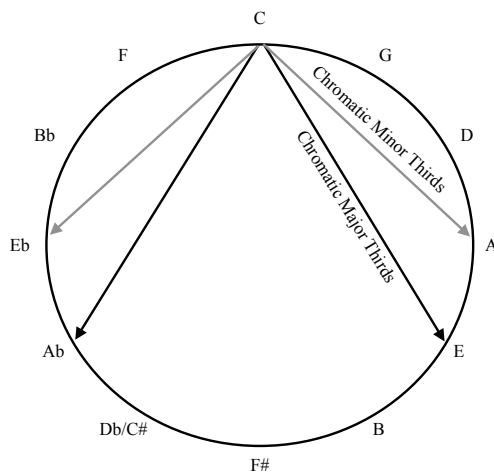
<sup>265</sup> David Kopp, *Chromatic Transformations in Nineteenth-Century Music* (Cambridge, United Kingdom: Cambridge University Press, 2006), 1 – 17.

David Kopp states the following regarding common tone tonality of chromatic mediants:

Chromatic mediants often do satisfy the second condition, relating directly to their tonic or dominant, not as applied chords, but in a coherent way which preserves the sense of tonic key. This coherence derives from smooth relations involving common tones and root connections, along with other factors.<sup>266</sup>

Kopp continues to argue that chromatic mediants should be considered functional based on “The presence of a linear semitone, root motion by a consonant interval, connection to the tonic, and the existence of a common tone.”<sup>267</sup> Sting’s use of the regions of bVI (Eb major) and bIII (Bb major/G minor) as an example become elaborations and enhancement of tonal function. As an example, Cm (iv) has one common tone with G major (I). Because of the subdominants chromatically altered third (Eb) the voice leading to the tonic descends by a semitone in the two moving voices, Eb – D and C – B (from the root of the iv chord). Likewise Sting also uses chromaticism (in the root motion) from the tonic through the first inversion dominant (V6 [D/F#]) and minor v6 chord [Dm/F], minor submediant (Em) and flat-submediant (Eb) to the subdominant minor.

Figure 3.28 Symmetrical division of the Octave Based in Mediant Relations.



<sup>266</sup> Kopp, *Chromatic Transformations in Nineteenth-Century Music*, 6.

<sup>267</sup> *Ibid.*, 8.

To recognize vast ethnomusicological perspectives (in relation to English folk music), complexities are presented in developing stylistic consistencies including: phrase patterns, rhythmical forms, melodic consistencies and sociological pragmatism. Samuel P. Bayard expresses the depth of study in “Two Representative Tune Families of British Tradition”:

The vast welter of interlocking melodic formulas; the scattered appearance of the related melodies in various collections; the subtlety of the details that the student perceives; the varying modes, rhythms, phrase-arrangements ...the difficulty of expressing melodic relations in words – all these factors make the exposition of one of our larger tune families a truly staggering task.<sup>268</sup>

Chapters 2 “Song Structure and Performance Practice Templates” and 5 “Pentatonic Scales and Blues Tonality” extend discussion on the study and interconnectivity of English and American folk music. “I Was Brought To My Senses” (specifically its intro – “Alone with my Thoughts this Evening”) and “Valparaiso”, along with Sting’s other compositions that make use of a folk mentality (*The Last Ship*) can only be comparatively analytically speculated upon. As an example: “Alone with my Thoughts this Evening” is:

1. In Dorian (or closely related Mixolydian and Aeolian<sup>269</sup>) Bayard says: “the English singers, for instance, would appear to be particularly fond of what we call the Dorian mode (D to D), since they have used it so incessantly and artistically.”<sup>270</sup> (Also mode I of the church and similarly frequently used in chants)<sup>271</sup>

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<sup>268</sup> Samuel P. Bayard, “Two Representative Tune Families of British Tradition.” *Midwest Folklore* 4, No. 1 (April 1, 1954): 13.

<sup>269</sup> Cecil J Sharp, and Lucy E. Broadwood, “Some Characteristics of English Folk-Music,” *Folklore* 19, No. 2 (1908): 141. “The modes most in favor with English folk-singers are the Dorian, Mixolydian and Aeolian.”

<sup>270</sup> Samuel P Bayard, “Prolegomena to a Study of the Principal Melodic Families of British-American Folk Song,” *The Journal of American Folklore* 63, No. 247 (January 1, 1950): 16.

<sup>271</sup> Susan Elizabeth Hale, *Sacred Space, Sacred Sound: The Acoustic Mysteries of Holy Places* (Wheaton, Ill: Quest Books, 2007), 187.

2. Additionally as demonstrated in the transcription below (AAAB), and alluded to by Samuel P. Bayard: “their tunes are generally couched in bisymmetrical two - or four line organizations, and have phrase-patterns of AABA, ABBA, ABCD, etc.”<sup>272</sup>

Figure 3.29 “Alone with my Thoughts this Evening,” *The Lute is a Song* (2009) mm. 1–10 [0:02 – 0:34] (Transcribed by author).



3. Reflective upon his use of clear enunciation in support of a personal and folk stylistic literary passion, Sting references this on the track “How the Singing Style Came to Be” *ITunes Originals – Sting*. Cecil Sharp writes: “The *fourth* and last characteristic of folk-music to which I can call your attention in this paper, is *one note only to each syllable of the words*. This, of course, makes for clearness of enunciation, a point to which the folk-singer attaches highest importance”<sup>273</sup>

“Ghost Story,” a beautiful song first heard on *Brand New Day*, uses an E major hexachord (first 6 notes) in the verses. The use of the drone/pedal or absence of a harmony in the first two verses reflects an influence of the Scottish bagpipes or northumbrian pipes drone and chanter. The song is very sparse harmonically until the B

<sup>272</sup> Bayard, “Prolegomena to a Study of the Principal Melodic Families of British-American Folk Song,” 34.

<sup>273</sup> Sharp, *Some Characteristics of English Folk-Music*, 145.



section [2:09] that seems to draw the focus towards to the lyrics. The drone (“the earliest and simplest form of harmony”<sup>274</sup>) creates an opportunity to freely explore the possible melodic tensions. The use of specifically F# (9<sup>th</sup>), A (11<sup>th</sup>) and to a lesser degree (C#) are heard as out of place until the harmony in subsequent verses contextualizes them as consonant.<sup>275</sup>

Figure 3.30 “Ghost Story,” *Brand New Day* (1999) mm. 1–16 [0:31 – 1:03] (Transcribed by author).

4. Sting’s folk inspired song (“Alone with my Thoughts this Evening”) is exemplary of the discussion in Chapter 5 “Pentatonic Scales and Blues Tonality.” The use of upper and lower minor third relationships around a central, or central notes (F# – A – C) and triadic melodies (D, F#, A, C).

<sup>274</sup> Keith Swanwick, *Musical Knowledge: Intuition, Analysis and Music Education* (London; New York: Routledge. 1994), 129.

<sup>275</sup> Amaj9/C# in mm. 14 and 15 creates release, specifically for the note A.

Sting's album *The Last Ship* is a clear example of the use of the folk music from his hometown. The compositional approach in "Ballad of the Great Eastern" is similar to that of "Island of Souls."

*Mercury Falling* liner notes (available on Sting.com) create a bookend for this chapter. Multiple genres (including jazz, rock and pop) by their very temperament and evolution have striven to both create new ideas and make use of outside stylistic processes. Sting acknowledges multiple influences, which turns toward the center of his compositional route. Regarding his album *Mercury Falling* Sting says:

I was very 'mercurial' in jumping around from genre to genre and mixing things on this album. And Mercury was the thief of the gods, so I stole from everywhere.<sup>276</sup>

Sting also states:

Celtic laments intermingle with sensuous Brazilian melodies, Country and Western ballad gallop along in odd jazzy tempos. Instead of reggae, there's a simmering Stax/Motown feel to many of the songs, punctuated by guests including the legendary Memphis Horns.<sup>277</sup>

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<sup>276</sup> Vic Garbarini, *Guitar World*, July 01, 1996, <http://www.sting.com/news/article/47>.

<sup>277</sup> Sting, *Mercury Falling*, recorded March 12, 1996, A&M Records, 31454 0483 2, Liner Notes. Accessed at: <http://www.sting.com/discography/album/11/Albums>.

## Chapter 4: Intensity

### 4.1 Feeling, Drive, Involvement and Power

In jazz, in the jazz club, a soloist is allowed maybe three or four verses to warm up his solo, so he makes this organic curve, and he's allowed to wander around and find this avenue and then jettison that and go somewhere else. In rock music, you have to burn from the first bar.<sup>278</sup>

Sting's statement above leaves much to the imagination and is generalized to a specific style of jazz (namely playing jazz standards). In another interview with Vic Garbarini, Sting expands:

'Kind of Blue' [Columbia] showed me you could use space creatively and still have sophisticated textures. And then 'Bitches Brew' [Columbia] made me realise jazz musicians could play rock & roll and really burn.<sup>279</sup>

He is referring to intensity, a vague and seldom acknowledged term involving changes in an array of musical events, including but not necessarily limited to: dynamics, rhythmic and harmonic density, register, timbre, melody, harmony, interaction, and articulation.<sup>280</sup>

Branford Marsalis comments on the immediacy of rock music:

But from playing this kind of music (Sting's music), I have now a "get to the point" kind of attitude. Because in this music you have to get to the point. And I can get to the point real quick. And I'm going to try to use that a lot more when I play (jazz). Just get to the point. You know, still have that other stuff, though, because it's fun to watch people get confused when you play.<sup>281</sup>

The recognition of intensity by multiple disciplines is utilized to generate a multidisciplinary appreciation for relatable (stylistically similar), yet distinct musical

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<sup>278</sup> Sting, *Bring On The Night*, A&M Films, DVD, Santa Monica, CA: A&M Records: Distributed by Universal Music & Video, 0602498804285, 2005. Originally released: November 8, 1985. Accessed at <https://www.youtube.com/watch?v=itN9lSrXHxA>. (33:45 – 34:10).

<sup>279</sup> Vic Garbarini, *Bass Player*, April 01, 1992, <http://www.sting.com/news/article/63>.

<sup>280</sup> Ingrid Monson, *Saying Something*, 139.

<sup>281</sup> Ben Sidran, *Talking Jazz: An Oral History* (New York, NY: Da Capo Press, 1995), 307.

styles. Evidently, the distinction between stylistic idioms is ambiguous and often irrelevant as historical and methodological approaches frequently create contradictions. Consequently, a study of rock music (as an example) is additionally a study of the music that led to rock's development (origin) and how and where rock music imparts an influence.

The analysis of musical composition (by nature a non-representational art form) is determined by a speech-music analogy. One system of human composition is imposed upon another. Charles Seeger outlines three main modes of speech study.<sup>282</sup>

1. Mode of Feeling (affective mode)
2. Mode of Reasoning
3. Discursive Mode

Each approach, while not entirely distinctive, is equally relevant and pertinent to a complete musicological perspective. In analysis, we consistently become aware of the significance of layperson and scholarly perspectives. This acknowledgement is particularly important in the study of contemporary popular music and the discussion of intensity that is subject to colloquial and academic evaluations.

The 'mode of feeling' has generated influential religious and mystical writings in an obvious fashion outside effable expression (theomusicology). The 'mode of reasoning', is fashioned and encompasses the realization of cause and effect. Though indefinable, like the mode of feeling, speculative theoretic ideas are nonetheless advisable and fabricate operative theories or models. The third mode contextualized by Seeger is what he calls the 'discursive mode', which is a combination of the former

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<sup>282</sup> Charles Seeger and Ann M Pescatello, *Studies in Musicology* (Berkeley, CA: University of California Press, ©1977-1994), 17.

analytic modes. “Reality is what the user thinks, feels and does”<sup>283</sup> (a commonsense approach). All three modes help to define stylistic intensity,

Peter Wicke defines parameters in the nature of a “rock sound,” music mediated by the “power of sound, valued and experienced as significant in terms of its perceptual character.”<sup>284</sup> Aesthetic analysis in the rock idiom consequently takes precedence in the immediacy of its perceptual intensity. Wicke furthermore provides a comprehensive definition of intensity in his article, “Rock Music: A Musical-Aesthetic Study.”

The term ‘sound’ encapsulates this concept (intensity), and ‘feeling’, ‘drive’, ‘involvement’ and ‘power’ are criteria for any adequate aesthetic assessment of it. These four terms have established themselves, both among rock musicians and their public, as aesthetically evaluative descriptions of the perceptual intensity and quality of musical content. ‘Feeling’ means empathetic understanding of musical content: its perceptual comprehension. ‘Drive’ denotes the motoric intensity of music, perceptible as an apparent increase in tempo without any acceleration of temporal flow. The apparent acceleration is achieved by increasing density of metrical and rhythmic accent-patterns. ‘Involvement’ denotes the degree of identification with music: an assumed unity between music and the individual performing or assimilating it. ‘Power’ indicates the perceptual intensity of music in terms of sonority and loudness.<sup>285</sup>

Although Wicke concisely defines these terms, supplementary and investigatory analysis is pertinent for further perceptive and appreciative measures, starting with an understanding of the functional approach to the conception of ‘drive’. Additionally Sting’s music, in this chapter, is framed by the conditions of intensity.

What must be recognized about the term ‘drive’ or stipulations about it is the obscurity in defining something with such idiosyncratic connotations. Andre Hodeir in

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<sup>283</sup> Charles Seeger and Ann M Pescatello, *Studies in Musicology*, 17.

<sup>284</sup> Peter Wicke and Richard Deveson, “Rock Music: A Musical-Aesthetic Study,” *Popular Music* 2 (1982): 227.

<sup>285</sup> *ibid.* 227 - 228.

*Jazz: Its Evolution and Essence*,<sup>286</sup> Andrew Chester in “Second Thoughts On A Rock Aesthetic,”<sup>287</sup> and numerous scholars stress a duality concerning Dionysian and Apollonian,<sup>288</sup> extensional versus intensional, tension-relaxation, expectation-frustration, immediacy/dynamic-remoteness, temporal continuity versus discontinuity,<sup>289</sup> or a personal against ontological time. As an example, “Jazz... is able to strike a new and wonderful balance between the Dionysian and Apollonian. What other music tempers such primal rhythmic energy with such precisely controlled counterpoint?”<sup>290</sup> Improvisation generates such passion yet such delicate melodic phrases. The flexible, personal, and holistic<sup>291</sup> sense of African rhythm is found in a European measured sense of time, a spiritual function met with a function of passivity. Consequently, an attempt to define African rhythm produces consequences that are merely exploratory. Reoccurring characteristics nevertheless are found in an attempt to create a homogenous and cohesive template. A polyphonic texture is ever present in result of call and response, multimetricality, cross rhythms, asymmetrical models and improvisation uncertainty.

In drawing a distinction from musician to psychologist, a musician comes into union with many concepts amalgamated within an expectation-frustration archetype.<sup>292</sup> Composers create and manipulate predictability by way of a give and take within in an

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<sup>286</sup> André Hodeir, *Jazz: Its Evolution and Essence* (New York, NY: Grove Press, 1956), 211, 253 [tension-relaxation], 261 [Dionysian].

<sup>287</sup> Andrew Chester, "Second Thoughts on a Rock Aesthetic: The Band," in, *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York, NY: Pantheon Books, 1990), 268. –“If jazz aimed to transform intensional into extensional, musical structures, rock sought a reverse path.”

<sup>288</sup> Apollo, representing orderliness, predictability, rationality, and Dionysus representing dynamism, attraction to artistic chaos and non-representational forms, distraction and intoxication.

<sup>289</sup> Wilfried Raussert, “Jazz, Time, and Narrativity,” *Amerikastudien /American Studies* 45, No.4 (2000): 519.

<sup>290</sup> Martha Bayles, *Hole in Our Soul: The Loss of Beauty and Meaning in American Popular Music* (Chicago, Ill: University of Chicago Press, 1996), 62.

<sup>291</sup> Wilfried Raussert, Jazz, Time, and Narrativity,” 520.

<sup>292</sup> See: David Brian Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2008).

established schema.<sup>293</sup> Harmonic drive and harmonic tension can be created by way of the transference of dissonance to consonance or from consonance to dissonance. How unproblematic would it be for a musician to interrupt such established conventions as the movement from dominant to tonic or the prevalence of plagal cadences in rock music? Melodic direction can easily be established and disregarded.

Dynamic predictability (expectations created in the context of the composition itself) is a codification of the positive reinforcement of an anticipated musical event within a melodic or harmonic progression. This is established by way of sequential development, melodic colour, and various distinguishing melodic consistencies. Surprise created by way of disregard for established linear developments may be representational of an established schema. Those that are familiar with jazz underline the importance of surprise in the context of improvisation and the compositional process. Veridical familiarity, in collaboration with habituation, presents itself as an important element to a composer's toolbox. Repetitive listening to the same music has the ability to create memory awareness in astonishing detail. Surprise can then be created through the use of improvisation and new arrangements.

The use of surprise is an important tool for Sting. One that is included in the discussion of intensity encompassing drive and involvement. Often Sting will conflate multiple styles into one either simultaneously or consecutively in the same song. That is, Sting challenges his audience to unexpected changes in the feel, context or density. One such great example is the song "I Was Brought to My Senses." Sting says: "It starts as just a folk ballad, with just me playing the guitar and singing in unison, and that goes into

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<sup>293</sup> A unique, conceptualized framework in music (what Bill Evans would call 'A Universal Mind') is recognized by way of the style of music exposed to.

a kind of Brazilian vibe.”<sup>294</sup> Another such example is the song “Englishman in New York.” Sting concisely states: “It started as a reggae kind of lilt, then I added a bridge that felt classical, so I put the violins and harpsichords on, then we went into a jazz section. I wanted to give the impression of somebody walking down the street, passing different musical events.”<sup>295</sup> Additionally, as noted frequently throughout this dissertation, Sting breathes new life into his compositions and generated new and surprising arrangements. Sting’s use of improvisation only augments these opportunities for surprise on both the receivers and musicians’ perspectives.

The aesthetics of imperfection<sup>296</sup> (a term borrowed from Ted Gioia) gives perspective in the correlation of drive and feeling. Empathy, exists as a listening and performance experience in improvisational music, or music that exists beyond the context of the passivity of a composition. Conventional processes in rock and other American popular forms often operate in retrograde. That is, opposition to a recognized blueprint, change or alteration is no longer a possibility, where the past must collaborate with the future. Imperfections must then become a part of the empathetic understanding of the music.

A liner note from pianist Bill Evans provides an artistic testimony of the nature of improvisation.

There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practice a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot

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<sup>294</sup> “‘Mercury Falling’ Promotional Interview Disc, ‘96.” Quoted on [www.sting.com](https://www.sting.com/discography/album/257/Singles)  
<https://www.sting.com/discography/album/257/Singles>.

<sup>295</sup> Peter Watrous, “Sting?” *Musician* 110, (Dec 1, 1987): 64.

<sup>296</sup> Ted Gioia, “Jazz: The Aesthetics of Imperfection.” *The Hudson Review* 39, No.4 (1987): 585–600.



interfere. The resulting pictures lack the complex composition and textures of ordinary painting, but it is said that those who see will find something captured that escapes explanation. This conviction that direct deed is the most meaningful reflections, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musician. Group improvisation is a further challenge. Aside from the weighty technical problem of collective coherent thinking, there is the very human, even social need for sympathy from all members to bend for the common result.<sup>297</sup>

Jazz is repeatedly described as an ephemeral art form paralleling the unified and holistic notion of time in African culture where past, present and future exist simultaneously. Mistakes in technique, or playing the wrong note, rhythmic inaccuracies become a reflection of the reality of daily life. Theodore A Gracyk states:

The key point for Adorno is that art's "spiritual essence" involves the "illusion" of its coherence and meaning. Artworks are essentially dialectical, driven by the paradox that they "pretend" to achieve a total unity among their contributing elements.<sup>298</sup>

Consider a conversation, if an individual is competent in the conventions of the language he or she may develop statements, sentences, and various exchanges of ideas. Dialogue often exists within an archetypical template based on conventional formulations. However, at the very root of conversation we notice an improvisatory ingredient. Thus, conversation seems to exist within a range of boredom or atrophication to interest and astonishment.

Music becomes of interest (higher degree of intensity) when it pushes the listener to the limits of their ability of comprehension, or activates the listener and musician to engage in a communicative realm. Rock music, is often described as an idiom in which the process has become subdued. The visceral implications of a communicative

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<sup>297</sup> Bill Evans, "Improvisation in Jazz," liner notes for Miles Davis, *Kind of Blue*. (Columbia LP PC 8163, 1959).

<sup>298</sup> Theodore A Gracyk, 1992. "Adorno, Jazz, and the Aesthetics of Popular Music," *The Musical Quarterly* 76, No.4 (1992): 530.

understanding is one in which the objectivity of the product is superseded by the artistic act in creation.<sup>299</sup> Ezra Pound's statement: "Music begins to atrophy when it departs too far from the dance,"<sup>300</sup> while having problems and existing as a generalization, does enlighten and have relevance to the function and reception of music. In dancing to something (music), one becomes involved in the conversation, and certainly the axial qualities of the musical process. Peter Fletcher writes, "Jazz (during the 1960's) had become, primarily a music to listen to: as a popular dance music, it was eclipsed by rhythm 'n' blues and then by rock 'n' roll."<sup>301</sup>

Practicality as distinguishing from a scholarly approach is necessary for a complete understanding of "feeling." Participants in the interaction of music may distinguish between mind-sets of soul, warmth, elation, fear or anxiety. Musical and participatory choices determine or contribute to the direct correlation of these feelings. What are the stylistic processes or conventions utilized. In order to answer this question in the most effective way historical accounts must be reflected upon.

Although various styles of music clearly resist clear boundaries and hence processes, we can construct a mixture of appropriations, which have led to and have continued to influence a specific genre. Like jazz music, did the Europeanizing of African-American music make rock, and rock and roll possible? It is important to note that rock and roll did not appear in the same appropriation as jazz, rather rock music did the opposite, an imitation of African-American attributes. Elvis, although developing the collaboration between country and western and blues did not merely use elements of

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<sup>299</sup> Understood as a communicative realm.

<sup>300</sup> Ezra Pound, *A B C of Reading* (London, England: Faber & Faber, 1951), 14.

<sup>301</sup> Peter Fletcher, *World Musics in Context: A Comprehensive Survey of the World's Major Musical Cultures* (New York, NY: Oxford University Press, 2001), 582.

blues sensibilities, rather he aimed on a pure imitation of the style itself. Elvis was a white artist who could sing like a black musician. The cultural or personal understanding of intensity, while existing as a musical and theoretic formulation, must consider a sociological perspective.

As a general statement there exists a dichotomy in the sociological manner in which rock and roll and rock were and continue to be received. It is beneficial to consider rock as encompassing a stratification between Romanticism and Modernist movement attributes. Authenticity takes distinctive forms amongst Romanticism and Modernism. As the movement names suggest, Romanticism involves a 'romantic' ideal towards that of tradition, personal consciousness, and the expression of inner thought and feelings. Romanticism values the organic, the country, and the purification by the rural perspective. Often contrary to the Romantic, Modernism embraces the element of surprise, of a societal perception and urban effect; the Modernist must challenge and push boundaries. Keir Keightley says:

While Romanticism locates authenticity principally in direct communication between artist and audience, Modernism manifests its concern with authenticity more indirectly, at the aesthetic level, so that the authentic artist is one who is true to the Modernist credos of experimentation, innovation, development, change.<sup>302</sup>

Rock, and rock and roll stratify this dichotomy between Romantic and Modernist more so than jazz in the traditional sense. Where much of jazz and art music require an understanding of the various elements inherent existing in a contemplative listening form, rock music requires an understanding of the ubiquitous life of mass communication and technological advancement. "Roll Over Beethoven": new experiences in art" in Peter

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<sup>302</sup> Keir Keightley, "Reconsidering Rock," in *The Cambridge Companion to Pop and Rock*, ed. Simon Frith, Will Straw, and John Street (New York: Cambridge University Press, 2001), 136.

Wicke's *Rock Music: Culture, Aesthetics and Sociology* creates perspective into the elevation of rock music beyond conventions of passivity, describing the music as "becoming a fundamental experience."<sup>303</sup> His point here is that the decline of the structure in the workplace, and the evolution of leisure as a template for personal growth were only made possible by the development of industrialization and technological advance. It in fact appears that for the first time modernization made possible romantic authenticity. Feeling is thus reflective of the relationship in the paradigm shift of modern society, where technological advance has now allowed for a contemplative culture. Intensity exists in a romantic perspective of modernism. Mass media allows a serious notion and reflection of the music in direct communication with the creative processes involved.

The role of technological advancement manipulated and continues to manipulate the once one-dimensional musical notion. The musical process has become much more than an autonomous act of pure musicianship. The musician must interact with the technological creative act. Whereas written limitations such as melodic, harmonic, and form were once the focus of musical performance, dominated by notably Tin Pan Alley, the expression and development of sound as a visceral quality became aesthetically the focus of rock music.

Linked with the aesthetic of sound is the aesthetic of loudness. Consequently, *The Harvard Dictionary of Music* expresses a rather simplistic definition of intensity referencing the "energy of sound... responsible for the sensation of loudness of a

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<sup>303</sup> Peter Wicke, *Rock Music: Culture, Aesthetics, and Sociology*, Cambridge, United Kingdom: Cambridge University Press, 1990), 11.

sound;”<sup>304</sup> the most sensory and visceral defining elements of intensity. Volume or loudness will also be extended to that of musical density and to the attack of a musical phrase or dynamics. It is important to note that although this chapter began with generalized musical distinctions between multiple stylistic forms within the perspective of intensity, the ‘intensity’ found is not always so straightforward. That is to say, a distinctive process or stylistic convention is not autonomous. The amount of intensity found in John Coltrane’s album *Giant Steps*, most notably in tracks, “Countdown” or the title track “Giant Steps”, or Coltrane’s version of “My Favorite Things” originating from *The Sound of Music* must be comparable to (for the purpose of a connection), The Police’s “Synchronicity II.” The expression “sheets of sound,” often used to illuminate the improvisation of Coltrane, or the visceral impact of black bands (Count Basie) is not unlike the concept of noise used in rock.

Theodore Gracyk states: “Loud music can break us out of our detached observation and replace it with a sense of immersion, for it is literally around us.”<sup>305</sup> Rock music has the ability and tendency to overwhelm our senses, so passivity becomes irrelevant. The listener engages in the volume only, and is an active participant in the intensity of the music.

To complete a full discussion of intensity, a further element of musicianship will be referenced.

Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* refers to intensity in the following ways. Although it is important to briefly understand the

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<sup>304</sup> Don Michael Randel, *The Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 412.

<sup>305</sup> Theodore Gracyk, *Rhythm and Noise: An Aesthetics of Rock* (Durham, NC: Duke University Press, 1996), 106.

discussion of intensity by other scholars, this chapter has been devoted to the understanding of intensity as culture, aesthetics and sociology (as quoted by Peter Wicke). All of what becomes revealed by other authors can be understood as encompassed under the umbrella of the following terms: feeling, drive, involvement and power.

Paul Berliner uses the following terms to discuss the musicianship of intensity:

1. Timbre (complexity of tone and feeling): outlined as blues notes, various articulations, and emotive intensity.
2. Interpretation and innovation: where improvisation becomes the highest level of intensity. In a generalized statement, the receiver's interpretation (feeling) is dependent upon the level of involvement established through a musician's innovation. As Paul Berliner also states "What's intense about a solo is when somebody does something and it makes one think, 'What's THAT he's playing?' or 'WHERE is that coming from?' or 'HOW did he ever do that?'<sup>306</sup>
3. Density: involves loudness, the number of notes in the vertical and harmonic sense, and rhythmic complexity (drive).<sup>307</sup> Early in this chapter, the term power was used to describe not only volume, but also what here is referred to as density.

Sting's bass lines are exemplary with the employment and manipulation of density. He comments on his use of the Ray Brown's double-bass book (*Ray Brown's Bass Method*), analyzing Paul McCartney's bass lines (e.g. the bluesy: "She's A Woman"), as well as the playing of Carol Kaye as influential. The reggae sound that

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<sup>306</sup> Paul Berliner, *Thinking in Jazz*, 253.

<sup>307</sup> Density Embraces #1 and #2 - Timbre, Interpretation and Innovation.

would influence The Police would further place the bass in a strong position with respect to groove awareness. *Sting and The Police: Walking in Their Footsteps* by Aaron J. West refers to the largely unusual bass lines played by Sting.<sup>308</sup> “In terms of virtuosity or musical ‘chops’, The Police rarely used instrumental mastery as an end unto itself... In the case of Sting, there are moments when his bass playing displays the accuracy, lightness and rhythmic unpredictability of the finest bassists of the era.”<sup>309</sup>

The contrapuntal density of a walking bass line is heard in some of the following songs: “Lazarus Heart,” (2:55 – 3:00) “Englishman in New York,” (2:11 – 2:30) from *Nothing Like The Sun*, “I Miss You Kate”<sup>310</sup> (1:30 – 2:03) from the single *All This Time*, 7” (1990) “She’s Too Good For Me” (verses), “Saint Augustine in Hell” and “Nothing ‘Bout Me from *Ten Summoner’s Tales*, “Roxanne” (2:30 – 3:13) from *All This Time – Live*, “Forget About The Future” (3:06 – 3:22) from *Sacred Love*, and “Consider Me Gone” from and *The Dream of the Blues Turtles* (2:53 – 3:05) and again with Christian McBride on *Conversations with Christian*.<sup>311</sup> The density is produced not only through the rhythmic feel created by a consistent, or near consistent melodic grid, but the melodic motion created by way of interplay between consonance and dissonance in the bass line.

Sting does not use an introverted stylistic conception, rather his own personal style is developed using a blurring of styles. Sting’s music is multidimensional and malleable, so his audience is involved in a complex expression of intensity.

Consequently, an understanding of Sting’s music allows for and is placed within a

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<sup>308</sup> Virtuosity is used in this context to be an element of musicianship that has the tendency to create density and a higher level of intensity.

<sup>309</sup> Aaron J West, *Sting and The Police: Walking in Their Footsteps* (Lanham, MD Rowman & Littlefield, 2015) 4.

<sup>310</sup> [https://www.youtube.com/watch?v=\\_2xBjBgR9MA](https://www.youtube.com/watch?v=_2xBjBgR9MA)

<sup>311</sup> The bass line played by McBride is a reflection of what Kenny Kirland played in his left hand on *The Dream of the Blue Turtles*.

distinct and unique understanding of musical intensity. His music involves a complete understanding of drive, feeling, involvement and power and with a thorough understanding of the culture of listening in rock and popular music.



## Chapter 5: Pentatonic Scales and Blues Tonality

### 5.1 Pentatonic Scales

Pentatonic scales are found in many different folk music cultures from around the world, as well as in jazz, classical music, rock and pop music.<sup>312</sup> The major pentatonic scale (see Figure 5.1 below) is especially commonplace in rock and pop music and is used by Sting in various forms. As is the case with the regular major scale, it can be expressed as a series of modes (see Figure 5.2).<sup>313</sup> These modes of the major pentatonic scale do not have standardized names, although the fourth mode (Figure 5.2) (C, D, F, G, A) is sometimes called the “suspended scale” and the fifth (C, Eb, F, G, Bb) is at times referred to as the minor pentatonic.

Figure 5.1 C Major Pentatonic Scale.



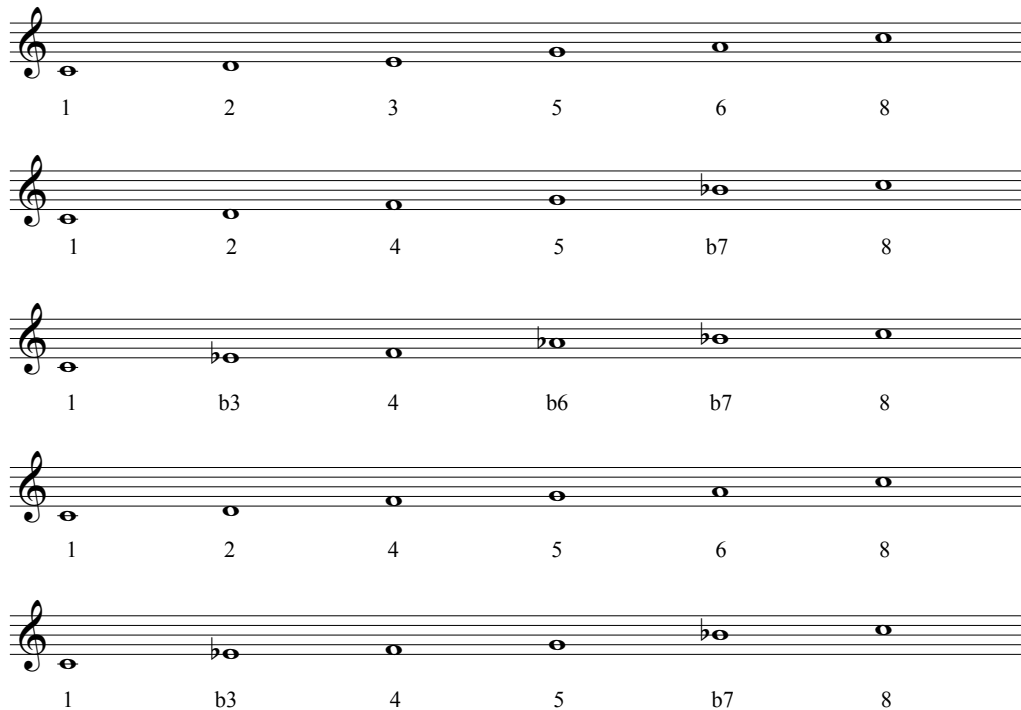
With specific reference to the utility of the pentatonic scale, it develops and is created as a result of an array of multiple factors including, but not limited to overtone properties, triadic melodies, tetrachords and perfect consonance, all of which will be referenced in this chapter. (The major pentatonic can be constructed through as a series of

<sup>312</sup> Generally speaking, the pentatonic scale is universal, foundational, and resolutive and globally considered among the most widespread musical standard. From children’s nursery rhymes, folk musics, Gregorian chant, music of the orient, along with European art music including French impressionism.

<sup>313</sup> The corresponding modes with C as the tonic include: 1.) C D F G A C [sometimes referred to as the Mixolydian or “suspended scale”] 2.) C D F G Bb C [use over a suspended dominant 7<sup>th</sup> chord] 3.) C Eb F G Bb C [minor pentatonic scale] 4.) C Eb F Ab Bb C. These modes of the major pentatonic scale do not have standardized names. See: Annie G. Gilchrist [“Note on the Modal System of Gaelic Tunes,” *Journal of the Folk-Song Society* 4, No.16 (1911): 150–53.] and Herman Reichenbach [“The Tonality of English and Gaelic Folksong,” *Music & Letters* 19, No.3 (1938): 268–79.] on the modality of Gaelic and English folk song, including a relationship between pentatonic and the modal system.

“stacked” fifths (C, G, D, A, E) or 4ths (E, A, D, G, C),<sup>314</sup> and as two minor thirds separated by a tone or a minor seventh chord with the added fourth [A – C (D) E – G]).

Figure 5.2 Major Pentatonic Scales Expressed as a Series of Modes with Root C.



The major pentatonic scale contains no semitones and any combination of these notes can be considered consonant within the context of contemporary jazz practice. This enables a feeling of harmonic ambiguity, as pentatonic melodies ‘float’ over a variety of harmonic structures. For example, the scale C D E G A (Figure 5.1) can be used over a wide variety of chordal structures such as Am7, Cmaj7, C7, Dm7, Fmaj7#11, G7sus4, Bbmaj7#11, and Gm7 without generating dissonant intensity that implies consonant resolution. Nicole Biamonte, in “Triadic Modal and Pentatonic Patterns in Rock Music” notes:

Harmony in rock has been described by several commentators as less directional or functional than in conventional tonality, which is due in no small part to the

<sup>314</sup> Arnie Berle, *Mel Bay's Encyclopedia of Scales, Modes, and Melodic Patterns: A Unique Approach to Developing Ear, Mind, and Finger Coordination: for all Instruments* (Pacific, MO: Mel Bay, 1997), 73.

prevalence of pentatonic, modal, and blues-based structures, and the corresponding lack of a leading tone in many styles, deriving from their roots in both the blues and the modal-folk revival.<sup>315</sup>

The use of the terminology “harmonic domestication” has been further used to describe harmonic uses of the pentatonic and blues scale. Some of these authors include: Nicole Biamonte “Triadic Modal and Pentatonic Patterns in Rock Music” (2010), Walter Everett’s “Making Sense of Rock’s Tonal Systems” (2004), “Domestication of Blue Notes in the Beatles’ Songs” Naphtali Wagner (2003), and “The So-Called 'Flattened Seventh' in Rock” Alan Moore (1995).

Walter Everett describes the harmonic use of the pentatonic system as:

New with rock music. Here, each member of the minor-pentatonic scale is treated as the root of a major triad... In the triad-doubled minor-pentatonic mode, expressed in I, bIII, IV, V, and bVII chords, harmony is non-functional, and voice-leading is severely compromised; all voices, again, tend to move in strictly parallel doublings of root-position triads or empty power-chord fifths.<sup>316</sup>

Alf Björnberg, further supports the harmonic exposure of the pentatonic and blues scale.

Harmonic progressions modal in the sense of deriving from melodic formulae coloured with major triads, are not unusual in rock music from the mid-1960s onwards. The most important melodic substrata for such progressions are those derived from the so-called blues-pentatonic or pentatonic minor scale.<sup>317</sup>

Robert Walser in reference to heavy metal also credits the expansive reach of the pentatonic and blues scale:

Heavy metal, like all forms of rock and soul, owes its biggest debt to African-American blues. The harmonic progressions, vocal lines, and guitar improvisations of metal all rely heavily on the pentatonic scales derived from blues music.<sup>318</sup>

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<sup>315</sup> Biamonte, “Triadic Modal and Pentatonic Patterns in Rock Music,” 95.

<sup>316</sup> Walter Everett, “Making Sense of Rock’s Tonal Systems,” 19 - 20.

<sup>317</sup> Alf Björnberg, “On Aeolian Harmony in Contemporary Popular Music,” 7.

<sup>318</sup> Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Middletown, CT: Wesleyan University Press, 1993), 57-58.

## 5.2 Blues Tonality and the Blues Scale

The blues scale can be described from multiple perspectives. One is a “blues tonality,” where key pitches in the harmonic structure (e.g. C, E, G, Bb in the chord C7) are approached chromatically by upper and lower neighbor notes. (Eb ↑ E, F ↓ E, F# ↑ G, Ab ↓ G, A ↑ Bb). Ernest Borneman in “The Roots of Jazz” gives an early description of blues tonality:

Africans who are not familiar with European music will tend to become uncertain when asked to sing in a tempered scale. This becomes particularly obvious when the third and seventh degrees of a diatonic scale are approached. The singer almost invariably tries to skid around these steps with slides, slurs or vibrato effects so broad as to approach scalar value.<sup>319</sup>

Stearns also describes this as:

An important quality: the blue note and the blues scale, or to put them both together, blue tonality... we are close to a quality that gives jazz much of its appeal. To be technical, two areas in the octave - the third and seventh in the scale (Eb and Bb in the scale of C) - are attacked with an endless variety of swoops, glides, slurs, smears and glisses.<sup>320</sup>

Southern concurs:

The blues melody derives from an altered scale in which the third, fifth, seventh and occasionally the sixth degrees are treated ambiguously, sometimes being lowered and at other times sung at the natural pitch levels of the major scale. At these points in the scale the singer is apt to “scoop,” “swoop,” or “slur.” The altered notes are commonly called “blue notes,” or “bent tones.”<sup>321</sup>

The “blues scale” may well have developed as a pedagogical tool, where chromatic notes or decorative alterations to the harmonic foundation become quantified into a hierarchical system (Eb, F# and Bb [tonic C] become added to a major pentatonic

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<sup>319</sup> Ken Rattenbury, *Duke Ellington, Jazz Composer* (London, England: Yale University Press, 1990), 35. See Chapter: “The Influence of the Blues.”

<sup>320</sup> Marshall W Stearns, *The Story of Jazz* (New York, NY: Oxford University, 1956), 7.

<sup>321</sup> Eileen Southern, *The Music of Black Americans: A History* (New York, NY: W.W. Norton, 1971), 334.

scale).<sup>322</sup> Several theorists, as outlined below, have acknowledged the disparity of cultural stylistic conventions<sup>323</sup> as to accept the presence of the neutral or blues notes.

Christopher Small observes:

This rhythmic sophistication makes up for what Europeans may think of as a lack of melodic development.... For this reason, sounds of indeterminate pitch are often as much valued in African musical cultures as are precisely pitched sounds.<sup>324</sup>

Gerhard Kubik added as a general statement:

Ornamentation is based on the presence of fixed pitches to be circumscribed. This entitles us to search for blues scales.<sup>325</sup>

Jeff Todd Titon states:

...the blues mode appears to be an important exception to the generally pentatonic (five note) mode ascribed to African and Afro-American folk music. By no reasonable elimination of further non-important tones can the decatonic (ten tone) mode be reduced to a pentatonic mode.<sup>326</sup>

The idea of the blues scale is rather open ended; there is no one universally accepted form. Many pedagogical books refer to it as the minor pentatonic scale with the added b5, however, scholars such as Gunther Schuller (see Figure 5.3) and Winthrop

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<sup>322</sup> Hans Weisethaunet, "Is There Such a Thing as the 'Blue Note'?", *Popular Music* 20, No. 1 (2001): pp 104 -105. Claims the Dorian mode is similar to that of the blues scale with the additions of the major 2<sup>nd</sup> and major 6<sup>th</sup>. Furthermore Dorian "sounds 'less dissonant' to blues performers and listeners when applied against the foundation of a major-oriented bass line – in a texture usually featuring variations of seventh chords..." This is echoed in different ways by multiple authors such as in *Jazz Theory and Practice* by Jeffrey Hellmer, Richard Lawn (p. 18), and *Easy Irish and Celtic Session Tunes for 5-String Banjo* by Tom Hanway (p 92).

<sup>323</sup> "Cultural stylistic conventions" refers to that of West African music, the blues and jazz.

<sup>324</sup> Christopher Small, *Music of the Common Tongue: Survival and Celebration in African American Music* (Middletown, CT: Wesleyan University Press, 2011), 26.

<sup>325</sup> Gerhard Kubik, "Bourdon, Blue Notes, and Pentatonicism in the Blues; An Africanist Perspective." *Ramblin' on my mind: New Perspectives on the Blues* (2008), 20. "There can be no doubt that a scaffolding of definite pitch values exists in the blues, but it exists independently of the Western tempered scale, and there is also a margin of tolerance for fluctuations. In its internal structure, such a system is autonomous. All units are integrated into a whole, with no place for any concept of "Alien" or deviating tones."

<sup>326</sup> Jeff Todd Titon, *Ethnomusicology of Downhome Blues: Phonograph Records 1926 – 1930* (Minneapolis, MN: University of Minnesota, 1971), 176.

Sargeant (see Figure 5.4) include both minor and major thirds and sevenths, or two identical tetrachords (two identical 4 note scales). Some also differentiate between the minor and major blues scales.

Figure 5.3 “Two identical Tetrachords.” (From: *Early Jazz* by Gunther Schuller).

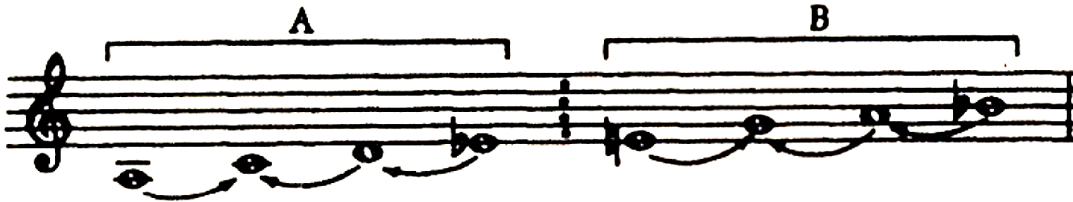


Figure 5.4 “Two Tetrachordal Melodic Groupings.” (From: *Jazz Hot and Hybrid* by Winthrop Sargeant)



The term “neutral thirds” becomes interchangeable with blues notes, now with context placed on a seemingly autonomous music.<sup>327</sup> Gerhard Kubik “Bourdon, Blues Notes, and Pentatonicism in the Blues – An Africanist Perspective” credits Erich Moritz von Hornbostel with the term “which was taken up and perpetuated by others, with explicit reference to jazz by A.M Jones in 1951.”<sup>328</sup>

John Fahey observes that:

Cecil noted the occurrence of ‘neutral’ thirds in the songs of English folk singers... the term will be used to designate a pitch occurring approximately half way between two adjacent half-tones in the Western chromatic scale.<sup>329</sup>

Cecil Sharp continues in *English Folk-Song Some Conclusions*:

It must be understood that the third is not a fixed note in the folk-scale, as it is in both of the modern scales. The English folk-singer varies the intonation of this particular note very considerably. Apparently, the folk singer, not having any

<sup>327</sup> David Evans, *Big Road Blues: Tradition and Creativity in the Folk Blues* (Berkeley, CA: University of California Press, 1982), 24. “A seemingly autonomous music” refers to that of English folk song.

<sup>328</sup> *ibid.* 16.

<sup>329</sup> John Fahey, *Charley Patton* (London, England: Studio Vista, 1970), 34.

settled notions with regard to the pitch of the third note of the scale, varies it according to the character of the phrase in which it happens to occur.<sup>330</sup>

The Africanized system Sargeant proposed, although having melodic tendencies to the tonic and fifth,<sup>331</sup> seems to bring about harmonic domestication of blues notes (the natural motion and general motion being descending) whereas Buchanan's system (see Figure 5.5) seems to conform to a transition of melodic uncertainty and resolution towards pentatonic structures.<sup>332</sup> Nevertheless, it becomes very exploratory when attempting to create distinct theories.

Figure 5.5 "The Neutral Mode." (From "Modal and Melodic Structure in Anglo-American Folk Music" by Anna Morris Buchanan).<sup>333</sup>



The third perspective is the acknowledgement of blues notes as encompassed by a term created by scholars used in describing melodic variation in the blues. Theories such as Charles Keil's term "participatory discrepancies"<sup>334</sup> can be used to describe an intentional 'out-of-tuneness' and what Jeff Titon referred to as 'pitch complexes' (an E complex, G complex and B complex).<sup>335</sup> These describe microtonal variations in blues expression around scale degrees 3, 5 and 7.

<sup>330</sup> Cecil James Sharp, *English Folk Song: Some Conclusions* (Belmont, CA: Wadsworth Pub. Co., 1965), 71.

<sup>331</sup> The lower part of the neutral 3<sup>rd</sup> (Eb) and 7<sup>th</sup> (Bb) areas have a tendency to provide tension (leading tones) respectively towards the resolution of tonic (C) and fifth below (G), while the upper part (E) and A generate motion toward the fifth and tonic above.

<sup>332</sup> Anna Morris Buchanan (See: "Modal and Melodic Structure in Anglo-American Folk Music") like Sharp further acknowledges a neutral mode with neutral (F\*) and neutral (C\*).

<sup>333</sup> Buchanan says: "In this mode, the neutral 3<sup>rd</sup> and 7<sup>th</sup>, instead of being weak and hesitatingly introduced, are, with the perfect 5<sup>th</sup> and (generally) perfect 4<sup>th</sup>, strongly preponderant and heavily stressed, though sometimes varying in the same melody. (p.88) It is the neutral or natural mode which I believe is preeminently the mode of the folk - whether purely neutral, or varying to Dorian (Mode 2) or, less often, Mixolydian" (p 90.)

<sup>334</sup> Charles Keil, "Participatory Discrepancies and the Power of Music," *Cultural Anthropology* 2, No. 3 (1987): 275-83.

<sup>335</sup> Jeff Titon creates a theory based on a range of micro-tonal expressions of variation on the notes E, G, and Bb which encompasses the "blues notes" Eb, F# and Bb.

Together the three systems of thought outline: 1. The ‘blue feeling’ of playing blue notes and 2. The ‘blues note’ as an item, a specific pitch. Reflective in ethnomusicological discussion and analysis, the same concepts of 1. ‘scale’ and (versus) 2. ‘mode’ are differentiated. *Pentatonicism from the Eighteenth Century to Debussy* by Jeremy Day-O’Connell defines the scale and mode as: “an abstract collection of tones in a given musical tradition (scale) and the actual conventions of melodic practice in that tradition (mode).”<sup>336</sup> E.M von Hornbostel in *African Negro Music* (published in 1928) makes a similar comment differentiating European and non-European music: “The main difference is this: our music (since about A.D.1600) is built on harmony, all other music on pure melody.”<sup>337</sup> And, “It should be noticed that all these principles pay no attention to the consonance, but to the distance between notes (the size of steps).”<sup>338</sup> This is one of the distinguishing factors separating the melodicism of West African music from that of much of European folk musics. Melody appears to propel, as opposed to being dictated by harmony.<sup>339</sup> The importance of the riff or sequence is a consequence of the dominance of melody over harmony.<sup>340</sup> Winthrop Sargeant further outlines the riff’s importance in a relationship to jazz: “The improviser momentarily frees himself from the confining

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<sup>336</sup> Jeremy Day-O’Connell, *Pentatonicism from the Eighteenth Century to Debussy* (Rochester, NY: University Rochester Press, 2007), 13.

<sup>337</sup> E. M. Von Hornbostel, “African Negro Music,” *Africa: Journal of the International African Institute* 1, No. 1 (1928): 34. Hornbostel elaborates on the harmonic theory of European music describing a scale as creating a compass of pitches, stationary in a relative arrangement. As a consequence, melodic function is of subsequent importance to intervallic relationships. Contrary to scale, modality or a mode only determines the melodious significance of the notes; their tonal harmonic function is secondary and resultant of a linear value.

<sup>338</sup> Hornbostel, “African Negro Music,” 35. “Size of steps” refers to both a subjectivity of tonality and a distinction between scale and mode.

<sup>339</sup> *ibid.* 38. “Like tonality (the arrangements of notes) rhythm and harmony (as far as it exists) in non-European music show characteristics which are the natural outcome of pure melody.”

<sup>340</sup> Additionally, the riff, (perhaps) has its own melodic structural tolerance to withstand imposing harmonies. David Hatch, and Stephen Millward, *From Blues to Rock: An Analytical History of Pop Music* (Manchester, UK: Manchester University Press, 1987), 62. “The central ‘logic’ of the music is that of ‘horizontal’ (i.e. melodic) rather than that of ‘vertical’ (i.e. harmonic) coherence.



formulas of the European harmonic pattern, and gives way to ecstatic abandon.... The result is a more authentically “African type of utterance.”<sup>341</sup>

As in a western music influence, and colloquially, pentatonicism is often viewed as addendum to “lurking in the shadows of” and “generally subsumed” by a tonicized hierarchy.<sup>342</sup> In contrast, this seen inaccuracy, is one of the objectives of this chapter to have the “analytical perspective”<sup>343</sup> of the pentatonic scale not as subset of the heptatonic scale, but as a unified system with its own set of melodic and harmonic consistencies. (See Appendix D: “Triadic Melodies and Pendular Thirds.”) In reduction of a large catalogue of melodies, a pentatonic skeleton can be found. Several compositions analyzed in this chapter display this attribute.

Pentatonic and ‘blues scales’ can be seen to perhaps create relationships between West African, English and Scottish folk musics. In part, due to the influence and flexibility of folk culture (as presented by way of African and English/Scottish folk music), assimilation had extraordinary reach, variation and weight. Christopher Small notes that:

Such seemingly disparate musics as, say, country-and-western, reggae, jazz, punk rock, Broadway popular songs and calypso were all in fact aspects of one brilliant tradition, which resulted from the collision in the Americas, during and after the times of slavery, between two great musical cultures that of Europe and that of Africa, a tradition which partakes of the nature of both but is not the same as either.<sup>344</sup>

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<sup>341</sup> Winthrop Sargeant, *Jazz, Hot and Hybrid* (New York, NY: Da Capo Press, 1975), 158.

<sup>342</sup> Michael John Hewitt, *Musical Scales of the World* (London, UK: Note Tree, 2013), Kindle ed., sect 5.

<sup>343</sup> “Analytical Perspective” refers specifically the perspective of the author. It is by no means the only acceptable point of view.

<sup>344</sup> Small, *Music of the Common Tongue: Survival and Celebration in African American Music*, 3.

In understanding the interconnections between jazz, pop and rock music, including their stylistic origins and influence,<sup>345</sup> this chapter acknowledges the resulting (potential) coinciding musical conventions. As an example, various foundational stylistic grounds of Afro-American music are not far removed from conventions found in melodies in Scottish folk music, or the harmonic development of previous Europeanized vernacular idioms. Though established musical elements may be consistent from one musical tradition to another, the specific use of such elements might be distinctive.

With specific recognition of cultural collaborations, Alphonso Smith writes about the influence of the North-American musicians on English folk ballads. Smith's 1916 article "Ballads Surviving in the United States," partially concerns communal composition as a strong element in defining folk music. He says: "In other words, these ballads that survive are not already made but are still in the making," and "as long as a ballad circulates by oral transmission it is always in process of making or re-making."<sup>346</sup> Scottish folk pentatonic systems bind with the conventions and traditions used in folk music of Afro-America. A strong historical occurrence appears to support such theories as studied by such scholars as Olive Dame Campbell and Cecil Sharp in *English Folk Songs for the Southern Appalachians*.

Peter Van der Merwe says:

Whites encountered by this black influx were themselves mostly humble country folk. During the same period a wave of 'Scotch-Irish' immigrants arrived from Northern Ireland and the Scottish Lowlands. Their predominantly Scottish music was taken up and Africanized by the blacks.<sup>347</sup>

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<sup>345</sup> The blues or blue notes present an opportunity to begin to understand a relationship in the interplay between African, British, and Scottish influences.

<sup>346</sup> Charles Alphonso Smith, "Ballads Surviving in the United States," *The Musical Quarterly* 2, No. 1 (1916): 120.

<sup>347</sup> Van der Merwe, *Roots of the Classical*, 433.

The concept of folk music is consistently underlined by a communal malleability where the past meets with the present and future. Resisting stereotype and monotony, by its very nature, resists definition and direct focus, always in the condition of re-creation.<sup>348</sup> It recognizes the collaborative universality of multiple musics including art music and popular music. Therefore, it should come as no surprise that there is a direct relationship or parallel between several stylistic templates.

“Cherry Tree Carol,” heard on one of Sting’s more recent recordings (*If on a Winter’s Night*) demonstrates a musical sensibility to view the parallels between cultures. Discussion has been limited on the United States and African American retentions of English ballads to this one song as the complexity and vastness of discussion is far too exhaustive for this dissertation. For comprehensive information, the following authors are recognized among others: John Harrington Cox – *Folk-Songs of the South*,<sup>349</sup> G. L. Kittredge – “Ballads and Songs,”<sup>350</sup> Reed Smith – “The Traditional Ballad in the South,”<sup>351</sup> C. Alphonso Smith – “Ballads Surviving in the United States,”<sup>352</sup> Cecil J. Sharp and Maud Karpeles – *English Folk Songs from the Southern Appalachians*,<sup>353</sup> and Bertrand Harris Bronson – *The Traditional Tunes of the Child Ballads*.<sup>354</sup>

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<sup>348</sup> Maud Karpeles, “Definition of Folk Music,” *Journal of the International Folk Music Council* 7 (1955): 6–7.

<sup>349</sup> John Harrington Cox, *Folk-Songs of the South* (Gretna, LA: Pelican Pub. Co, 1998).

<sup>350</sup> G. L. Kittredge, “Ballads and Songs,” *The Journal of American Folklore* 30, No. 117 (1917): 283–369. doi:10.2307/534379.

<sup>351</sup> Reed Smith, “The Traditional Ballad in the South,” *The Journal of American Folklore* 27, No. 103 (1914): 55–66. doi:10.2307/534795.

<sup>352</sup> C. Alphonso Smith, “Ballads Surviving in the United States.”

<sup>353</sup> Cecil J. Sharp, Olive D. Campbell, and Maud Karpeles, *English Folk Songs from the Southern Appalachians* (London, England: Oxford University Press, H. Milford, 1960).

<sup>354</sup> Bertrand Harris Bronson, *The Traditional Tunes of the Child Ballads, Volume 4: With Their Texts, according to the Extant Records of Great Britain and America* (Princeton, NJ: Princeton University Press, 2015).

“The Cherry Tree Carol” (Child, No.54) is said to be current among the Negroes of North Carolina as well as of Virginia. Professor Smith was the first to discover this English ballad in America, and gives the first stanza of it in the *Bulletin of Virginia Folklore*.<sup>355</sup> Additionally, the *Encyclopedia of the Blues* references a connection to the American folk song “John Henry” acknowledging:

...White musicians have had a considerable role in shaping the song into its current configuration. The white contribution to “John Henry” is evident from several perspectives. First several early verses are similar to those found in British ballads “Mary Hamilton” and “The Cherry Tree Carol.”<sup>356</sup>

Figure 5.6 “The Cherry Tree Carol,” *If on a Winter’s Night*, (2009): V.1 [0:05 – 0:28] (Transcribed by author).



This simple carol was (possibly) conducive to assimilation of the African-American population due to the consistencies with the phrasing of a twelve-bar blues (three 4 bar phrases). Unlike phrasing of a blues AAB or A1 A2 B, A B1 B2 is heard. While still retaining a formula of call and response.<sup>357</sup> Although this dissertation is not

<sup>355</sup> Dorothy Scarborough, *On the Trail of Negro Folk-Songs* (Cambridge, MA: Harvard University Press, 1925), 60.

<sup>356</sup> Edward M. Komara, *Encyclopedia of the Blues* (New York, NY: Routledge, 2006), 524.

<sup>357</sup> In explaining the origins of the blues form Peter Van der Merwe says: “It came, rather, from the popular song of Europe, where tunes of more or less this shape have been known at least since the Middle Ages. The two commonest types developed by extending the four-line stanza, or ‘quatrain’, to six lines, either by repeating the second pair (call this the ABB type) or by adding an independent refrain (the AAB).”

concerned with the formal relationship between lyrics and phrasing to any large degree of detail, it is relevant to note the extent to which this composition, as well as other compositions to be analyzed, adhere to the literary design of call and response and various other emotive and expressive conducive standards.

Although the above transcription is far from thorough, due to microtonal discrepancies, it is important to note the pitch B, which is heard in eight of the 12 measures, is met with uncertainty when descending to the root (G), and always is preceded by or followed by either G (the root) or D (5<sup>th</sup>), the most stable tones. The three – 4 bar phrases outline the G major triad ([G, B, D] using the pendular thirds or axial quality described by Richard Middleton). The first phrase is based around and rests on D, second phrase around B and final phrase around G. The remaining notes E and A serve to ornament the triad. This composition makes very obvious the harmonic setting; the melody is in direct union with the tonal center. This is additionally made clear with the descent to the fifth degree (D) and subsequent resolution to the tonic (G) in the third phrase (mm. 11 – 12). This differs from the melodic ambiguity often found in the blues. Upper structure notes only serve to ornament, not to extend or challenge.

No clear-cut distinction will be made pertaining to melodic origins, rather once again what becomes important is a synergistic development. The music of Sting is clearly not influenced directly by West African music or the adapted English ballads that have survived in the United States, however the pentatonic and blues scales that were a part of

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See Van der Merwe, *Roots of the Classical: The Popular Origins of Western Music*, 440. See also Evans, *Big Road Blues: Tradition and Creativity in the Folk Blues*, 35.

his musical environment as a young man do play a role in his later work.<sup>358</sup> That is the conventions in English folk song have attributed to Sting's sense of the blues.

### 5.3 The English Blues Revival and Its Relevance to Sting's Music

“John Steel, drummer of The Animals, claimed that the hard industrial landscape of Newcastle and its isolation from the rest of England provided an instinctive emotional identification with black American blues.”<sup>359</sup>

From the perception of blues under the umbrella of traditional jazz, to The Beatles as a “British R&B – style act,” many of the most popular British pop bands started assimilating the blues sound of both popular and country blues musicians: Muddy Waters, Bo Diddley, Robert Johnson, Leadbelly and Big Bill Broonzi<sup>360</sup> as well as Chuck Berry and Fats Domino, Elvis Presley and Jerry Lee Lewis. British bands with “blues” leanings include: Cream, the Rolling Stones, the Animals, Led Zeppelin, the Jeff Beck group and American born Jimi Hendrix.

Sting's reference to the blues is not the same as that of The Beatles or The Rolling Stones but rather, it was the assimilation of the blues by such British bands that influenced him. In Sting's words:

It is impossible to stress too much the influence that the Beatles had on my early life and the fact that they came from a similar background to my own was fundamental to the vague plans of escape and glory that I was hatching in my imagination. Lennon and McCartney were both grammar school boys from humble roots in Liverpool, a town not dissimilar from Newcastle.<sup>361</sup>

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<sup>358</sup> This chapter is in part a continuation of Chapter 3 “Templates” – Folk sensibilities, that examined the folk music of England and Scotland directly with several compositions of Sting.

<sup>359</sup> Roberta Freund Schwartz, *How Britain Got the Blues: The Transmission and Reception of American Blues style in the United Kingdom* (Aldershot, UK: Ashgate Publishing, Ltd., 2007), 74.

<sup>360</sup> Many of these country blues musicians toured England: Leadbelly (1949), Broonzi (early 1950s), Waters (1958), Sonny Boy Williamson II (1963).

<sup>361</sup> Sting, *Broken Music*, 106.

Along the stylistic templates of rhythm & blues, Sting cites Otis Redding's "Dock of the Bay" as a major influence. Sting also refers to Jimi Hendrix as an important influence. Dave Headlam states

... the American Jimi Hendrix, who came to Britain in 1966 at the behest of Animal Chas Chandler and formed a trio, the Jimi Hendrix Experience, fusing blues, rock 'n' roll, rhythm and blues, and the psychedelic lyrics, drugs, and instrumental effects with which many British groups, among them Pink Floyd and the Beatles, had been experimenting. Hendrix also jammed with Cream and was an important influence on Clapton.<sup>362</sup>

#### 5.4 "We'll Be Together." (G.Sumner)

"We'll Be Together" is taken from *Nothing Like the Sun* (A&M Records CD 6402) and recorded 1987.<sup>363</sup> The song (in D minor) exhibits the structural form: A B C A B C D A B C and makes clear use of both the pentatonic scale and blues tonality. The A and B (using the same rhythm as A) sections employ an ostinato bass line with slight variations. The A section is based on a Dorian quality line: R – 8 – b7 – R – R – 8 – 6 – b3 ending with a chromatic line from the b3 to the 5th. The melody line is based on the five notes: D, F, G, A, and C. The E (9<sup>th</sup>) in m. 7 creates tension and resolves down to the 5<sup>th</sup> (A). The B heard in the bass line (m. 2, 4, 6 and 8) descends a tritone to F, implying the subdominant G7 (Dorian influence). In m. 3, the note Ab (b5 degree), a common 'blues note' is followed by a descent to F (b3) and D (root). With G as a passing note (m. 3) a series of thirds are consistently heard across the tonic subdominant and dominant chords. D skips to F and F ascends to A or Ab.<sup>364</sup> A, C, and E, (degrees 5, 7, and 9 of

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<sup>362</sup> Dave Headlam, "Blues Transformations in the Music of Cream," in *Understanding Rock: Essays in Musical Analysis*, ed. John Covach and Graeme M. Boone (Oxford, UK; New York, NY: Oxford University Press, 1998), 60.

<sup>363</sup> Also heard on: *Fields Of Gold: The Best Of Sting 1984-1994*, The *Brand New Day* Tour.

<sup>364</sup> A often becomes an ambiguous note as Sting bends the note Ab up half a step.

Dm) are similarly grouped together as a dominant relationship in mm. 7 – 8 (E to A)<sup>365</sup> and mm. 15 – 16 (#9 or minor 3rd [C] is used over the A7).<sup>366</sup> The C section,<sup>367</sup> (not included in the transcription) uses motion from 5 (A) – to b3 (F) and from 4 (G) to 1 (D). A variation is also heard with the C descending a minor third to A. Repetition (pendular thirds) between (specifically) the chord tones of the Dm7 is used in context against the G7 and A7. Because of the prevalence, and strength of the riff<sup>368</sup> (type) melody, the C (11<sup>th</sup> of G7) in m.10 (and less noticeable in mm.9 and 11) is accepted. (The D, F and A respectably become – 5, 7, and 9 of G7).

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<sup>365</sup> The use of the fifth leap in m. 8 (E – A [The root D is replaced with the supertonic]), and the filled in fourth from C – F (b7 moves to 1 moves to b3) in the pickup to mm. 1, mm.7, and mm. 9 – 11 are commonplace in pentatonic and blues-based music.

<sup>366</sup> The b7 (C) is also used as a lower neighbour of D. C# is also used in a slur between C and D in mm. 17

<sup>367</sup> The chorus. Lyrics: “We’ll Be Together.” Descending melody: A, G, F, ↑G, D.

<sup>368</sup> The riff is used to describe “a short motive, repeated over changing harmonies” (in this case D – F – A.) – See Randel, *The Harvard Dictionary of Music*, 731.



Figure 5.7 “We’ll Be Together,” *Nothing Like The Sun*, (1987): A.1 and B.1/2 [0:19 – 1:45] (Transcribed by author).<sup>369</sup>

**A**

Section A consists of three systems of music. The first system has a treble staff with a melody starting on a whole rest, followed by eighth and quarter notes, and a bass staff with a Dm chord indicated above the first measure. The second system continues the melody with eighth notes and a quarter rest, with the bass staff featuring a triplet of eighth notes. The third system shows the melody with eighth notes and a quarter rest, with the bass staff continuing the eighth-note pattern. Measure numbers 3 and 6 are indicated at the start of the second and third systems respectively.

**B**

Section B consists of two systems of music. The first system has a treble staff with a melody of eighth notes and a quarter rest, with a G7 chord indicated above the first measure. The second system continues the melody with eighth notes and a quarter rest, with the bass staff featuring a steady eighth-note pattern. Measure numbers 9 and 12 are indicated at the start of the first and second systems respectively.

**C**

Section C is a single system of music. The treble staff has a melody of eighth notes and a quarter rest, with an A7 chord indicated below the first measure and a Dm chord indicated below the second measure. The bass staff continues the eighth-note pattern. Measure numbers 15 and 15 are indicated at the start of the system.

<sup>369</sup> Only the first measure of the C section is included.

### 5.5 “Heavy Cloud No Rain” (G. Sumner)

This song (in A minor) is the fourth track on *Ten Summoner's Tales* (A&M Records CD 500070) released in 1993 and features the following schematic: A A B A B A B C A.

Stylistic parallels are made to the blues tonality. The tritone interval (related to the lowered fifth of the blues tonality) is heard in:

1. The melody from scale degree b3 (C) to the Dorian major 6<sup>th</sup> (F#) in measures 2, 3, 4, and 12.
2. The harmony, that moves in a tritone motion from E7#9 to Bb13 (Bb13 is a tritone substitution of E7#9) in mm. 3 – 4 of the B sections.
3. The minor/major 6<sup>th</sup> chords, and all other dominant chords that have their inherent tritone in chord relationship (between m3 and 6, or M3 and b7).

Figure 5.8 “Heavy Cloud No Rain,” *Ten Summoner’s Tales*, (1993): A.1, A.2, B.1, B.2 [0:18 – 1:46]  
(Transcribed by author).

Phrase 1 (Call)                      Phrase 2 (Response)

**A**      Am6

Turned on the weath - er man just af - ter the news\_\_\_ I need - ed sweet rain to wash a - way my blues

Phrase 3 (Call)                      Phrase 4 (Response)

Am6

He looked at the chart but he look in \_\_\_ vain:\_\_\_ heav - y cloud but no rain.

**A2**      Am6      Bm7/A      Am6      Bm7/A

Back in time with Lou - is X\_\_\_ V\_\_\_ I at the court of the peo - ple he was num - ber one He'd be the

Am6      Bm7/A      Am6      To B2

blue - est blood they'd ev - er \_\_\_ seen\_\_\_ when the king said "hi" to the guil - lo - tine (he made a)

**B**      Cm6      E7#9      Bb13

the royal as - trol - o - ger was run out of breath. He though that may be the rain\_\_\_ would post - pone\_\_\_ his death He

Am6      Bm7/A      Am6

looked in the sky\_\_\_ but he look in \_\_\_ vain\_\_\_ heav - y cloud but no rain

**B2**      Cm6      E7#9      Bb13

spell and a po - tion on a mid sum - mer's night He killed a brin - dled calf\_\_\_ in the pale\_\_\_ moon\_\_\_ light He prayed

Am6      Bm7/A      Am6

\_\_\_ in the sky but he prayed\_\_\_ in vain\_\_\_ heav - y cloud but no rain.

Gunther Schuller's article "Sonny Rollins and the Challenge of Thematic Improvisation" introduced Rollins' playing on "Blue 7" by appropriating Andre Hodeir's concepts "theme phrase" and "variation phrase" as improvisation with "paraphrase" versus "chorus."<sup>370</sup> That is, embellishment and ornamentation versus departure from melody, free from all linear foundations except harmony (ornamentation versus free invention.) Schuller continues to analyze the melodic and improvisational content of Rollins work based on a holistic thematic structure and variation. Consequently, a third categorization ("thematic and structural unity"<sup>371</sup>) is made as a permutation of the previously mentioned improvisatory processes.

The occurrence of melodic attributes noted within the blues tonality becomes significant. Melodic economy (note selection), as referenced by Schuller is created as an outcome of many of the concepts discussed such as: pendular thirds, the riff, and melodic ambiguity towards diatonicism. In reference to Sonny Rollins, "the number and choice of notes is kept to an almost rock-bottom minimum, with its rhythmic simplicity and segmentation – is the fountainhead from which issues most of what is to follow."<sup>372</sup> As to extend the template of musical economy, three references are presented. 1. *The Essential Jazz Records: Modernism to Postmodernism*: "This music's (melodic themes such as

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<sup>370</sup> "The first ("paraphrase") retains definite melodic affinities with the theme phrase from which it springs; the second ("variation phrase"), which is a kind of free variation, gets away from it completely." Andre Hodeir, *Jazz: Its Evolution and Essence*, (New York: Grove Press, 1956), p. 144.

<sup>371</sup> Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," in *Musings the Musical Worlds of Gunther Schuller, Musings: The Musical Worlds of Gunther Schuller: A Collection of his Writings* (New York: Da Capo Press, 1999), 88.

<sup>372</sup> Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," in *Musings the Musical Worlds of Gunther Schuller*, 89.

“Topsy” and “Blue Monk”) density arises from its melodic economy, which in turn results from its careful – though not too careful – methods of motivic development.”<sup>373</sup>

2. The idiomatic statement in *Thinking in Jazz: The Infinite Art of Improvisation*:

“Playing with Lester Young taught Art Farmer economy: that what you played had to have meaning, not just a bunch of sixteenth notes.”<sup>374</sup> 3. Sting, in reference to English music and specifically the music of John Dowland, says: “his music is very economic, and I don’t mean simple, I mean there is an economy to it. There is nothing wasted, it’s very sparse, and for some reason that means English to me.”<sup>375</sup> This quote reinforces the interconnectedness of much English music with the idea of economy as revealed in the blues and other pentatonic based music.

The first 16 measures of “Heavy Cloud No Rain”<sup>376</sup> are based on the motion of C to A (minor third to root) creating pendular third shifting. The blue 3<sup>rd</sup>, (C) stressed frequently, allows the character of the so-called ‘worried notes’<sup>377</sup> to establish an advantageous platform of melodic compatibility towards the blues. Antiphonic phrases<sup>378</sup> become agreeable with melodic growth where pendular thirds are extended to pendular phrases, only becoming musically logical through a development of linear thirds (triadic consistencies).<sup>379</sup> Conversational qualities become customary in much of the music with

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<sup>373</sup> Max Harrison, Stuart Nicholson and Eric Thacker, *Essential Jazz Records. Vol. 2, Modernism to Postmodernism* (London, England: Mansell, 1999), 370.

<sup>374</sup> Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*, 247.

<sup>375</sup> Quote from *Sting & Edin Karamazov - Songs from The Labyrinth: Dowland Anniversary Edition*, DVD, (2007; Deutsche Grammophon 06025 374 1453), DVD. Accessed from [https://www.youtube.com/watch?v=t9BI\\_nRbeq4](https://www.youtube.com/watch?v=t9BI_nRbeq4) (6:21).

<sup>376</sup> “Heavy Cloud No Rain” has a minor blues feel.

<sup>377</sup> South blues singers speak of “worrying” or “bending” the notes of the voice or on an instrument such as a guitar. Gerhard Kubik. *Africa and the Blues*, 124.

<sup>378</sup> Referring to call and response.

<sup>379</sup> As an example, the first four phrases (a call and response pattern) are melodically connected by their foundational notes A, C and E – the chord tones of Am.

direct associations with West Africa.<sup>380</sup> As the transcription in Figure 5.8 outlines, a discussion is developed, with each phrase lasting about two measures. Sting's first line ends with an ascending motion of a perfect fourth and subsequent descent to the major 6th (from the lower neighbour G [to the tonic] to C to F#). His second phrase descends (using a F# [6] – Dorian influence) to E (5<sup>th</sup>) in resolution to the relative dissonance and uncertainty created in the first phrase. The 5<sup>th</sup> (E), the dominant note, does not provide finality but rather develops anticipation toward the tonic in m. 8.

The B sections of the transcription provide an interesting melodic motion. Harmonically, the melody provides a linear representation of an A minor and C minor triad (E to C or Eb to C) – relative to one another, through what Arnold Schoenberg's "Theory of Regions" would refer to as mediant minor<sup>381</sup> (classified as an indirect relationship related by way of an interchangeability of major and minor through a common dominant). Schoenberg further refers to the minor third relationship and its movement to the tonic. "Relations derived from the natural tones of the descending scale differ from those of the major in that the fifth degree (v) is not a dominant, while the mediant (M, relative major) exerts an influence similar to dominant."<sup>382</sup> The note C, along with the triad built on the third degree of the minor scale, provides a tonic resolution similar to that of the dominant-tonic in major. Because the v chord in minor (Em in the key of A minor) lacks the leading tone (G#) and thus its dominant quality, a diatonic triton (B – F) creates tension that resolves on the mediant (C) which serves as

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<sup>380</sup> Dialogical and/or conversational – referring to the call and response pattern, is customary with multiple forms of music. Because this chapter is focused on the reveal of the blues sound/tonality and pentatonic frameworks, West African music as well as English folk music is referenced.

<sup>381</sup> "Saint Augustine in Hell" also moves to the median minor in the same key (Am to Cm).

<sup>382</sup> Schoenberg, *Theory of Harmony*, 73.

tonic substitution.<sup>383</sup> The Cm6 may also be analysed as VI7 (F7sus4) of A minor, a predominant chord in second inversion (A and Eb descend to G# and D, the 3<sup>rd</sup> and 7<sup>th</sup> of the dominant E7#9). The 5<sup>th</sup> of Cm6 becomes the #9 of E7). The melodic line in the B section moves from b5 ('blues note' Eb) to the natural 5 (E) and then descends through the major pentatonic scale (5 – 1) E – D – C and to the tonic (A).

#### 5.6 “Love Is Stronger Than Justice” (G.Sumner)

This tune, taken from *Ten Summoner's Tales* (A&M Records CD 500070) and recorded in 1993 exploits a basic A A B form and the use of an ostinato bass line. (See Chapter 2: “Song Structure and Performance Practice Templates” – 2.8 Extended Tonality and Harmony.) A “ladder of thirds”<sup>384</sup> or “chain of thirds”<sup>385</sup> is used: C is the central note to which the upper E and lower A enclose. All other notes: D, and G are what remains of the A minor pentatonic scale. D (4<sup>th</sup> degree) is used as a passing tone between E and C, G is used as a lower neighbour to the tonic (A) and to leap a perfect fourth to the minor 3<sup>rd</sup> (C). As the melody is quite similar to that of “We’ll Be Together” and “Heavy Cloud No Rain” the transcription below has been confined only to the second A section. The A7 in relation with the melody is heard as dominant with a flat 10 or sharp 9. The humorous country two-beat halts this relationship; the composition becomes a retelling of the hollywood movie *The Magnificent Seven* combined with the musical *Seven Brides for Seven Brothers*. Sting writes in his book *Lyrics*: “One of my all-time favorite movies is the The Magnificent Seven...I must have seen it at least seven times. For the purposes

<sup>383</sup> The b7 and the chord built on that degree also has a dominant quality to it. The deceptive harmonic cadence: bVII – i.

<sup>384</sup> Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1989), 203.

<sup>385</sup> Curt Sachs, “The Road to Major,” *The Musical Quarterly* 29, No. 3 (1943): 381–404.

of the song, I conflated it with the Hollywood musical *Seven Brides for Seven Brothers*, which I saw but once.” Sting also recognizes that “7/8 time seemed the only logical choice for a time signature.”<sup>386</sup>

What makes something cohesive and unified? How is something relatively difficult made simple? Chapter 2 “Song Structure and Performance Practice Templates,” starts to develop a dichotomy between that of generating something complex or convoluted from relative simplicity (or vice versa). Where identifiable rhythmic models,<sup>387</sup> and phrases can provide a source towards simplicity within a complex time,<sup>388</sup> so too can melodic ideas and repetition. “Love is Stronger than Justice” offers such an example. Ease created by the melody is established by way of the duplicity of the linear motion,<sup>389</sup> and the placement of phrasing. While Sting’s ostinato bass line follows a 4 + 3 beat division of 7/4, the melodic phrases in the verses limit the unsymmetrical feel of beat 7 to beat 1. The on-beat of beat 7 is omitted in the melody (with the exception in m. 6) with the upbeat of 7 functioning as the pickup to the next phrase.

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<sup>386</sup> Sting, *Lyrics*, 165.

<sup>387</sup> “Identifiable rhythmic models” refers specifically to commonplace rhythms or common time (4/4); rhythmic subdivision into two parts.

<sup>388</sup> This dissertation has already documented the role of the half-time drum part in this context.

<sup>389</sup> That is, the prevalence of the third motion A – C (pendular thirds).



Figure 5.9 “Love is Stronger than Justice,” *Ten Summoner’s Tales*, (1993): V.1, mm. 1 – 8 [0:22 – 0:42]  
(Transcribed by author).

A7

This is a sto-ry of sev-en broth-ers We had thr same fath-er but dif-fent moth-ers

We keep to-geth-er like a fam-ily should roam-ing the coun-try for the com-mon good.

It came to pass one fate-ful day We found our-selves down Mex-i-co way the

town, the may-or, the P. T. A. Plead-ing on their knees with us all to stay

### 5.7 “Nothing ’Bout Me” (G. Sumner)

This final track (also entitled “Epilogue”) from *Ten Summoner’s Tales* (A&M Records CD 500070) was recorded in 1993 and features an AABA structure while also reflecting Sting’s literary goals as a composer. The melody is ascending; there are patterns both in rhythm, and phrases etc. In listening to this “Epilogue” it is beneficial to note that ascending patterns prevail (illustrated strongly by the use of ascending chords [that seem to go on forever] at the end of the verses and at the coda), which appear to conflict with the natural motion of melodic contour. The melody is based on tones 1, 3, 5, 7, 9 and 13 of E-flat, which, although forming a hexatonic scale, are more readily heard as a tertiary stack. Because of the missing 4<sup>th</sup> (Ab) the melody is very similar to pentatonic in its limited opportunity for dissonance. The Ab is heard in the harmony of the IV chord. Although the use of the subdominant is not a contrapuntal chord, a linear

impression is created, in that it seems intentional that the harmony fills out the omission of the heptatonic scale (Eb major).

Figure 5.10 “Nothing ’Bout Me,” *Ten Summoner’s Tales*, (1993): A.1 [0:30 – 0:59] (Transcribed by author).<sup>390</sup>

The musical score is transcribed in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music, each with a guitar staff (treble clef) and a bass staff (bass clef). Measure numbers 1, 5, and 9 are indicated at the start of each system. Chord symbols are written above the guitar staff and below the bass staff. The first system (measures 1-4) has chords Ebmaj9, Abmaj9, Ebmaj9, and Abmaj9. The second system (measures 5-8) has chords Ebmaj9, Abmaj9, Ebmaj9, and Abmaj9. The third system (measures 9-12) includes a 'Resolution Motion G - Eb' instruction above measure 9, and a '(Repeat 2nd last measure)' instruction above measure 11. The chords for the third system are Ebmaj9, Ab, Adim7, Eb/Bb Fm7b5/B, Cdim7 Eb/G, Eb/Bb Fm7b5/B, Cdim7, and Bb7#5.

Like other Sting’s songs in this chapter, the less directional or functional quality of the pentatonic scale and melodies (partially due to its lack of semitones – leading tone) allow a clear potential of reharmonization options. Such a melody, which is pentatonic (with the exception of D in m.3), creates a platform for harmonic interpretation. In relation to the chords used (I, IV and V) there is a relative disconnect between the melody and harmony. This disconnect is often referred to as a melodic-harmonic divorce that has been observed by David Temperley, Allan Moore, Walter Everett and Richard Middleton.<sup>391</sup> Furthermore the treatment of dissonance is recognized as different than

<sup>390</sup> The instruction “repeat 2<sup>nd</sup> last measure” is an echo of the final phrase of the first verse.

<sup>391</sup> Richard Middleton says: “Blues melody *is* harmonically conscious to the extent that it usually fits the chord when that is first sounded, but otherwise it is generally independently, and often pentatonically, inclined’.

“common-practice music.” Temperley claims that analysis of rock music, which is highly based on pentatonic structures, might not resolve stepwise in a diatonic 7-note scale but rather resolve stepwise in the pentatonic scale. He continues to mention that several rock melodies do not even resolve in “pentatonic terms.”<sup>392</sup> Walter Everett, as an example, uses The Beatles’ “A Hard Day’s Night”, among other songs as a reflection of the free treatment of dissonance or non-chord tones in the pentatonic system.<sup>393</sup> That there is no specific pressure to resolve, at least in the context of common practice.

“Nothing ’Bout Me” resolves rhythmically and intervallically without resolving to chord tones. That is, the F (m. 2), the 13<sup>th</sup> of Abmaj7 moves stepwise from the tonic Eb and forms a descending interval of a perfect 5<sup>th</sup> from the C (13<sup>th</sup> of Ebmaj9) in m. 1. A similar line is heard from mm. 3 – 4. The highest note F (9<sup>th</sup> of Ebmaj9) descends a perfect 5<sup>th</sup> to Bb, the 9<sup>th</sup> of Abmaj9 and the 5<sup>th</sup> of the diatonic Eb major. M. 1 Eb, G, Bb, and C can be interpreted most obviously as Eb6, Cmin or Gmin11. M. 2 is based on two perfect fifths<sup>394</sup> – Eb to Bb and F to C (circle of 5ths) that can imply F7sus4 (quartal harmony) and/or Bb9sus4 which would create the ii – I or V – I motion as opposed to IV – I heard. The first two phrases end symmetrically on the 13<sup>th</sup> (6) degree. This differs from the stability of the normative ending of blues phrases, though much more consistent in jazz. Mm. 3 and 4: The 7<sup>th</sup> (D) becomes the emphasized note with its minor 3<sup>rd</sup> (F) enclosing the tonic Eb. The peak and base of the phrase is heard as 9<sup>th</sup> of the respective tonic and subdominant chords. Mm. 5 – 6 begins and ends on the 9<sup>th</sup> (F descends to Bb).

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<sup>392</sup> David Temperley, “The Melodic-Harmonic ‘Divorce’ in Rock.” *Popular Music* 26, no. 2 (2007): 327.

<sup>393</sup> Everett, Walter. *The Beatles as Musicians: The Quarry Men through Rubber Soul*. (New York: Oxford University Press), 58.

<sup>394</sup> See construction of the pentatonic scale. Richard Middleton, *Pop Music and the Blues: A Study of the Relationship and its Significance* (London: Gollancz, 1972), 36.

The descent to from G – Bb (m. 6) uses a similar melodic figure as m. 1 (G, Bb, C, and Eb) – using the same notes over the IV chord. M. 1 is repeated in m. 7 with an octave displacement with Eb. The tonic and third (Eb – G) (major third relation – having less melodic attraction than the minor third to the tonic) and tonic to major 6<sup>th</sup> (Eb – C) dominate the remaining 6 measures. The common scale degree resolution 6 – 5 (C – Bb) is heard in mm.11 and 12. The Bb in mm. 10 and 11 acts firstly as: lower neighbour to C and secondly as an inverted minor third motion to the 3<sup>rd</sup> – G.<sup>395</sup> (major 6<sup>th</sup> interval).

“Chords containing minor 2nds and major 7ths were relatively rare in classical music until the late ninetieth century. In jazz, these same two intervals were considered too dissonant until the 1930s.”<sup>396</sup> The prevalence of the 6<sup>th</sup> degree (C), further consistent with the tonic major pentatonic scale (anhemitonic – containing no semitones), has the potential to both enhance and obscure the tonal center. That is, the overwhelming lack of the leading tone obscures the natural tendency towards tonic Eb.

Figure 5.11 “Nothing ’Bout Me,” *Ten Summoner’s Tales*, (1993): B.1 [1:34 – 1:56] (Transcribed by author).

The musical score for "Nothing 'Bout Me" is presented in two systems. Each system contains two staves: a treble staff for the melody and a bass staff for the bass line. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system consists of four measures with the following chords indicated below the bass staff: G<sup>b</sup>6, A<sup>b</sup>13, D<sup>b</sup>9, and E<sup>b</sup>. The second system also consists of four measures with the following chords: G<sup>b</sup>6, A<sup>b</sup>13, D<sup>b</sup>9, and B<sup>b</sup>7#5. The melody in the treble staff features eighth and quarter notes, while the bass line in the bass staff uses a mix of eighth, quarter, and half notes.

<sup>395</sup> First note of the verses.

<sup>396</sup> Levine, *The Jazz Theory Book*, 47.

The B section (Figure 5.11) creates a perceptual change in the way the pentatonic system is used, as the modality is transformed. The modes of the pentatonic scale (see Figure 5.12), transcribed with all roots as Eb, provide a compositional platform for temporary melodic/harmonic sets. Although heptatonic modes often address or provide a foundational basis for specific harmonies and borrowed chords (modal mixture), pentatonic systems have the power and ambiguity to extend the potential of harmonic movement. As an example, although the fifth mode would be generally associated with minor modes, it is often utilized as improvisational content against dominant harmony. Sting moves from mode 1 to mode 3 or 5 creating the root motion: Gb, Ab, Db, Eb<sup>397</sup> that generates harmonic tension/instability to be resolved by the permanence of mode 1.

Figure 5.12 Modes of the Eb Major Pentatonic Scale.

Mode 1:	Eb F G Bb C Eb <i>R 2 3 5 6</i>
Mode 2:	Eb F Ab Bb Db Eb <i>R 2 4 5 m7</i>
Mode 3:	Eb Gb Ab Cb Db Eb <i>R m3 4 m6 m7</i>
Mode 4:	Eb F Ab Bb C Eb <i>R 2 4 5 6</i>
Mode 5:	Eb Gb Ab Bb Db Eb <i>R m3 4 5 m7</i>

Rather than thinking about modality or pentatonic scales as creating only direct alterations of specific chord voicings, the obscurity of these five note systems has the potential to enrich harmonic theory. Just as the tonic major and tonic minor harmonies have an affinity to one another through the harmonic strength and commonality of their dominants, so too does the modal interchangeability and mixture of these pentatonic modes have an attraction. Contrapuntal movement and the distance between notes

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<sup>397</sup> With dominant chords on each degree. See Walter Everett, "Making Sense of Rock's Tonal Systems," 19 – 20.

dominate the harmonic motion in the B section of “Nothing ’Bout Me.” bIII (Gb) – IV (Ab) – bVII (Db) – I (V7 [Eb7]) is similar to a deceptive cadence. Ab7 and Db7 that would normally resolve to Gb, moves to the tonic Eb or to the V in the last measure of the B section (Bb7). bIII has a minor third relation to the tonic<sup>398</sup> and bVII has a minor third relation to the dominant.

The B section melody increases the amount of minor third movement. Every second measure has a C – Eb movement; mm. 2, 4, and 6 use Bb – Db. The minor third Eb to Gb is also heard in m. 4 and is implied in m. 2 by Db. The melody is consistently heard as one of the upper extensions (9, 11, 13) in m. 1: C (#11) against Gb13, Gb (b10/#9) against Eb and the prevalence of the Eb (6/13) of Gb.

## 5.8 “Rock Steady” (G. Sumner)

From: *Nothing Like the Sun* (A&M Records CD 6402). Recorded 1987

Form: A A B C

“Rock Steady” the ninth track from *Nothing Like The Sun*, although not an overly significant composition in Sting’s catalogue (it only appears on *Nothing Like The Sun* [including the live tour] and a few live performances in 1991 in *The Soul Cages* Tour), is Sting’s modern adaptation of the biblical story of Noah’s Ark. The song is built on the root, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> of a Bb minor (Bb, Db, F, Ab [two minor thirds Bb – Db/ F – Ab]). Christopher Gable acknowledges, “the title puns on the intermediate style of Jamaican popular music, between ska and reggae.”<sup>399</sup> Sting attempts a return to the reggae influence prevalent in music of The Police. This points, as in the British Revival, to the

<sup>398</sup> Eb7 (Eb, G, Bb, Db) shares two common tones with Gb7 (Gb, Bb, Db, Fb).

<sup>399</sup> Gable, *Words and Music of Sting*, 50.

influence of reggae and specifically Bob Marley on British Rock. Klive Walker underlines this influence with respect to The Police: “When punk rock arrived on the scene in the mid ‘60s, some punk bands sourced reggae the way that ‘60s rock and roll cribbed from African-American blues.”<sup>400</sup>

The minimal melodic line of “Rock Steady” is overshadowed by what Kevin Chang calls “an aesthetic where rhythm takes priority over melody and harmony.”<sup>401</sup> A lineage or influence, whether obscured or not, is recognized in which Jamaican music developed from an African-European folk style<sup>402</sup> as well as appropriation of American popular music. That is, Jamaican music (generically) is developed from the same influence of much of the United States popular music. Under the complexities of globalism Joseph Kerman, Gary Tomlinson, and Vivian Kerman state: “Reggae was formed in the 1960s from a merger of native Jamaican styles with American rhythm and blues and soul, but by the late 1970s it had crossed back over to exert a great influence on American rock.”<sup>403</sup>

“Rock Steady” creates a recognizable musical hybrid involving West Indies staccato comping, and a distinctive rhythmic and walking bass line in which the contrapuntal texture (density) creates an opportunity for the soloist to improvise over, expectation is denied and the ear is challenged (similar to jazz with the use of rhythmic disparity between multiple instruments). Further interest is created in the harmonic

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<sup>400</sup> Klive Walker, *Dubwise: Reasoning from the Reggae Underground* (Toronto, ON: Insomniac Press, 2005), 186.

<sup>401</sup> Kevin O’Brien Chang, *Reggae Routes: The Story of Jamaican Music* (Philadelphia, PA: Temple University Press, 1998), 44.

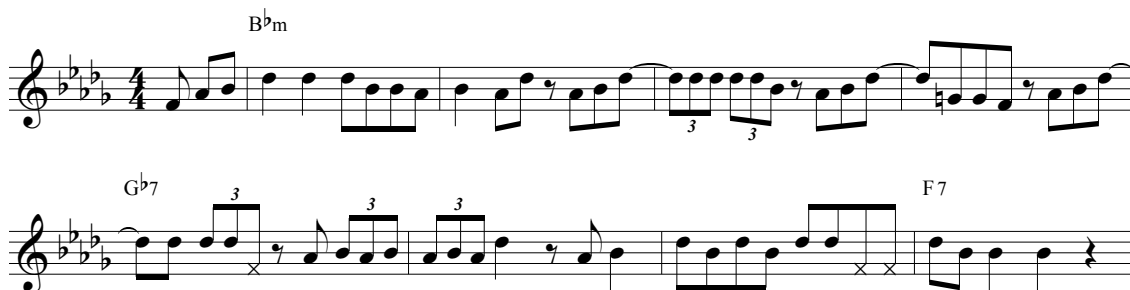
<sup>402</sup> See Chang, *Reggae Roots*, 12. “Jamaican popular music has always mixed the rhythm of Africa and the melody of Europe. For all their obvious differences, Africana and European music have much in common”

<sup>403</sup> Joseph Kerman, Gary Tomlinson, and Vivian Kerman, *Listen* (Boston: Bedford/St. Martin's, 2004), 418.

movement, which changes the function of the restricted<sup>404</sup> melodic tones. Additionally, the tendency to worry, ghost or imply notes become a convention for melodic convolution. Hal Leonard's transcription of this recording brings full circle the discussion of two earlier chapters involving a conduciveness to jazz improvisation and arrangement and relationship to jazz stylistic and historical traditions by way of acknowledging a "jazz swing feel."<sup>405</sup>

The chord progression is based on i – iv – v and like-function disguises. The composition in Bb minor uses the chords Gb7, E7, F7 and Eb7. Gb7: Gb Bb Db Fb is a predominant chord and tritone substitution of C7 (V/V) F7 is the dominant. E7: E G# B D is only heard twice provides no more than contrapuntal motion between F and Eb. Eb7: Eb G Bb Db is the subdominant in Dorian (or V7/bVII). Modal mixture is heard with the use of the Dorian 6<sup>th</sup> (G) in m.4 along with subdominant major and the root Gb(7) that is diatonic to Bb minor. Eb7 and Gb7 share two common tones (Bb and Db) while the remaining notes move by semitone in contrary motion (Eb – Fb, G – Gb). Eb7 and Gb7 that share more importantly the guide note: Bb (6) leading to A (7) in the dominant F7.

Figure 5.13 "Rock Steady," *Nothing Like The Sun*, (1987): A.2 [0:47 – 1:03] (Transcribed by author).



<sup>404</sup> "Restricted" refers to the economic note choice.

<sup>405</sup> Sting, (Winona, MN: Hal Leonard, 1988), see "Rock Steady."



Figure 5.14 “Rock Steady,” *Nothing Like the Sun*, (1987): B.2 [2:15 – 2:33] (Transcribed by author).



The transcription in Figure 5.13 and Figure 5.14 exemplifies melodic economy. (It is important to recognize economy doesn't imply simplicity.) The melodic contour is pendular (see the repeated motion between Bb and Db, with Ab heard as a lower neighbor of Bb) and creates forward momentum as a result of variation.<sup>406</sup> The descent to F in m. 4 is structurally/rhythmically weak and serves little value other than establishing a minor 6<sup>th</sup> line returning to Db (outlining a 2<sup>nd</sup> inversion Bbm7).

The melody has the appearance of a stylistic convention of jazz. Such a comment may seem to undermine intricacy and the nuances all so prevalent in any genre; rather, dissimilarity is created within resemblance, convolution created amongst reduction. Bb (root) Db (3<sup>rd</sup>) F (5<sup>th</sup>) and Ab (7<sup>th</sup>) as outlined in the chart below is transformed in relationship to the underlying harmonic structure.

<sup>406</sup> Two fourth leaps (or outlines are heard). From Ab to Db (mm. 2, 3, 4 and 6) and the tritone from Db (b3) to G (6) in m.4.

Figure 5.15 “Rock Steady,” *Nothing Like the Sun* (1987) Chord Relationship to Melody.

Chord	Bb	Db	F	Ab
Gb7	3 <sup>rd</sup>	5 <sup>th</sup>	N/A	9 <sup>th</sup>
F7	4 <sup>th</sup> (sus)	Flat 6 (b13)	Root	Flat 10 (#9)
E7	Flat 5 (#11)	N/A	N/A	3 <sup>rd</sup>
E7	5 <sup>th</sup>	N/A	9 <sup>th</sup>	N/A

The idea of harmonic/melodic disparity drives much of this music: jazz, blues and related stylistic mediums. The root, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> of Bbmin7 has no direct like-function relationship to any of the above chords (perhaps with the exception of Gb7 – more often heard as Gb or Gbmaj7 in Bb minor). The melody stretches the harmonic dissonance threshold; a triadic melody drives the increase of a tonal uncertainty. This is especially true with the F7 chord where the notes Bb Db F and Ab respectively become the 4<sup>th</sup>, flat 6, the root and b10 (#9).

## 5.9 “Murder by Numbers” and 5.10 “Synchronicity I” (G. Sumner)

From: *Synchronicity* A&M Records CD 3735 Recorded 1983

Form (5): A A B

Form (6): A B A B A B C

To briefly extend this analytical study to The Police, “Murder By Numbers” and “Synchronicity” (a highlight of the band’s career, ironically not long before their disbanding) offer examples of the forward momentum created by a sensibility of relative simplicity (note economy). As to provide sufficient amounts of evidence toward the investigative research carried out in this paper, Gil Evans used these two compositions among others to demonstrate and emphasize their sensibilities. *Gil Evans: Out of the*

*Cool: His Life and Music* written by Stephanie Stein Crease quotes Gil Evans, “Sting is a very good musician. He’s very professional, easy to work with and unpretentious.”<sup>407</sup>

Three phrases along with variations make up the bulk of the melody of “Synchronicity I.” The A sections (see Figure 5.16) are built on Eb and G (3<sup>rd</sup> and 5<sup>th</sup> of the tonic C minor). The A natural (ornamentation) disrupts the sound of natural minor and creates a temporary Dorian modality. The consistent Eb in the low voice (vocal harmony) implies an F7 on the third beat of mm. 1, 3, 5 and 7 (with the tritone created by the 3<sup>rd</sup> and 6<sup>th</sup> of Cm), and creates a major second when heard against F (mm. 2, 4, 6 and 8).

Figure 5.16 “Synchronicity I,” *Synchronicity* (1983): A.1, [0:18 – 0:32] (Transcribed by author).

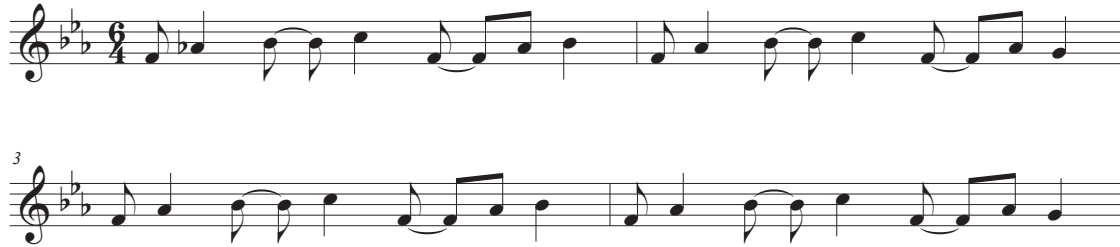


As the harmony moves to the iv chord (Figure 5.17 – F minor), the melody becomes denser in an immediate call and response line. The melody, similar to the majority of material analyzed in this chapter uses chord tones (F Ab C and Bb [sus]). The simplicity of the melody has given rise to the potential of harmonic development and rhythmic momentum, rather than the restrictiveness of the chord progression.

<sup>407</sup> Stephanie Stein Crease, *Gil Evans: Out of the Cool: His Life and Music* (Chicago, Ill: A Cappella, 2002), 319.

The pentatonic system (in this composition: C – Eb – F – G – Bb with the added 6ths – A and Ab) is one such example, in unity develops out of the permissive power of triadic melodies.<sup>408</sup>

Figure 5.17 “Synchronicity I,” *Synchronicity* (1983): Chorus. 1, mm.1 – 4 [0:33 – 0:40] (Transcribed by author).



“Murder by Numbers” fits with the nonsensical clichéd expressions (“the Devil’s music,” drugs, sex and radical behaviors) attributed to jazz and blues, and much of the music which developed and was influenced by these styles. The lyrics are not literal, but based on political satire. During a surprise appearance with Frank Zappa, Sting becomes comical and quotes a TV evangelist reflecting an ‘evil music.’ “Well, four years ago Jimmy Swaggart said this about me: He said this here song by The Police, Murder by Numbers, was written by SATAN! Performed by the sons of SATAN! BEELZEBUB! LUCIFER! THE HORNED ONE! I wrote the fuckin' song, alright?”<sup>409</sup>

Unlike “Synchronicity,” “Murder by Numbers” exclusively uses the E minor pentatonic scale with the flat 5 ‘blue note’ (the chord tones: E, G, B [Bb] D with the added fourth A). Additionally, the harmonic line is developed similar to “Nothing ‘Bout Me” where harmonic domestication of the blues note(s) takes precedence with Bb and Fmaj7.

<sup>408</sup> Triadic melodies: A section: C – Eb – G. Chorus: F – Ab – C.

<sup>409</sup> Frank Zappa, *Broadway the Hard Way* (Zappa Records CDZAPPA 14, 1989). Track 12: “Murder by Numbers” by Sting.

The end of each phrase creates a tension – release pattern. Note placement within the modal scale determines tension; the root and 5<sup>th</sup> heard as the most stable tones. B (5<sup>th</sup>) is heard at the end of the first and third phrase of “Murder by Numbers,” while mm. 4 and 8 end on A (11<sup>th</sup>) and D (7<sup>th</sup>)<sup>410</sup>, heard as much less stable imply an expectation.

The chord progression based on i (Emin) and V (B7#9) alternates between structural and contrapuntal. Fsus/A and Bbmaj7 (#11)<sup>411</sup> are not diatonic to E minor or G major but create tension towards V and I. B7 acts as temporary resolution of the proceeding chord (Fsus/A), taking on a kind of dual function as both dominant and as a temporary resolution. Fsus/A, a predominant Phrygian chord, contains the leading tone of B7 (Bb/A#) while the root motion (in E minor) is consistent with a deceptive cadence (E – A – B). B7#9 shares two common notes with Bbmaj7#11 (D [b10/#9] and A [b7]) creating a colouring of the dominant with the Bb (b5 of the blues scale). Bbmaj7#11 also shares common tones (E, D and Bb [if #11 is present]) with the tritone substitution E7.<sup>412</sup> Likewise, F#7#9 to Fmajor7 function in the same way although F#7 is a secondary dominant (V/V).

Figure 5.18 “Murder by Numbers,” *Synchronicity*, (1983): A.2 [0:40 – 0:59] (Transcribed by author).

The musical score is transcribed in 4/4 time. The first staff (measures 1-4) shows a descending eighth-note line: G4, F#4, E4, D4, C4, B3, A3, G3. Chords are Em7 (m1), F sus/A (m2), B7#9 (m3), and Bbmaj7 (m4). The second staff (measures 5-8) continues the descending line: F#3, E3, D3, C3, B2, A2, G2, F2. Chords are Em7 (m5), F sus/A (m6), B7#9 (m7), Bbmaj7 (m8), F#7#9 (m9), F maj7 (m10), and B7#9 (m11). The music includes various rhythmic patterns such as triplets and sixteenth notes.

<sup>410</sup> The outline of the fifth is heard ending the second and fourth phrases (E descends to A, A descends to D).

<sup>411</sup> Two chords borrowed from the Locrian mode – E F G A Bb C D E.

<sup>412</sup> E7 would move from B7 – E7 – Emin. (Circle of 5ths – E major – A major – D major [if Emin was Dorian].)

5.11 “Desert Rose”<sup>413</sup> (G. Sumner)

From: Brand New Day A&M Records 0694904432 Canada Recorded 1999

Form: A A B A A B C A A B C

*Brand New Day* provides an alluring composition, which borders the relationship between the blues and orient standards (referencing microtonal fluctuations of ‘blues notes’ and the pentatonic system).<sup>414</sup> Sting collaborates with Cheb Mami, who sings a melismatic Arabic line.<sup>415</sup> Analysis of this song is by no means a comprehensive representation of the research and elements of the musics involved, rather it is used to create awareness of the cultures (potentially) involved. Furthermore, no transcription is included, as one would certainly produce an elementary representation of the melodic and improvisatory nuances contained.

Ted Gioia in *The History of Jazz*, notes the speculative and arcane influence between Africa (Savannah) and European art, architecture and music.

The mixture of African and European culture began, of course, long before the slave dances in Congo Square... The North African conquest of the Iberian Peninsula in the eighth century left a tangible impact on Europe... The traces of the early Moorish incursion may have laid the groundwork for the blossoming of African American jazz more than a millennium later.<sup>416</sup>

Jelly Roll Morton, an early jazz musician (New Orleans) recognized what he called the “Spanish Tinge,” that a musician could not create authentic jazz (“the right seasoning”) if they did not include Spanish elements.<sup>417</sup> This comment should not be

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<sup>413</sup> See also a similar orient influence in *Sacred Love* “Book of My Life” and “Inshallah” from *57th and 9th*.

<sup>414</sup> See Paul Oliver *Savannah Syncopators: African Retentions in the Blues*.

<sup>415</sup> “The Arabic scale. Though the use of this scale is limited in the works of Debussy, it is still a very pungent essence in the evolution of the Moorish heritage of Spain.” E. Robert Schmitz, *The Piano Works of Claude Debussy* (New York, NY: Dover Publications, 1966), 28.

<sup>416</sup> Ted Gioia, *The History of Jazz* (New York, NY: Oxford University Press, 2011), 5.

<sup>417</sup> Charles Hiroshi Garrett, *Struggling to Define a Nation: American Music and the Twentieth Century* (Berkeley, CA: University of California Press), 52.

taken to undermine the strong relationship jazz has to the cultural gumbo natural to New Orleans.

Whether or not such a direct chronological influence exists, as presented by Gioia, direct artist testimonies and recordings are persuasive. Miles Davis acknowledged that he was inspired by Arabic chants and flamenco (as heard in *Flamenco Sketches*). "...he was drawn to flamenco, which reminded him of the blues. It was also the Moorish influence that drew him deeper and deeper into Spanish history and culture."<sup>418</sup> John Coltrane approved a similar influence with the albums *Ole Coltrane*, *My Favorite Things*, and *Africa Brass*.

Study of the interplay between these Indo-Pakistani modes, the Arabic scale and the blues scale is well beyond this dissertation and chapter howeverm Gunther Schuller in *Early Jazz* comments: "It is worth mentioning that Indo-Pakistani music is divided into six principal modes, three of which – afternoon modes – are nothing but the blues scale."<sup>419</sup>

*Africa and the Blues* by Gerhard Kubik extends the range of an Arabic influence suggesting that the rural blues (and perhaps to a lesser extent jazz) is stylistically an appropriation of an Arabic-Islam style, distinguished with a melismatic, perceptively indeterminate intonation and pitch, and pentatonic skeleton.<sup>420</sup> The following scales, having direct parallels with scale systems in jazz, have a "Spanish Tinge," and are distinguishable by way of the augmented 2<sup>nd</sup> <sup>421</sup> and a Phrygian quality. The Arabic Hijaz

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<sup>418</sup> Farah Jasmine Griffin and Salim Washington, *Clawing at the Limits of Cool: Miles Davis, John Coltrane, and the Greatest Jazz Collaboration Ever* (New York, NY: Thomas Dunne Books/St. Martin's Press, 2008), chapter – "Clawing at the Limits of Cool."

<sup>419</sup> Gunther Schuller, *Early Jazz*, 61.

<sup>420</sup> Gerhard Kubik, *Africa and the Blues* (Jackson, MS: University Press of Mississippi, 1999), 94.

<sup>421</sup> The augmented second has enharmonic ties to blues tonality – the use of the minor third.

scale, and Phrygian dominant (5<sup>th</sup> mode of the harmonic minor scale) modes share the same pattern. G Ab B C D Eb F G (S x2 S T S T T).<sup>422</sup> The symmetrical double harmonic scale and Arabic Scale (Ajam) share the same notes C Db E F | G Ab B C (S x2 T (T) S x2 T). These scales/modes which are often used to challenge or extend harmony and represent an occupation with symmetry in jazz and other styles<sup>423</sup> (French impressionism) makes this scale appealing.

#### 5.12 “Jock the Singing Welder” (G. Sumner)

From: *The Last Ship (Deluxe Edition)*. Cherrytree Records, A&M Records B0018723-02, Recorded 2013

Form: A B B (12 bar blues) C B

...the hilarious Jock The Singing Welder. Sting explains its inspiration: “Billy Connolly sat down with me one day and talked about welders. “He said, ‘Yeah, they’re all crazy because of the fumes and they all sing. If you put the helmet down, you have an echo chamber and they all think they’re Elvis Presley. “So I wrote this song about a guy who thinks he’s the king of rock ‘n’ roll. It’s such a rich landscape of themes.”<sup>424</sup>

Sting also states: “If you were a musicologist and you looked at the melodies I’ve written over the years, you’d find that they are rooted... as is most (non-classical) music... in folk music.”<sup>425</sup> This song neatly and ironically ties together this chapter with the discussion of folk music found in Chapter 3 “Templates.” The author of The Sun’s article “My Last Ship songs came quickly...like projectile vomiting”<sup>426</sup> uses *The Last Ship* to

<sup>422</sup> The mode is a linear representation of: dominant7 b9, b13.

<sup>423</sup> The Double Harmonic Scale and Arabic Scale (Ajam) are constructed by two identical tetrachords separated by a tone.

<sup>424</sup> Simon Cosyns, “My Last Ship songs came quickly... like projectile vomiting,” *The Sun* (London, England), Sept. 19, 2013. <https://www.thesun.co.uk/archives/news/1023437/my-last-ship-songs-came-quickly-like-projectile-vomiting/>.

<sup>425</sup> Ibid.

<sup>426</sup> Ibid. Part two of the Sun’s exclusive and revealing interview with Sting.



exemplify Sting's musical eclecticism. "The Last Ship's sonic landscape is dominated by folk music, with a few pop songs, show tunes and jazzy numbers thrown in." "Jock the Singing Welder" is a pop song, "The Night the Pugilist Learned How to Dance" is a jazz song that has an aura of a French setting.

### 5.13 "Hounds of Winter"<sup>427</sup> (G. Sumner)

From: *Mercury Falling* A&M Records 31454 0483 2 Canada Recorded 1996

Form: A A B A B C A B

As in recognition of further study, the interplay between melody and lyrics is influential in the process of composition. Cecil Sharp and Jeff Todd Titon provide a model for the relationship between melody and lyrics. Sharp acknowledges: "This book is concerned with the music of the folk-song rather than with its text. As however, it was impossible to avoid all mention of folk-words."<sup>428</sup> Titon, concerning blues singers (specifically Bessie Smith) states: "Their approach was close to the rhythm and tone of ordinary talk, and their natural way of singing caught on. Popular music was never the same again."<sup>429</sup> The blues sound must be understood as being synonymous with not only a specific tonality but also the collaboration between lyric (speech), phrasing and melody. "Hounds of Winter" and many other songs on *Mercury Falling* create a bleak and isolated outlook,<sup>430</sup> one that Sting acknowledges in his winter album *If on a Winter's Night*.

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<sup>427</sup> Used as an example for lyrics and tonal ambiguity.

<sup>428</sup> Sharp, *English Folk Song: Some Conclusions*, 89.

<sup>429</sup> Jeff Todd Titon, *Downhome Blues Lyrics: An Anthology from the Post-World War II Era* (Urbana, Ill: University of Illinois Press, 1990), 1.

<sup>430</sup> Lyrics: It seems that she's gone, Leaving me too soon, I'm as dark as December, I'm as cold as the Man in the Moon, All I hear is that lonesome sound, The Hounds of Winter, They follow me down.

Winter is the season of the imagination, more than any other for me.... That magic extends into everything about winter, the stories, the spookiness, the ghost in the chimney, the silence of the snow... my feeling of mystery and storytelling.... Treating with the spirits of the past, so that you could move forward.<sup>431</sup>

The nature of the song becomes outstandingly apparent, as the storyteller is a mourning widower, being haunted by the gloom of winter, the fall in temperature, the howling wind, and the darkness of December. A predisposition towards the commonality of a melancholy and blues attitude, towards something depressing (in this case winter) is expressed, an attitude of mistreatment and of a victim and mistreater.<sup>432</sup>

Phrasing and ornamentation of phrases is encouraged by the storytelling. Where the melody is heard as subversive to the harmonic line, the lyrics sustain and create unanimity. The separation and corresponding temperament between speech and melody is an expansive study beyond the scope of this paper. The devices pedagogical with much of African music and related forms, draws a parallel between communication and melody: call and response, ornamentation and inflection, asymmetrical and elastic rhythmic conflict, and congruous structures. “How does literature write music?” What is musical prosody? It is commonplace to articulate metaphorically vocabulary and language through musical conventions and style. The musician creates a narrative in musical terms developing specific themes, density and interaction. Jazz musicians situate themselves amongst the individual and collective.

Exploiting the non-verbal resources of language broadly referred to as ‘speech prosody’, which includes speech intonation (melodic contour), stress, timing and

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<sup>431</sup> Sting, *If On A Winter's Night...*, Deutsche Grammophon B0013467-00 GH CD, 2009, Album/DVD.

<sup>432</sup> Titon, *Downhome Blues Lyrics: An Anthology from the Post-World War II Era*, 2.

timbre – paralinguistic resources that speakers use to convey their intentions, attitudes, and affective states.<sup>433</sup>

Figure 5.19 “Hounds of Winter,” *Mercury Falling*, (1996): A.2, mm. 5 – 8 [1:08 – 1:19] (Transcribed by author).



The melody is based on an F# minor seventh chord (F#, A, C#, E) with upper structure tensions. (The note B, is the remaining note of the F# minor pentatonic scale.) The descending F# minor pentatonic scale is heard as the first phrase. Each phrase, (Figure 5.19), closes on the 5<sup>th</sup> degree of F# minor (C#) or the tonic (F#). The strength of the tonic and dominant notes becomes destabilized by the harmonies. C# becomes the 9<sup>th</sup> against B6 and Bmin, the major 7<sup>th</sup> against Dmaj7 (see Figure 5.20), and 13<sup>th</sup> against E9, F# becomes the 13<sup>th</sup> heard against A6. Stability is not heard until the final note F# when it is heard as the root.

One melody note that escapes the pentatonic system, G#, comes as a surprise in the chorus (m.2 of the B section) in the lyrics “as beautiful as day.” The D6 or Dmaj7 in the chord progressions fills in the remaining missing note of the F# minor scale. The entirety of the composition serves to develop tension and the hope of release. While tension is created via a linearization of the tonic, consonance is still met with uncertainty as instilled by ominous lyrics. The dreary setting of the lyrics reduces the permanence

<sup>433</sup> William R. Bauer, “Expressiveness in Jazz Performance: Prosody and Rhythm,” in *Expressiveness in Music Performance: Empirical Approaches Across Styles and Cultures*, ed. Dorottya Fabian, Renee Timmers, and Emery Schubert (Oxford, UK: Oxford University Press, 2014), 135.

and consonance at the closing of the verse and chorus, creating an anticipation of hope that never really happens until the end of the record with “Lithium Sunset.” Additionally, the melodic contour (primarily downward) seems to be determined by the narrative of the phrases.

Figure 5.20 “Hounds of Winter,” *Mercury Falling*, (1996): B.1, mm. 1 – 8 [1:20 – 1:44] (Transcribed by author).



#### 5.14 “Petrol Head” (G. Sumner)

From: *57th & 9th* © 2016. A&M Records. B002577802

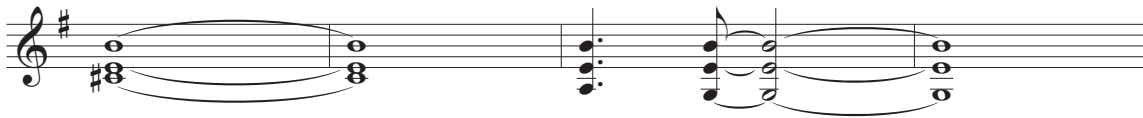
Form: A A B A A B C A A B A

Figure 5.21 “Petrol Head,” *57th & 9th*, (2016): Verse Repeated Guitar Figure (Transcribed by author - Simplified).



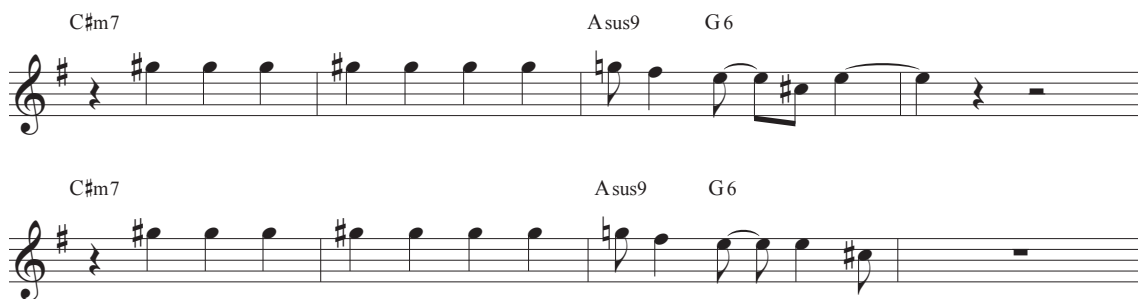
Sting uses the ambiguity of the blues scale/mode in the melody, harmony and guitar figure. The melody in the A sections is pendular between the tonic (E) and the minor 3<sup>rd</sup> (G) with the minor 7<sup>th</sup> (D) used as the lower neighbour of the tonic. The guitar figure descends from the 5<sup>th</sup> to the tonic using b5 (blues note) and the Dorian 6 in the power chord in m. 4.

Figure 5.22 “Petrol Head,” 57th & 9th, (2016): B Section Implied Guitar Voicings (Transcribed by author).



The three implied voicings used in the B section have the same notes in the 2<sup>nd</sup> and 3<sup>rd</sup> voice but have a different bass/root note. The first voicing is C#m7 without the 5<sup>th</sup>, the next voicing, Asus9 is the same as what is heard in Sting’s songs “Message in a Bottle” and “Every Breath You Take.” The 5<sup>th</sup> and 9<sup>th</sup> of Asus9 becomes the 6<sup>th</sup> and 3<sup>rd</sup> of G6. The tritone outline in the bass from the C#m7 to G6 (M6 and m3 of the key center E) relates to the use of the dominant quality in the blues, the relationship the blues has with the Dorian mode, and the b5/#4 blues note.

Figure 5.23 “Petrol Head,” 57th & 9th, (2016): B.1, mm. 1 – 8 [0:37 – 0:50] (Transcribed by author).



The B section melody uses both the major and minor 3<sup>rd</sup> (G# and G natural) which descends to the tonic E. The C# (6<sup>th</sup> degree) is used to enclose the tonic (E) with two third relations.

This chapter has pointed to Sting’s use of pentatonic scales and the blues tonality. These systems have been identified within a historical and cultural framework to further understand the context of Sting’s compositions. That is, not only identifying melodic and harmonic systems in Sting’s compositions, but placing Sting’s music in the context of the reciprocal relationship that exists from English folk song to the blues, as well as Sting’s

relationship to blues artists in the United States and popular musicians like The Beatles and Jimi Hendrix that directly assimilated the blues and in turn influenced Sting.

## Chapter 6: Harmony

This chapter will discuss the harmonic frameworks in Sting's compositions across his solo career and with The Police. Several jazz references will be made in support of other theoretical chapters in this dissertation. Additionally, Appendix A: "The Police's Compositional Charts" and song specific analysis in earlier chapters will be referenced.

Sting's compositions use several harmonic templates, many of which have been mentioned in interviews, theoretical and colloquial books, and by other musicians. These harmonic elements include the use of modality, progressions based on fifth motion,<sup>434</sup> contrapuntal based progressions, and progressions directly referencing chord scale theories (e.g. pentatonic, hexatonic scales). Other harmonic details examined in Sting's compositions will include melodic/harmonic consistencies, specific chord voicings and the use of upper partials; additional information is given in regards to distortions, or blurring of harmonic function (the use of chromaticism and reharmonization). It occasionally becomes difficult to distinguish the specific chord quality due in part to the chord voicing and the mixture of various scales and modes.<sup>435</sup> It is important to recognize the presence of atypical stylistic harmonic sensibilities originating from a different genre (e.g. the rock plagal progression having an influence on jazz). The reversal is also true, that a harmonic progression commonplace in jazz is not necessarily conducive to jazz processes. I – vi – ii – V – I may or may not be conceptualized in a jazz framework.

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<sup>434</sup> The asterisk symbol is used in analysis in this chapter to draw attention to the II – V – I progression, or variants of the progression.

<sup>435</sup> This attribute seems especially common in pop and rock music, due in prevalence to the power chord (no third).

It is accepted that many other musics and styles use relatable harmonic processes. As previously stated, this dissertation will find unnecessary direct and narrow comparative analysis of Sting's music to any constricted ideal of genre. Rather the essence of Sting's musical practice and style is understood.

This chapter will discuss the following compositions. The entire compositions are not analyzed, rather only elements that are relevant are included.

- 6.1 The Wild Wild Sea
- 6.2 Fragile
- 6.3 1000 Years
- 6.4 Perfect Love ... Gone Wrong
- 6.5 Don't Stand So Close to Me
- 6.6 When We Dance
- 6.7 Stolen Car
- 6.8 Saint Augustine in Hell
- 6.9 She's Too Good for Me
- 6.10 Children's Crusade
- 6.11 Mad About You
- 6.12 Jeremiah Blues (Part 1)

In addition, several lists have been created in reference to the use of pedal points, scalar and chromatic harmonic motion, the AABA musical form and the Lydian, or Lydian dominant chords.



## 6.1 “The Wild Wild Sea”

“The Wild Wild Sea” is a composition included on the album *Soul Cages* that is continually recognized as an album strongly influenced by rock conventions. “The Wild Wild Sea” never entirely reveals its tonal center. It can be correctly analyzed from the perspective of G major, G minor, and C major. That is, G is heard, in this song as tonic major, tonic minor (Aeolian) and Mixolydian. Extended chord voicings, tonal obscurity, stylistically comparative harmonic progressions, and use of modality and pedal points are used. The song is in 6/4 and played freely (which is encouraged by the vagueness of the tonal center) until 2:55 of the recording. The song’s harmonies use modal mixture and as a result the progressions are more open. The chord-scale analysis of harmonies are as followed:

G minor: G A B $\flat$  C D E $\flat$  F G – Cm7, Dm7, Ebmaj(7) $\sharp$ 11, F/A, Gsus, B $\flat$ /D.

G Dorian/C Mixolydian: C D E F G A B $\flat$  C – C7(sus).

G Mixolydian/ C Major: C D E F G A B C – Dm7, F, G7, Gsus, C.

G Major: G A B C D E F $\sharp$  G – D, D/G.

### Harmonic progressions

Intro: pedals Db below Eb and C major triads, creating the voicings: Eb7 (third inversion 4/2) and Dbdim(+7). The Db in the bass of both slash chords functions towards the root of the iv (Cm7) chord in m. 1 of the A section. The common tone G<sup>436</sup> (5 of iv [first chord of the A section], 3 of bVI [Eb] and  $\sharp$ 11 of bV [Db]) establishes a relationship between the intro and A section. Likewise, Eb7 and C major are semi-tonal representations of the subdominant minor chord (Cm), both having two common tones.

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<sup>436</sup> Heard as the highest note of the intro voicings and the first note of the melody.

Figure 6.1 “The Wild Wild Sea,” *Soul Cages*, (1991): A – D Sections Chord Lead Sheet (Transcribed by author).

E♭/D♭      C/D♭      E♭/D♭      C/D♭      E♭/D♭

**A**

Cm7(11) Dm7 E♭ F      Cm7(11) F/A Gsus      Cm7(11) Dm7 E♭ F      Cm7(11) F/A Gsus

10

Cm7(11) Dm7 E♭ F      Cm7(11) F/A Gsus      Cm7(11) Dm7 E♭ F      Cm7(11) F/A Gsus

**B**

F G C G      F G D      F Gsus C7sus G5      C9 D G5

F G C G      F G D      F Gsus C7sus G5      Cm7(11) Dm7 Gsus

**C**

22

F Gsus C G      Dm7(11) G C      D G C G5      Cm7(11) Dm7 Gsus

26

F Gsus C G      Dm7(11) G C      Dm7 G5 C G5      Cm7 Dm7

**D**

Cm7 F E♭maj7 Dm Cm7 F E♭maj7 Dm Cm7 F E♭maj7 Dm

33

Gsus      E♭maj7/G      Csus/G      Cm11/G

Mm. 1 – 8: iv – (through v and bVI) to bVII (or bVII6) is a deceptive ii – V cadence towards the tonic resolution G,<sup>437</sup> similar to that of the chorus of “Roxanne.”

The B section – mm. 14 – 21: moves from bVII – I – IV<sup>438</sup> – I (Mixolydian – C major). The deceptive (ornamented plagal motion or the double plagal progression) bVII

<sup>437</sup> The tonic resolution is heard as a suspended chord.

<sup>438</sup> The use of the C7sus is a colouring of the IV chord.

– (I) – IV – I<sup>439</sup> is consistent in several compositions in the *Soul Cages*. This includes, “When the Angels Fall.”<sup>440</sup> Mm. 2 and 6 of the B section moves to the temporary V resolution from the tonic G (D major: bIII – IV – I) F (bVII) is borrowed from Mixolydian and can be used as “like function substitution” of D (as dominant). Similar to the Mixolydian motion in the B section, mm. 2 and 6 of the C (2:11 – 2:55) section (5:07 – 5:24)<sup>441</sup> are a \*ii – \*V – \*I cadence in C major (IV).

The D section moves to G Aeolian using the progression: iv – bVII – bVI – v. Sting extends a deceptive cadence to the tonic using the relative major of Cmin (Eb) and the relative minor of F (Dm).

Like the final four measures of the D section, the pedal at end of composition uses upper structure triads against the tonic pedal that function chromatically. Extended voicings are provided with various contexts and dissonances against the root: F/G (G7sus9) and Eb/G (Gmb13) move to D/G (Gmaj79 no3) – Db/G (G7b9#11 no 3), C/G (Gsus13), Am7(b5)/G (Gsus(9 b13) and G.

## 6.2 “Fragile” (See additional information in Chapter 3 “Templates”)

*All This Time* recorded on September 11, 2001 (this was the first song of the concert. Sting said “We will sing this song for the people who have lost their lives.”<sup>442</sup>) presents many of Sting’s compositions influenced by jazz musicians: Chris Botti,

<sup>439</sup> The tonic chord G is used as an elaboration between bVII and IV that prepares the listener for the next measure of a cadence to C major. The G can be heard as V or I.

<sup>440</sup> Partially analyzed in Chapter 3 “Templates.”

<sup>441</sup> Only the first half of the C section is used.

<sup>442</sup> “Sting – Fragile (September 11, 2001 in Tuscany, Italy)”, YouTube video, 5:41, posted by “Thomas Thorpe”, <https://www.youtube.com/watch?v=ubWucJtio0M>.

Christian McBride, Jason Rebello, Manu Katche, Clark Gayton and Dominic Miller (Sting's guitarist). This album for this reason is related to a large extent of what has been discussed in this dissertation, and is appropriate for further harmonic analysis in this chapter.

"Fragile," first heard on *Nothing Like The Sun*, has consistently benefited from the involvement of several jazz musicians. The song, which has been recorded and performed live by several jazz musicians<sup>443</sup> (see Appendix F: "Sting's Compositions – Jazz Arrangements), is in the style of bossa nova.

Only four chords are used in the original recording: i (Em) – iv (Am) – V or v (B, Bmin) and iv6 (Amin/C or C6). Harmonic interest is created in the intro (with the voicings Emin7(9/11) A/B = B7sus(9). The recording on *All This Time* has some notable changes beginning with Sting's guitar solo. i (Em) – iv (Am) – V (B7) – i (Em) – bIII (G) – bIII (C) – ii (F#m7b5) – V (B7) – i (Em). The following section modulates up a minor third to Gm using i (Gm) – iv (Cm) – ii (Am7b5) – V (D7) – i (Gm) – bIII (Bb) – bVI (Eb) – bVI4/2 (Eb/D) – iv (Cm chromatic pivot chord)<sup>444</sup> – V (B7) – i (Em).

Parallel sixths played by the guitar and imitated by the piano, use upper extensions. The upper and lower notes of the parallel 6<sup>th</sup> patterns are analyzed on the following pages using melodic and harmonic analysis.

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<sup>443</sup> Esperanza Spalding and Herbie Hancock – Fragile: From the Kennedy Center Honors Sting. Recorded on December 7, 2014 at the John F. Kennedy Center for The Performing Arts in Washington, DC.

<sup>444</sup> iv (Cm) in Gm moves chromatically to B7 in Em. C, Eb, Bb become B, D# (common tone), A.

## Parallel 6<sup>th</sup> in the A Section<sup>445</sup>

Figure 6.2 “Fragile,” *Nothing Like The Sun*, (1987): A sections. Parallel 6<sup>th</sup> Pattern (Transcribed by author).



Relation to tonal center:

Top 5, 4, 3, 3, 5, 5 | 3, 2, 1, 1, 3, 3 | 3, 2, 1, 1, #7 | (1<sup>st</sup> end) 2, 1, 3 | (2<sup>nd</sup> end) 2, 3, 1)

Bottom 7, 6, 5, 5, 7, 7 | 5, 4, 3, 3, 5, 5 | 5, 4, 3, 3, 5 | (1<sup>st</sup> end) 4, 3, 5 | (2<sup>nd</sup> end) 4, 5, 3)

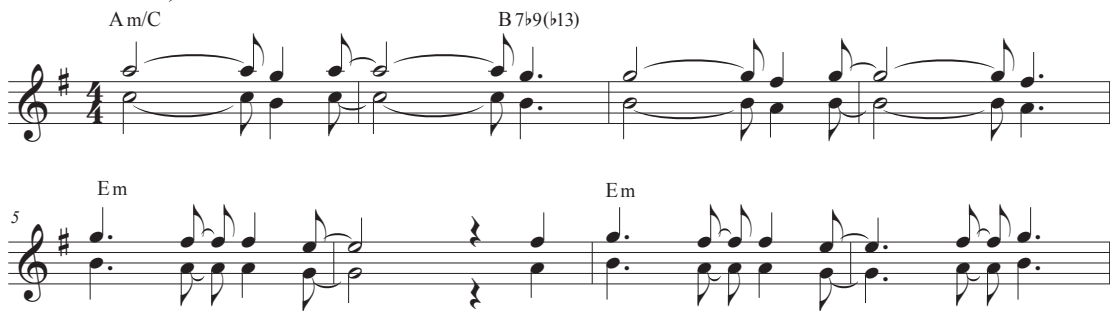
Chords: i (Emin) iv (Am9) V (B7b13) i (Emin9)

Relation to chord:

5, 4, 3, 5	7, 6, 5, 5, 7, 7	6, 5, 4, 4, #3	2, 1, 3
7, 6, 5, 7	2, 1, 7, 7, 2, 2	1, 7, 6, 6, 5	4, 3, 5

Although the B section does not use ii – V – I in Emin, the first inversion predominant (iv6)<sup>446</sup> chord creates chromatic motion towards the dominant (iv6 – V – i [C – B – E]).

Figure 6.3 “Fragile,” *Nothing Like The Sun*, (1987): B sections. Parallel 6<sup>th</sup> Patterns (Transcribed by author).



<sup>445</sup> The form of “Fragile” is AAB.

<sup>446</sup> Heard in mm. 1 and 4 of the B section.

### Parallel 6<sup>th</sup> in the B Section<sup>447</sup>

Relation to tonal center:

Top: 4, 3, 4, 3 | 3, 2, 3, 2 | 3, 2, 2, 1, 2 | 3, 2, 2, 1 (2, 3)

Bottom: 6, 5, 6, 5 | 5, 4, 5, 4 | 5, 4, 4, 3, 4 | 5, 4, 4, 3 (4, 5)

Chord: iv6 (Am/C) V (B7b13) I (Em11)

Relation to chord:

6, 5, 6, 5 | 6, 5, 6, 5 | 3, 2, 2, 1, 2 | 3, 2, 2, 1, (2, 3)

1, 7, 1, 7 | 1, 7, 1, 7 | 5, 4, 4, 3, 2 | 5, 4, 4, 3, (4, 5)

### 6.3 “1000 Years”

The next two songs are tracks two and three on both *Brand New Day* and *All This Time (Live)*. Focused on the live album, Christian McBride (double bass) in the song “1000 Years,” uses a variant of the bass line heard in the original recording of “Perfect Love Gone Wrong.” Reminiscent of The Police’s use of quintal harmony (“Message in a Bottle” and “Every Breath You Take”) where harmonic function and clarity are obscured; heard is (mm. 1 – 8): Eb – Bb – Gb(F#), to Eb – Cb(B) – Gb(F#), to Eb – Cb(B) – F.

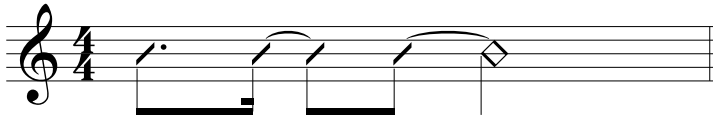
Related to the chords is: Ebm (1, 5, b3/#9) – Abm7/Eb(no root) (5, b3, b7) and Bb7b9/Eb(no3) (4, b9, 5).

The same rhythmic motif is heard from mm. 9 – 12 of the A section: i6 – iv – \*ii (Ebm/Gb – Abm7 – Fm7) and mm. 13 – 16: i4/2 (or bIII6/4) – iv6 (or bVI) – \*V (I6/4 [suspension]) (Ebm/Db – Abm/Cb – Bb7sus4 – Bb7).

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<sup>447</sup> Top line is the melody in B section.

Figure 6.4 “1000 Years” *All This Time (Live)*, (2001) Bass Rhythmic Motif (Transcribed by author).



The final chords of the two progressions (mm. 9 – 12 and mm. 13 – 16) are a linear ornamentation of the ii – V – i progression in Eb. ii (Fm) and V(Bb) are heard as a dual harmonic function, as secondary resolutions (being two measures long) and as respectively predominant and dominant.

The melody exemplifies the information presented in the Chapter 5 “Pentatonic Scales and Blues Tonality,” specifically with relationship to the linear tendencies of pitch lexicon. “1000 Years” is based around scale degree 5 (especially prevalent in the bridge or C section) where contextual placement<sup>448</sup> affects the melodic harmonic relationship.

Below the context of scale degree 5 (Bb) is outlined:

Ebm – P5	Gb/Db – M3 (or M6 of Db)
Abm – M9	Cb – M7
Fm – P11	Bb – Root

The melody rises in a minor third relation from Bb to scale degree b7 – Db (11th of Abm and 9th of Cb) while the note Ab becomes a neighbour note to Bb,<sup>449</sup> 5<sup>th</sup> motion towards upper root (movement into the chorus), and as temporary resolution (minor 7th to the subdominant [Db to Ab]).

<sup>448</sup> David Baker, *Arranging & Composing for the Small Ensemble* 21. “Contextual Placement: is a technique of placing a theme or section of a theme within the harmony in such a manner as to render the theme consonant or dissonant.”

<sup>449</sup> The alteration of the 5<sup>th</sup> (Bb) and the 4<sup>th</sup> (Ab) is especially prevalent in the bridge.

#### 6.4 “Perfect Love... Gone Wrong”

The arrangement of the two songs on *All This Time Live* (“1000 Years” and “Perfect Love...Gone Wrong”) are very similar, both bass lines are nearly identical in density, a broken walking line (based in quintal harmony). “1000 Years” ends on the dominant (Bb7) that moves to the tonic, Cm, of “Perfect Love... Gone Wrong.”

In phrase B of “Perfect Love...Gone Wrong,” after repetitions of tonic and sub-dominant uses the standard jazz ii – V – I cadence with the intermediary harmonic motion: D – F – F# – G in the first ending.

C minor:

Verse

1. i – iv – i – iv (x3)

2. \*ii – \*V – i – iv

Chorus

1. i – iv – i – iv

2. ii – iv – i – iv (modulate up a minor third: ii – V – Ebm)

The solos move up a minor third to Eb minor using the ii and V (the dominant is implied with the root motion of Bb to Eb) of Gb (the relative major) with the temporary key centers separated by a minor third.

Eb minor:

i – \*iv – \*bVII – \*ii – \*V – \*i

Ebm – \*Abm7 – \*Cb/Db – \*Eb/F – \*Bb7b9

The coda of “1000 Years”<sup>450</sup> returns as a bookend for “Perfect Love...Gone Wrong.”

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<sup>450</sup> iv6 (Abm/Cb) – iv (Abm) – V(Bb7sus4 – Bb7) – Ebm



## 6.5 “Don’t Stand So Close to Me”

“Don’t Stand So Close to Me” is written in the Lydian mode which creates a natural relationship to jazz arrangement. #4 or #11, which is natural to the Lydian scale, is a prevalent harmonic note in practice for jazz musicians. The Lydian chord itself is dissonant, #4 wants to resolve up to the 5<sup>th</sup>. In a maj7#11 chord (as an example) there are two major 7<sup>th</sup> relations (between root and 7<sup>th</sup> and from the 5 to #11). The chord also can be created by way of the seventh-degree minor upper structure chord against the tonic (in C, Bm [B, D, F#, A]) or the second-degree major triad against the tonic maj7.

Practiced examples of the Lydian mode include: (1) a voicing ending a composition, (2) *The Lydian Chromatic Concept of Tonal Organization*, (3) as heard in modal jazz (“Blue in Green”), (4) frequent use in bebop pitch lexicon, and as melodic motion. (The tritone leap recalls the opening phrase of “Maria” from *West Side Story*, the first two notes of *The Simpsons* Television theme song, or the opening riff of Jimi Hendrix “Purple Haze.”) and (5) the use of tritone substitutions.

“Don’t Stand So Close to Me” (verses alternate I and iii, with iii acting as dominant) does not rest on #11 of F major<sup>451</sup> but rather places the extension on stable beat 3, additionally descending to another extension, the 9<sup>th</sup> (See Chapter 2 “Song Structure and Performance Practice Templates” in reference to the behavior or dissonance in much of jazz). The melody: scale degrees 5, #11 and 9 against F major become b3, 9, and b7 of A minor (iii). The melody then resolves to the root of Amin from its b7 (G) and 5 (E).

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<sup>451</sup> The key heard on the *All This Time (Live)* recording.

Figure 6.5 “Don’t Stand so Close to Me,” *All This Time (Live)* (2001): V.1 mm.1 – 16 [0:15 – 0:47]  
(Transcribed by author).

The musical score is transcribed in 4/4 time, key of F major. It consists of four staves of music, each with a melody line and lyrics underneath. Chord markings 'F maj7' and 'A m7' are placed above the staves. The lyrics are: 'Young tea - cher the sub - ject of sch - ool girl fan - tasy —', 'She wants him so bad - ly knows what she wants to be —', 'In - side her there's long - ing this girls an op - en page', and 'Book mark - ing she's so close now This gil is half his age —'. The staves are numbered 1, 5, 9, and 13 at the beginning of each line.

The B section moves to VII (E major) that acts like a dominant to the key center of the verses. I – vi – V4/3/iv creates a descending pattern that resolves to the tonic (F). The final chord can be heard as Bm7 or E7 2<sup>nd</sup> inversion (a suspended chord with the added 13<sup>th</sup> <sup>452</sup>[E7sus4]). The chorus melody ends on the note E (1:01), the 4<sup>th</sup> of Bm7 and the leading tone of F major. Additionally, the track melody ends on G#, the major 6<sup>th</sup> of Bm the mediant of the the key (E major) of the following song “When We Dance.”

## 6.6 “When We Dance”

This dissertation has (deliberately) not, in any extensive way, analyzed or discussed melodic contour as developed throughout entire compositions. Contour of specific phrases are influenced or conducive to improvisation, arrangement and development from various perspectives. “When We Dance” repeats and develops the

<sup>452</sup> The original melody ends on the 13<sup>th</sup> (F#) of V4/3/iv. (A in the key of

phrase (in E major) D# E G# followed by D# E G# A# (Figure 6.6). The harmonic relationship against Emaj7 is: 7, R(8), 3 to 7, R(8), 3, #4. The minor 6<sup>th</sup> leap downward from E to G# is encouraging to stepwise motion in the opposite direction, although the root and 3<sup>rd</sup> are not dissonant. The minor 6<sup>th</sup> jump is resolved in the Lydian mode – from G# to A# (#11). Additionally, #11 provides a consonant leap of the perfect 4<sup>th</sup> returning to D#.

Figure 6.6 “When We Dance,” *Fields of Gold: The Best of Sting 1984 – 1994*, (1993): V.1 mm.1 – 8 [0:18 – 0:42] (Transcribed by author).



Motion from the 9<sup>th</sup> of E major to the root is heard in the B section. The 9<sup>th</sup> (F#) is supported by the dominant (B) and is exposed, being approached with a leap of a minor third and perfect fifth from the 3<sup>rd</sup> – G# (heard as the last note of the A section) and from the pickup to the chorus (the 5<sup>th</sup> [B]). The 9<sup>th</sup> descends through the tonic, 7<sup>th</sup>, 6<sup>th</sup>, 5<sup>th</sup>, (4<sup>th</sup>)<sup>453</sup> to the root (F#, E, D#, C#, B, (A), B, E). In harmonic relationship, F# (5<sup>th</sup> against V) E, D#, and C# (against I6 [E/G#]), are heard as respectively as b13, 5 and 11 of G# and root, 7 and 6 of E), B and A (against IV are heard as 9<sup>th</sup> and root). Following the verse is another repetition: C#, B, G#, A# F# B, G#, A# F# (Figure 6.7).

<sup>453</sup> The 4<sup>th</sup> is used as a lower neighbour to the 5<sup>th</sup>.

Figure 6.7 “When We Dance,” *Fields of Gold: The Best of Sting 1984 – 1994*, (1993): V.2 [1:16 – 1:38]  
(Transcribed by author).



The angular phrase, partially using melodic enclosure around #11 (a technique frequently used in bebop) uses the two major upper structure triads. The two-major upper structure (F#, A#, C#) creating: 9<sup>th</sup>, #11<sup>th</sup>, and 13<sup>th</sup> against the tonic, and the sharp four-diminished upper structure (A#, C#, E) against the vi chord creating: 13<sup>th</sup>, root and 3<sup>rd</sup>.<sup>454</sup>

Other compositions with a Lydian Influence include:

“Fields of Gold”: Use of the Lydian chord in the intro (Gmajor7#11).

“Big Lie Small World”: C Lydian (Verses) + 6<sup>th</sup> mode of E Harmonic Minor (Chorus)  
(Cmaj7 #2, #4).

“Saint Augustine in Hell” in A minor: [verses] i – bV#11 – iv – bV#11 – i.

“Don’t Stand So Close to Me”: Modal Eb Lydian the melody line of Bb(5) A(#11) F(2) is repeated frequently in the verses.

“Giamoco’s Blues”: The transcription in Figure 6.8 is one of the lesser-known instrumental compositions by Sting. It is heard in a quintet setting (double bass, piano, guitar, drums) on the single *I’m So Happy I Can’t Stop Crying*. Harmonically the tonic Lydian chord alternates with the leading-tone minor chord with the added 9th. It is worth noting that the chord progression from mm. 8 to 12 moves in consecutive minor thirds (vii – #IV7 – IV starting on Cm7 and ending on the II chord (Ebsus).

<sup>454</sup> Jerry Bergonzi, Renato Chicco, Dave Santoro, and Andrea Michelutti. *Hexatonics*. (Rottenburg N, Germany: Advance Music), 2006.

Figure 6.8 “Giacomo’s Blues,” *I’m So Happy I Can’t Stop Crying*, (1996) (Transcribed by author).

The musical score for "Giacomo's Blues" is presented in three systems, each with a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various chords and triplet markings.

**System 1 (Measures 1-4):**

- Measure 1: Treble clef has a triplet of eighth notes (F4, G4, A4). Bass clef has a whole note (F3).
- Measure 2: Treble clef has a triplet of eighth notes (Bb4, C5, D5). Bass clef has a whole note (Bb2).
- Measure 3: Treble clef has a triplet of eighth notes (Eb5, F5, G5). Bass clef has a whole note (Eb2).
- Measure 4: Treble clef has a triplet of eighth notes (F5, G5, Ab5). Bass clef has a whole note (F2).

**System 2 (Measures 5-8):**

- Measure 5: Treble clef has a triplet of eighth notes (Bb4, C5, D5). Bass clef has a whole note (Bb2).
- Measure 6: Treble clef has a triplet of eighth notes (Eb5, F5, G5). Bass clef has a whole note (Eb2).
- Measure 7: Treble clef has a triplet of eighth notes (F5, G5, Ab5). Bass clef has a whole note (F2).
- Measure 8: Treble clef has a triplet of eighth notes (Bb4, C5, D5). Bass clef has a whole note (Bb2).

**System 3 (Measures 9-14):**

- Measure 9: Treble clef has a triplet of eighth notes (F4, G4, A4). Bass clef has a whole note (F3).
- Measure 10: Treble clef has a triplet of eighth notes (Bb4, C5, D5). Bass clef has a whole note (Bb2).
- Measure 11: Treble clef has a triplet of eighth notes (Eb5, F5, G5). Bass clef has a whole note (Eb2).
- Measure 12: Treble clef has a triplet of eighth notes (F5, G5, Ab5). Bass clef has a whole note (F2).
- Measure 13: Treble clef has a triplet of eighth notes (Bb4, C5, D5). Bass clef has a whole note (Bb2).
- Measure 14: Treble clef has a triplet of eighth notes (Eb5, F5, G5). Bass clef has a whole note (Eb2).

## 6.7 “Stolen Car”

“Stolen Car” from *Sacred Love* has been mentioned in Chapter 2 “Song Structure and Performance Practice Templates” referencing the ii – V – I cadence as well as the deceptive or “backdoor” ii – V. Several other noteworthy harmonic progressions are used:

First verse and second verse (G minor):

- 1.) i – bVI6 – V4/2/V<sup>455</sup> – (iv [2<sup>nd</sup> verse]) i – bVI – \*II – \*V – \*iv – \*bVII (bVI – iv is used in the 2<sup>nd</sup> verse, replacing iv – bVII).

<sup>455</sup> A/G – analyzed from the bass note – R, 9, #11, 13).

With G as the root: Gm – Gmb6 (Ebmaj7) – A7/G<sup>456</sup> – (Cm7) – Gm – \*Eb – \*A7 – D – \*Cmin – \*F (ii – Vs minor 3<sup>rd</sup> apart).

2.) i – \*viio/bVII – bVII4/3 – V – i. (bVI – iv is used in the 2<sup>nd</sup> verse moving to the B section [chorus], replacing V – i)

Gm – Emin7b5 – F7/C – D – Gm <sup>457</sup>(an altered ii – V – I). Emin7b5: E G Bb D (C7 – in first inversion) moves to the two dominant functioning chords F7 and D.

3.) B Section: bIII – iv – bVI – bVII – i – bVI – \*iv – \*bVII – i – bVI – iv – bVII – bVI – iv – bVII – (to A section – i).

4.) C Section: moves from G minor to E minor (G major). The transition to E minor is made through the bVI (Eb), iv (Cmin) and F (bVII). bVII of G minor becomes the tritone substitution of B7 (V of Em).

The movement in the C section is ambiguous similar to the A section of “Message in a Bottle” – root motion in thirds: Esus2 – Csus2 – Asus2. Asus moves to G major which returns to G minor (now Phrygian) Cm7 – Ab – Bb7 – Fm6/11 (2<sup>nd</sup> inversion Bb74/3 voicing). Bb7 and Fm6/11 transition to the new key, E major.

## 6.8 Vamps

Much of The Police and Sting’s catalogue make extensive use of vamps.

Short pedals are heard again in several other compositions: (See discussion in Chapter 2

“Song Structure and Performance Practice Templates” – Ingrid Monson [2.7]) Paul F.

Berliner *Thinking in Jazz: The Infinite art of Improvisation* uses modal jazz to discuss the use of vamps or static harmonic framework. “Tunes that are harmonically static – that is,

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<sup>456</sup> Lydian chord.

<sup>457</sup> Moving to the B section the tonic is replaced with bVI and iv.

comprised of a single chord or pair of chords – and accompanied by a short repeating bass melody.”<sup>458</sup> Berliner gives examples in jazz: “Freedom Jazz Dance,” “So What” and “Flamenco Sketches.” Beyond jazz, the folk sensibilities in the north-east coast of England (Sting’s home) make use of pedals or vamps. (See Sting’s folk inspired songs: “Island of Souls” and “You Will Be My Ain True Love”.)

Examples by Sting are as followed with several short analyses:

“I Burn for You”: See Chapter 2 “Song Structure and Performance Practice Templates.”

“Masoko Tanga”: The scatting melody uses the B minor pentatonic over a consistent Bm. Vocal improvisation [4:30] suggests a Dorian influence, G# used in B minor. The additional use of the 11<sup>th</sup> (E) along with B and D suggests the upper structure IV7 (E7) chord over the Bm.

“Reggatta De Blanc”: Guitarist Andy Summers uses Lenny Breau style harp harmonics in the intro Bb7(13) – C7(13). The remainder of the song vamps on the chords: A section: I – (Isus4) – I. B section: vi – vi6 (tonic function).

“Deathwish”: The A section vamps the tonic D major using a clave rhythm. The B section vamps the dominant chord A.

“Voices Inside My Head”: Pedals/vamps the tonic, B. The repetitive melody (Figure 6.9) uses the mixolydian or “suspended” pentatonic scale: 1, 2, 4, 5, 6.

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<sup>458</sup> Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*,

Figure 6.9 “Voices Inside My Head,” *Zenyatta Mondatta*, (1980): V.1, 1:13 – 1:28 [Repeated Figure]  
(Transcribed by author).

“Hungry for You (j'aurais toujours faim de toi)”: bVII – i – bIII – IV (i – V – bVII – i – bVII – i)<sup>459</sup> The chorus also uses bIII6 – bVII – bIII – iv – iv. The use of the syncopated descending horn motive: C, C, B, A in D minor creates a sonic consistency with jazz.

“How Stupid Mr Bates”: Isus4 – I – i – Isus4 (Dsus4 – D – Dm11 – Dsus4)

“Consider Me Gone”: See Chapter 2 “Song Structure and Performance Practice Templates.”

“Children’s Crusade”: vamp ending.

“History Will Teach Us Nothing”: A and B sections

“If I Ever Lose My Faith in You”: Heard in intro. (A major): Am7 – A7 – Gsus4/A – Gaug/A – Upper voice motion – C – C# – D – D#.

“Desert Rose.”: See Chapter 5 ““Pentatonic Scales and Blues Tonality”

<sup>459</sup> Is heard as a response to the initial progression.



## 6.9 Scalar and Chromatic Harmonic Motion

Examples are:

“If You Can’t Love Me”<sup>460</sup>

“If I Ever Lose My Faith in You”: (Chorus – E major) I – II – bIII – IV (E – F# – G – A)  
and (C section) ii – iii – IV – V – I – II – III – V4/2 – IV. (F#m – G#m – A – B – F# –  
G# – B/A – A)

“Nothing ’Bout Me” – 1<sup>st</sup> and 2<sup>nd</sup> endings + two measures prior to endings starting on the  
IV chord. Also ending – fade of track.

“She’s Too Good for Me.” (Verses bass line).

“You Still Touch Me”: I – V6 – vi – vi4/2 – IV – vi – I – V6 – vi – vi4/2 – IV – bIII – IV  
(D – Asus4/C# [or Dadd9/C#] – Bm7 – Bm7/A – G – Bm7 – D – Asus4/C# [or  
Dadd9/C#] – Bm7 – Bm7/A – G – F – G.

“Roxanne” A: i – bVII – bVI – v – iv – bVII – i. (Gm – F – Eb – Dm – Cm – F – Gm).

“Take Me to the Sunshine” The chorus moves to G Mixolydian influence from A major.  
bVII – IV6 – iv6 – I6/4 – bVII – IV6 – ii – V (G – D/F# – D/F – A/E – G – Bm – E [bVII  
G is also used to return to the tonic A]).

“Be Still My Beating Heart”: (Pre-chorus) – IV – V – bVI – V6/bVII – bVII. (D – E – F –  
D/F# – G).

“Book of My Life”: (A section) i – bVII – V6/5/bVII – bVI. (F#m – E – B7/D# – D)

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<sup>460</sup> Sting references scalar/descending harmonic motion: That’s a descending bass line, and they’ve been around a long time; some bands get sued for them [*laughs*]. But they work every time. There’s a profundity to them. You’re going down, and the song becomes more intense and profound the deeper the bass line goes. Chris Jisi, “Sting Speaks! Sting Reveals the Secrets of Steering a Band From the Low End,” *Bass Player*, April 7, 2017, <https://www.bassplayer.com/artists/sting-speaks-sting-reveals-the-secrets-of-steering-a-band-from-the-low-end>.

“What Say You Meg?”: (A section): I – V6 – IV6 – I6/4 – II6 – ii6 – ii – Vsus4 – I – V6 – IV6 – I6/4 – ii6 – V6/V – V – viio/vi – vi – V6 – viio/vi – vi – I6 – ii – Vsus4 – V. (E – B/D# – A/C# – E/B – F#/A# – F#m/A – F#m – Bsus4 – E – B/D# – A/C# – E/B – F#m/A – F#/A# – B – B#dim – C#m – B/D# – B#dim – C#m – E/G# – F#m – Bsus4 – B).

“Never Coming Home” (Chorus) V6/5/V – Vsus4 – V – bVI – bVII sus4 – V6/5/V – Vsus4 – V – vi – V6/5 – i – vi – V6/5 – i. (G7/B – C7sus4 – C7 – Dbmaj7 – Eb7sus4 – G7/B – C7sus4 – C7 – Dm7b5 – C7/E – Fm – Dm7b5 – C7/E – Fm).

#### 6.10 “Saint Augustine in Hell”

The harmonic movement of “Saint Augustine in Hell” develops tonal uncertainty in the use of extended chord voicings, and pentatonic and blues scales (as discussed in Chapter 5 “Pentatonic Scales and Blues Tonality”). The chord progression is analyzed below with the use of tritone substitution, Lydian chords, extended voicings and chromatic third harmonic motion.

In the key of A minor:

A Section: Amin – Eb13(#11) – Dm7(11) – Eb13(#11) – Am7(11)

Eb7(#11) – Eb G Bb Db (C#, A) C: a tritone substitution of A7(b9 #9 #11) creates chromaticism from C# (Db [7<sup>th</sup> of Eb7]) to C (7 of Dmin and 3 of Am) and movement from Eb to D (root of Dmin and 11 of Am).

B Section: Cm7 – Ab – Fm(11) – Gm(11) – Cmin – Ab – Fm(11) – Gm(11) – Ab

Harmonic movement to mediant minor (minor third relation) creates the transition of no accidentals to three flats (Bb, Eb, Ab). Ab major is used as a transitional VII to return to

A minor. Ab C, Eb, (G/Bb): uses all of the accidentals from Cmin to move chromatically to A C E G (B).

C Section: The C section is spoken (the devil speaks) and instrumentally transitions into a lounge swung jazz setting in three with a walking bass line. In support of earlier chapters Sting binds not only the jazz influence, but David Sancious is heard playing a classically “influenced” countermelody against the following chord progression.

Am: i – \*ii – \*V7 – i – i4/2 – bVI – i6/4 – iv – V4/3 – V7 – i

Am – \*Bm7(b5) – \*E7(b9) – Am – Am/G – F – Am/E – Dmin – \*B7/D#(D#dim) – \*E7 – Am. The final E7 chord is elaborated by the tritone Bb with the added 9 and 13.

The ii – V – i progressions in A minor are connected through descending motion (A – G – F – E – D – B).

#### 6.11 “She’s Too Good for Me”

“She’s Too Good for Me” develops through rhythmic playfulness more than harmonic complexity. This includes a three-over-four guitar comping pattern (“Consider Me Gone” displays the same rhythmic pattern, see Figure 2.15), the walking descending bass line, a swing feel, the “blues scale”<sup>461</sup> and Sting’s melodic verse rhythm that uses the nearly consistent offbeat phrasing. Harmonically the song moves between C Aeolian and Dorian. The A section remains on the tonic with a scalar bass line in Dorian with an added b9.<sup>462</sup> The eight-measure chorus is another example of a disguised ii – V – i progression. In C minor: \*Am7 – \*Ab(#11/13) – \*G7(b13) – \*Cm7.

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<sup>461</sup> C, Eb, (E), F, (F#), G, Bb, C

<sup>462</sup> The based line is largely based on: C – Bb – A – G – F – Eb – Db – C. “If You Can’t Love Me” from *57th & 9th* largely uses the scalar chord progression A – (G#) – G – F# – E – D – C# – B – A (eventually ending on D).

A, C, E, G: vi chord.

Ab C, Eb, (D, F) = ii of Cm, Dm7b5(b9) in 2<sup>nd</sup> inversion.

G, B, D, F (Eb) – dominant chord in minor.

The C section presents a classical style over a half-time feel in Bb minor. Christopher

Gable says:

Here we have a different key, a string quartet, a different verbal idiom, and a slower tempo. Moreover, the string quartet is arranged in the manner of a Beethoven slow movement; that is to say, in four-part counterpoint.<sup>463</sup>

The progression is mostly descending beginning on a first inversion v chord of C minor

(vi6 chord of Bb) and ending on i of Bb minor:

Bb minor: vi6 – V7/iii – V7/bVII – III(4 - 3) – bIII – bVI – iv – V – i – V6 – bVII – \*vi – \*bVI – \*V – i.

Bb minor: 1.) Gm/Bb – A7 – Eb7<sup>464</sup> – D7sus4 – D7 – 2.) Dbmaj7 – Gbmaj7 – Ebm6 – F – 3.) Bbm – F/A – Ab – \*Gm7b5 – 4.) \*Gb – \*F – Bbm. (The numbers are used to indicate the appropriate phrase)

As Gable notes this progression is most suitably analyzed as counterpoint or as having a direct relationship with the melody. The melody descends from 3 (D) and the implied root Bb, outlining the guide tones of the harmony:

D is the M3 of Gm/Bb, Db (C#) is m7 of Eb7 and M3 of A7, C is m7 of D7, and M7 of Db, Bb is 5 of Ebm6 and the M3 of Gb. The M3 of F (A) is used as a lower neighbor (leading tone) of Bb. The end of the second phrase in the melody ascends from A to Db over the F (in anticipation of the m3 of Bb). In the third and the fourth phrases: Db is the

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<sup>463</sup> Gable, *The Words and Music of Sting*, 71.

<sup>464</sup> Eb7 and A7 are tritone substitutions of each other.

m3 of Bbm, C is 5 of F (or m3 of A) and M3 of Ab, Bb is the m3 of Gm and M3 of Gb.

The lower neighbour A is M3 of F that resolves to the Bbm.

Figure 6.10 “She’s Too Good For Me” *Ten Summoner’s Tales*, (1993): C.1 Counterpoint, mm. 1 – 8  
[1:27 – 1:47]

Chords and intervals for Figure 6.10:

Measure	Chord	Intervals
1	Gm/Bb	M3
2	A7	M3
3	Eb7	m7
4	D7	m7
5	Dbmaj7	M7
6	Gbmaj7	M3
7	Ebm6	P5
8	F	M3
9	Bbm	m3
10	F/A	m3
11	Ab	M3
12	Gm7	m3
13	Gb	M3
14	F	M3
15	Bbm	P8

The M3 moves in contrary motion to the P8.

## 6.12 AABA Form and Slight Alterations <sup>465</sup>

The AABA form has been included in this harmonic chapter due to the partial determination of form from the perspective of harmonic interaction.

A A B A – “Fields of Gold”

A A B A C A – “Every Breath You Take”

A A B A – “Low Life”

A B A A – “Masoko Tanga”

A A B A “Nothing ‘Bout Me”

<sup>465</sup> Sheila Davis, *The Songwriters Idea Book: 40 Strategies to Excite Your Imagination, Help you Design Distinctive Songs, and Keep your Creative Flow* (Cincinnati, OH: Writer's Digest Books, 1992), 10 – 11. The Classic AABA, The Augmented AABA (AABAC), the extended AABA (AABABA).

A A B A B A “Invisible Sun”

A A B A B A “Children’s Crusade”

### 6.13 “Children’s Crusade”

A subtle harmonic “uncertainty” is featured in “Children’s Crusade.” The harmonic home key is obscured by the intro which uses the ii chord of tonic E minor which is also v of the verse in B minor (F#m). The A section (Figure 6.11) appears functional to B minor as: i – bVI – bVII – (iv or bII) with C and A as contrapuntal chromatic dominant functioning chords. C and A both enclose the first chord of the A section and point toward the B section. The F major in m. 14 is a contrapuntal chord elaborating the motion from Cmaj7 to Asus9. C, E, G, B (Cmaj7) becomes F, A, C (F9) with the 9<sup>th</sup> (G) and #11 (B) in the melody, and A, B, E (Asus9) (the m3 C is implied). Cmaj7 and F share common tones with the Asus9 or Am as third relations. All three chord voicings are nearly identical with the bass note changing. Sting says: “you can control the music because you can dictate what the chord is – I mean, it's not a chord until the bass player decides what the root is. I can pull the rug out from under everybody when things aren't going right. No matter what the keyboard player and guitarist are doing, I can subvert the whole thing by changing the chord.”<sup>466</sup>

The B section ascends a minor second to C major and returns to the A section by way of C7/Bb.

Christopher Gable, *The Words and Music of Sting* points out this harmonic framework:

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<sup>466</sup> Vic Garbarini, *Bass Player*, April 01, 1992, <http://www.sting.com/news/article/63>.

Harmonically, “Children’s Crusade” is very sophisticated. In fact, the “home” key is ambiguous until the very end (it is e minor). But, because the verses start on and seem to be in the key of B minor, the listener is led to believe that this is the key of the whole song.<sup>467</sup>

Branford Marsalis’ saxophone solo recognizes the key and is exclusively in e minor.

Intro A.1 A.2 B A.1 Solo B A.1

E minor (Aeolian):

Intro: ii (F#m) – Piano melodic line in relationship to F#m: V (C#) – bVI (D) – I (F#)

A: v – bIII – IV – (i or bVI) | bVI – bII | (1<sup>st</sup> + to solo: IV – bVI – IV – bVI | 2<sup>nd</sup> IV

Bm – G – A – (Em or C) | C – F | Asus4 C Asus4 C | Asus4 |

B: bVI – bIII – bVI – bIII – bVI – v – i – V4/2/bII

C – G – C – G – C – Bm – Em – C7/Bb

Solo Vamp: i – v – i

Em – Bm – Em

The song uses the A section first ending to resolve to the tonic Em.

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<sup>467</sup> Gable, *Words and Music of Sting*, 27.

Figure 6.11 “Children’s Crusade,” *The Dream of the Blue Turtles*, (1985): V.1, mm. 1 – 18 [0:18 – 0:46]  
(Transcribed by author).

The musical score for "Children's Crusade" is presented in six staves, each with a key signature of one sharp (F#) and a 3/4 time signature. The chords are annotated above the staves as follows:

- Staff 1: Bm, G, A, Em
- Staff 2: Bm, G, A, C
- Staff 3: Bm, G, A, Em
- Staff 4: C, F9
- Staff 5: Asus9, Cmaj7, Asus9, Cmaj7
- Staff 6: Asus9, Asus9, Asus9, Asus9

The notation includes various musical symbols such as notes, rests, and bar lines, with first and second endings marked at the end of the piece.

#### 6.14 “Mad About You”

“Mad About You” in G# minor is similar to, and feels like a precursor to that of “Desert Rose.” The sonic and harmonic/melodic consistencies are those where a noticed Arabic influence is heard.

The ii – V – I is used. bVI (E, G#, B, [D# is added in the melody]) functions chromatically (towards V – D#7) and takes the place of ii (A#m7b5). In relation to the ii chord: E is b5, G# is b7, B is the upper extension b9 (natural to G#m), the optional D# (upper extension 11) implies a suspended chord that only becomes available with a



specific voicing. (The 2<sup>nd</sup> inversion voicing with b5 in the lower voice resulting in a major 7<sup>th</sup> as opposed to the inverted minor 2<sup>nd</sup>).

G#m (harmonic minor):

A: i – bIII (or i6) – \*bVI – \*V#9 | (to B) \*ii – \*V.

G#m – B(6) – \*E – \*D#7#9 | \*Bbm7b5 – \*Eb7b9<sup>468</sup>

B: bVI – iv – \*vii/V – \*V – i – i4/2 – \*bVI – \*V – i.

(E – C#m7 – C##dim7\* – D#7\* – G#m – G#m/F# – E – D# – G#m.

C##dim7 – (enharmonically: C##, E#, G#, B) is first inversion of II A#7b9 leading to V.

C (E major): bIII – V6 – i – V4/2/bVI – bVI – bIII6 – iv – \*vii/V – \*V – i.

B – D#/F## – G#m7 – B/A – E – B/D# – C#m – Ddim7 – D#7.

The C section moves to the relative major (B major): I – V6/vi – vi – V4/2/IV – IV – I6 – ii – viio/iii – V/vi transition chords back to G#m).

## 6.15 “Jeremiah Blues (Part 1)”

The blues inspired composition moves to several key centers. Starting in B minor (Dorian), to (bii) C Dorian, to E7 (IV of Bm [Mixolydian] to G7 (bIII of E, bVI of Bm), A7 (V of D [relative major], IV of E) and E7 returns to Bm (i).<sup>469</sup> The song ends with E7 (Mixolydian) and does not return to B Dorian.

B minor (Dorian):

A: IV4/3 – i – bVII/I – (1<sup>st</sup> ending bVI 2<sup>nd</sup> ending V).

E7/B (Bm711(13) – Bm – A/B (Bsus4(9) – (\*G7 or \*F#7).

<sup>468</sup> (a substitution for A7 – plagal motion into E major)

<sup>469</sup> IV to I or i is recognized as consistent with the blues and jazz blues lexicon.

In support of the minor 2<sup>nd</sup> temporary key change, the third of the dominant F# (leading tone A#) becomes the seventh of Cmin and the central melody note of the B section.

Sting avoids the unnatural and harsh bass motion of a tritone (F# to C) with the bass motion F# – G# – A – A# – C. As seen below the root motion from C to E and G partially tonicizes bII while having similar root motion in thirds.

B: bii: Cmin – (III) E – (V) G (in B minor: bii – IV – bVI) – bVII – IV – i (7 – 4 – 1)

(A – E – B)

Regression of the double plagal cadence (A – E – B) is used to return to the tonic.<sup>470</sup>

The A section melody is based on the B minor pentatonic scale (B, D, E, F#, A) with the added b5 and 13<sup>th</sup> (F, G#). The contour is ornamented around the 5<sup>th</sup> (F#) with the upper and lower thirds (A and D). The 11<sup>th</sup> E and b5 (F) move towards the 3<sup>rd</sup> or 5<sup>th</sup>, the 13<sup>th</sup> as passing between the 7<sup>th</sup> and 5<sup>th</sup>.

This chapter study is intended to help advance musicianship by identifying methods of Sting's harmonic conception. Sting uses a range of harmonic choices including chromaticism, upper extensions, modal mixture, scalar harmonic motion, vamps, and tonal obscurity. Sting's harmonic sensibility is reflected on as a unique and complex style where he conflates multiple styles into one, either simultaneously or consecutively in the same song,

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<sup>470</sup> Similar to that of Billy Roberts' "Hey Joe". Dick Weissman, *Which Side Are You On?: An Inside History of the Folk Music Revival in America* (New York, NY: Continuum, 2005), 176.

## Chapter 7: Similar Pop Artists

By placing Sting's music in the context of musical influences, one also becomes aware of the popular artists of the 20<sup>th</sup> century who have been influenced by similar processes and conventions of multiple genres. Jazz music has been used as the primary influence due in part to the perspective of the author of this dissertation. Additionally, jazz is used to acknowledge a relative origin for more recent musicianship. This short chapter acknowledges only a few of these artists. What follows is a brief historical outline of these significant artists with mention of how they were influenced, and who they influenced.

To contextualize the study of Sting's music is to also create an account of others like him. Additionally, due to the basic mention of several musicians, other books, articles etc. are referenced. This short chapter is similar to the idea used by Gary Giddins, *Riding on a Blue Note: Jazz and American Pop*. Giddins uses blue note harmony or a blues awareness to create a binding relationship from popular artists such as: Bing Crosby, Frank Sinatra and Elvis Presley to jazz musicians Count Basie, Charlie Parker and Duke Ellington. This chapter which uses many of the same artists as Giddins, begins with significant influential singers. The following influential artists: Jolson, Crosby, Sinatra and Bennett have spread their nets to capture many pop performers. After this, I have selected Lady Gaga, Joni Mitchell, Paul Simon and Jeff Beck who demonstrate similar influences that I have attributed to Sting.

## 7.1 Influential Artists

### Al Jolson

The first musician and actor that will be beneficial to reference is “The World's Greatest Entertainer” Al Jolson: *The Jazz Singer*.<sup>471</sup> Will Friedwald says: “Jolson is a transitional figure on many levels: from minstrelsy to Broadway musical comedies and revue, taking the mainstream of popular singing from an operetta-derived style to something it not quite black or jazz, at least which deserves credit for suggesting that black music would be an influence on American pop.”<sup>472</sup> Although Jolson’s vocal style, including rhythmic feel, phrasing and articulation, is rough and rudimentary, he leads toward the development of further artists who would bring jazz into the popular stream. “Rockabye Your Baby with A Dixie Melody” (1918), “Blue Skies” (1927), and “Liza, All the Clouds’ll Roll Away” (1929) are some popular songs performed and recorded by Jolson that have become jazz standards. Judy Garland singing “Rockabye” and “Liza” on the *Bing Crosby Show*, Sammy Davis Jr. playing “Rockabye” frequently at live shows, and Sonny Rollins’ recording of “Rockabye” on his album: *Sonny Rollins and the Contemporary Leaders* are a few examples of Jolson’s influence.<sup>473</sup> Jolson begins an era of popular male singers who would dominate several decades.

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<sup>471</sup> A film from 1927 featuring Al Jolson.

<sup>472</sup> Will Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond* (New York, NY: C. Scribner's Sons, 1990), 10 – 11.

<sup>473</sup> See: Eric Nisenson, *Blue: The Murder of Jazz* (New York, NY: Da Capo Press, 2000), 164.

“Rollins has always used a far wider range of pop tunes than most jazz musicians. He once stated that he had a liking for Al Jolson tunes (bringing to mind an album with the title *Rollins Plays Jolson*), and has recorded several songs associated with Jolson.

## Bing Crosby

Jolson hinted at the sound (crooning) that Crosby and others would create. Crosby adapted the blues feeling to popular music (Tin Pan Alley), borrowing the phrasing, melodic ideas and improvisation from instrumental jazz (Armstrong and Beiderbecke). Will Friedwald states, Crosby's sound became commonplace in American popular music because of its relationship to jazz, "The perfect balance between conversational and purely musical singing."<sup>474</sup> The use of trills, grace notes and various embellishments of the melody became commonplace for those who followed Crosby. Gary Giddins *Riding on a Blue Note: Jazz and American Pop* situates many popular musicians influenced by jazz, as well as other popular artists with blues conventions. He states: "Crosby's admiration of Al Jolson was crucially tempered by his idolization of Armstrong, Beiderbecke, and Waters."<sup>475</sup> Several recordings are made with Jolson and Crosby. "Alexander's Ragtime Band" written by Irving Berlin 1911 is one such recording in a list that exemplifies the relationship between the two. *High Society* a film released in 1956, along with several albums, *Bing And Satchmo* (1960), and a compilation album *Fun with Bing & Louis (1949-1951)*<sup>476</sup> does the likewise with Crosby and Armstrong.<sup>477</sup>

## Frank Sinatra

Frank Sinatra's (Ol' Blue Eyes) 100<sup>th</sup> birthday was celebrated in December 2015 with an "All-star Grammy Concert" including performances by Tony Bennett, John

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<sup>474</sup> Friedwald, *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond*, 32.

<sup>475</sup> Gary Giddins, *Riding on a Blue Note: Jazz and American Pop* (New York, NY: Da Capo Press, 2000), 17.

<sup>476</sup> Released in 1997.

<sup>477</sup> Frank Sinatra also plays a starring role in *High Society*.

Legend, Sting, Lady Gaga, Seth McFarland, Harry Connick Jr, Adam Levine, Zac Brown and Garth Brooks. An article appearing in the Los Angeles Times recognizes the seemingly bizarre list of artists paying homage to Sinatra. A list that included pop and rock singers, country artists, jazz singers, crooners, a creator of a cartoon (*Family Guy*), and a judge from the popular competition show *The Voice*. Tony Bennett reconciles the diversity that Frank Sinatra's influence carries stating: "He really created the greatest school of popular singing and made it possible for all of us to have a great living doing this."<sup>478</sup>

Sinatra's career, although highly influenced by the jazz tradition, blurred the lines of many popular musical genres. From singing jazz standards with the Tommy Dorsey Orchestra, Sinatra also covered songs by John Denver's "Leaving on a Jet Plane" (1971), Paul Simon's "Mrs Robinson" (1969), Neil Diamond's "Sweet Caroline" (1974), George Harrison's love song "Something" and the 1960 Elvis/ Sinatra duet ("Love Me Tender"/ "Witchcraft").

Sinatra's distinguished vocal style is apparent in his recordings. His own conception of swing was much subtler than Crosby or Nat King Cole. Stated by Gary Giddins: "Sinatra didn't swing impetuously like a jazz singer, but he patented a clean, amiable rhythmic charge that was true to the songs and the period."<sup>479</sup> This is common to the apparent effortless of the swing era/post swing/post-rock. Sinatra's style encompassed a long and smooth unassuming phrasing and elaboration reminiscent of

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<sup>478</sup> Randy Lewis, "Stars align for Frank Sinatra 100th anniversary special Sunday on CBS," *Los Angeles Times* (Los Angeles, CA) December 4, 2015. Accessed at: <http://www.latimes.com/entertainment/music/posts/la-et-ms-frank-sinatra-100-concert-all-star-cbs-20151204-story.html>.

<sup>479</sup> Giddins, *Riding on a Blue Note: Jazz and American Pop*, 43.

Billie Holiday, the legato of Tommy Dorsey's trombone, and his own personal swagger and business savvy to make him into the popular success and influence that he became. In short, he was neither a strict pop nor jazz singer but embraced and demonstrated a style that was, and continues to be appealing to other jazz musicians,<sup>480</sup> popular musicians and audience members alike.

### Tony Bennett

"For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He's the singer who gets across what the composer has in mind, and probably a little more." (Frank Sinatra - Life, April 23, 1965.)<sup>481</sup> Tony Bennett's singing is influenced by artists Ella Fitzgerald and Frank Sinatra and imitates the warmth (tone) of Stan Getz and the phrasing of Art Tatum. Bennett collaborated with the great jazz pianist Bill Evans in 1975 with *The Tony Bennett Bill Evans Album*, and again in 1977 with *Together Again*. In Ross Porter's book, *The Essential Jazz Recordings: 101 CDs* he states: "Although Tony Bennett has been regarded as a superstar pop singer for decades, he has always shown a deep reverence for jazz music."<sup>482</sup> Bill Evans makes clear his convictions about Tony Bennett in reference to jazz. In a quote from an interview with

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<sup>480</sup> "At his home in Queens, a borough of New York City, Lester Young, one of the most original tenor saxophonists in jazz history, was telling me he never played a ballad without first learning the lyrics. I asked him his source for the lyrics. Pointing to a stack of recordings near his chair he said, "Frank Sinatra." Later Miles Davis told me the same thing – he learned to get inside ballads from Frank Sinatra." – Jazz critic Nat Hentoff (from the Frank Sinatra: New York box set liner notes) Accessed from Rob Fletcher, "How Sinatra taught Lester Young and Miles Davis how to play ballads," *Quixote Consulting*, October 17, 2011, <http://quixoteconsulting.com/Blog/2011/10/17/how-sinatra-taught-lester-young-and-miles-davis-how-to-play-ballads/>.

<sup>481</sup> Willis Conover, "20 Years with Tony," *Billboard* 60, No. 48 (30 Nov 1968). T-18. See "Singer's Singer."

<sup>482</sup> Ross Porter, *The Essential Jazz Recordings 101 CDs*. Toronto, ON: McClelland & Stewart, 2013. See "The Tony Bennett/ Bill Evans Album".

Evans as to the recordings he made with Bennett, found in Tony Bennett's autobiography *The Good Life*, Evans states: "As far as I'm concerned, it (jazz) is. [The question is asked if working with Tony Bennett creates a jazz sound]. This is one of the prime experiences of my life. Every great jazz musician idolizes Tony. From Philly Joe Jones to Miles Davis, you name it."<sup>483</sup>

Tony Bennett, respected as an influence to the jazz and the pop world has released several albums in the last 10 years using jazz standards or jazz inspired songs to expose stylistic resemblances. These include: *Duets: An American Classic*, *Duets II*, *Viva Duets*, and *Cheek to Cheek*. These albums have included performances with popular musicians including: Sting, Lady Gaga, Amy Winehouse, Michael Buble, K.D Lang, James Taylor and Norah Jones. Bennett is essentially revealing his style in other popular singers. These artists partially represent the popularization of jazz within the last decade.

## 7.2 Artists Demonstrating Similar Influences to Sting

### Lady Gaga

In the article: "Why pop-turned-jazz stars just ain't got that swing (From Rod Stewart to Robbie Williams, and now Lady Gaga and Annie Lennox, pop stars keep hopping on the jazz bandwagon but just can't ride the rhythm)" the author states: "She's head-over-heels in love with this music clearly, but her rhythmically square, shouty delivery is more generic Broadway than anything convincingly to do with jazz."<sup>484</sup> Lady Gaga and others like her have become fascinated by the lure of jazz. Bing Crosby brought

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<sup>483</sup> Porter, *The Essential Jazz Recordings 101 CDs. The Tony Bennett/ Bill Evans Album*.

<sup>484</sup> Philip Clark, "Why pop-turned-jazz stars just ain't got that swing," *The Guardian* blog, October 27, 2014, (15.33 GMT), <https://www.theguardian.com/music/musicblog/2014/oct/27/pop-turned-jazz-stars-lady-gaga-annie-lennox#img-1>.



jazz to popular music. Lady Gaga and others like her take from, and journey into the jazz tradition. It is clear that these artists demonstrate a stylistic drive to learn from, and attempt to develop the sophistication of syncopation, articulation and melodic development that is prevalent in jazz. This quote from the article found on [theguardian.com](http://theguardian.com) seems to neglect the historical lineage of popular musicians that have continued to perform jazz. He makes claim that a proper context is lost in such popular to jazz adventures. Rather, the context in which the author is referring is much too narrow, and clearly only recognizes the jazz tradition from the strict jazz singer, not jazz consumer. Certainly, Gaga has some musical ideas that are generally outside of the standard stylistic repertoire of a jazz singer.

In an interview with CBS News Gaga reflects that, “I was a jazz singer since I was a little girl and nobody had really picked up on it, and so when Tony asked I got really excited.”<sup>485</sup> Although clearly not as involved musically as Ella Fitzgerald, Billie Holiday, or Louis Armstrong, several recordings by Gaga and Bennett are sophisticated. The performances of Billy Strayhorn’s “Lush Life” and the ominous “Nature Boy” appear as standouts. Gaga uses some interesting techniques: 1.) the use of various expressive textures, and 2.) the “Nature Boy” melody, that is not rhythmically dense, lends to the use of back and forward phrasing as well as syncopated melodic displacement.<sup>486</sup>

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<sup>485</sup> “Tony Bennett & Lady Gaga: A musical love supreme,” *CBS News*, September 21, 2014, <http://www.cbsnews.com/news/tony-bennett-lady-gaga-a-musical-love-supreme/>.

<sup>486</sup> “But Beautiful” becomes another standard that seems to fall outside of the common standards that might be heard by pop artists singing jazz.

Paul Simon

Moving away from the vocal, rhythmic and articulation ideas mentioned, other popular composers use much of the chromaticism and harmonic development found in jazz. This dissertation has referenced some of these artists. Paul Simon, who like Sting hired jazz musicians (Michael Brecker and Steve Gadd), used arrangements by Quincy Jones, worked recently with Wynton Marsalis<sup>487</sup> and took harmony lessons from Chuck Israels and David Sorin Collyer.

Walter Everett's 1997 article "Swallowed by a Song: Paul Simon's Crisis of Chromaticism" (that has been referenced in this dissertation) outlines well the use of extended harmonic practices. "Simon is chiefly known for compositions of the 1960s and 1980s that are diatonic both on the surface and at structural levels, but much of his work of the 1970s is characterized by a sophisticated handling of innovative chromatic structures..."<sup>488</sup>

The following songs are relevant to stylistic analysis and their relationship to jazz: "I Do It for Your Love" (Paul Simon 1975 - *Still Crazy After All These Years*) was recorded by both Bill Evans (*Affinity* and *Consecration I*),<sup>489</sup> and Herbie Hancock (*Possibilities*) and "Still Crazy After All These Years", recorded by Brad Mehldau 2004 - *Anything Goes*).

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<sup>487</sup> Andy Greene, "Paul Simon Gets a Jazz Infusion From Wynton Marsalis," *Rolling Stone*, April 20, 2012, <http://www.rollingstone.com/music/news/paul-simon-gets-a-jazz-infusion-from-wynton-marsalis-at-lincoln-center-20120420>.

<sup>488</sup> Walter Everett, "Swallowed by a Song: Paul Simon's Crisis of Chromaticism," in *Understanding Rock: Essays in Musical Analysis*, ed. John Covach and Grane M. Boone (New York, NY: Oxford University Press, 1997), 116.

<sup>489</sup> Toots Thielemans (harmonica) brought Paul Simon's composition to Bill Evans. Resultantly the tune was recorded and released on Evans' *Affinity*. Evans would continue to perform "I Do It for Your Love" at live performances.

## Joni Mitchell

Canadian songwriter Joni Mitchell becomes an interesting artist in the respect that she has been influenced by jazz and popular music while in turn influencing jazz and pop musicians. Herbie Hancock's 2007 Grammy award winning album *River: The Joni Letters* is representative of her influence. Hancock states his project was developed from Mitchell's lyrics because of their conduciveness to jazz (or at least to Hancock's project),<sup>490</sup> Additionally at the height of Joni's jazz output, she worked with and paid honor to Charles Mingus (1979 *Mingus*) with the musicians: Jaco Pastorius, Wayne Shorter, Herbie Hancock and Peter Erskine.

Joni has been classified by many as not only influenced by jazz, but as a jazz singer, beyond crooning. Tom Moon *Rolling Stone*<sup>491</sup> supports the classification as well as the article "Biography: 1978-1980 Jazz Singer"<sup>492</sup> found on jonimitchell.com by Wally Breese.

Some of Mitchell's songs and recordings that demonstrate the use of jazz include: *Court and Spark*, the swing feel of "Twisted," the jazz standards of *Both Sides Now* ("Comes Love," "Stormy Weather"), and the jazz harmonic sophistication of "In France they Kiss on Main Street" (*The Hissing of Summer Lawns*). An article found on music.cbc.ca by Michael Juk "Wayne Shorter on Joni Mitchell's jazz"<sup>493</sup> outlines Joni's

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<sup>490</sup> "We wanted to create a new vocabulary, a new way of speaking in a musical sense," Hancock says. Klein adds, "we used the words to guide us. All of the music emanated from the poetry." They were also fortunate to be able to cast the vocal songs with some of the greatest singers in the music world. "Herbie Hancock's 'River: The Joni Letters' Set for Release on September 25th," *Joni Mitchell*, August 1, 2007, <http://www.jonimitchell.com/Library/view.cfm?id=1612>.

<sup>491</sup> Tom Moon, "Joni Mitchell: Both Sides Now," *Rolling Stone*, March 16, 2000, <http://www.rollingstone.com/music/albumreviews/both-sides-now-20000316>.

<sup>492</sup> Wally Breese, "Biography: 1978-1980 Jazz Singer," *JoniMitchell.com*, January 1998, <http://jonimitchell.com/library/view.cfm?id=2034>.

<sup>493</sup> Michael Juk, "Wayne Shorter on Joni Mitchell's jazz," *CBC Music*, Jun 18, 2013, <http://music.cbc.ca/#!/blogs/2013/6/Wayne-Shorter-on-Joni-Mitchells-jazz>.

collaboration with jazz including her collaboration with Wayne Shorter. Joni has expectantly acknowledged her admiration of jazz musicians who, like her, have continually reinvented themselves using multiple styles.<sup>494</sup>

### Jeff Beck

I had the opportunity to briefly talk with Jeff Beck during my research that helped reinforce and strengthen my dissertation. In October 2011, I met with Jason Rebello a jazz pianist who previously worked with Sting. We met in Toronto near Massey Hall where he was playing with Jeff Beck a virtuoso rock guitarist equally versed with the influence of jazz. These two artists demonstrated a fusion between rock, popular music, jazz and blues. I met Jeff Beck backstage in Kitchener Ontario at the Centre in the Square Performing Arts Theatre. Being captivated, I asked the only question that came to mind after seeing him play with his thumb and no pick, “How did you start playing with your thumb?” (Something that jazz guitarist Wes Montgomery was known to have started doing as to not wake others, since the thumb was quieter). Beck answered that it was out of convenience. The jazz techniques that were obvious in his playing of “Tiger Rag” and “Bye Bye Blues” were made clear during his concert. His childhood hero was Les Paul. Soon after, I became aware of Jeff Beck’s admiration of John McLaughlin.

This chapter, deals less with the music of Sting and more so deals with a contextualization of Sting as a popular musician. It outlines some direct and concise information regarding who Sting is indebted to culturally and artistically (Al Jolson, Bing

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<sup>494</sup> The following artists are further examples of those who have continually reinvented themselves: Miles Davis’ *Bitches Brew* and *In a Silent Way*, Chick Corea’s *Return to Forever*, Herbie Hancock’s *Head Hunters*, the Weather Report’s albums, Frank Zappa, Steely Dan and Santana.

Crosby, Frank Sinatra and Tony Bennett). Lady Gaga, Paul Simon, Joni Mitchell and Jeff Beck are reflected on as artists who have a similar artistic ideal of blurring boundaries. This list of influential and similar artists is in no way complete, rather they outline some foundational artists in the study of popular music and more contemporary reflections on the eclectic artist tradition.

## Conclusion

Sting continually reflects on his musicianship and his sense of stylistic eclecticism. In an interview on Montreux Jazz TV on July 16, 2013 Sting makes clear his disregard for musical boundaries.

For me personally, music in strict genre is not helpful. Music grows, it evolves, it's a living organism, so having rigid barriers to it is really not helpful. And so, I like a music festival that opens its doors to all kinds of musical interpretations. Good music is good music... Those genres, those barriers don't exist, they simply don't exist, nor should they.<sup>495</sup>

This dissertation focused on an extensive analysis of Sting's music and, a study of the widespread stylistic tapestry that his music demonstrates. Any study of Sting's music naturally involves the study of the many forms and styles of music that inspire him and influence his original compositional output.

Throughout this dissertation, Sting's music is framed by a wide range of influences, perceptions, collaborations and theoretical analysis. Some of his music reflects common elements in pop and rock music. Some of his music is completely distinctive and uniquely original. As Sting states, "I listen to music and absorb it, and then it comes out in my own way."<sup>496</sup> His music has displayed a significant range of material including but certainly not limited to: rhythmic flexibility, jazz inspired harmonic tensions, rock and pop harmonies, improvisations and the concept of song resilience and malleability. Sting has shown a willingness to learn from the classical stream including song compositions based on works by J.S. Bach, Sergei Prokofiev, Hans

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<sup>495</sup> Montreux Jazz Festival. "Interview – Sting | Montreux Jazz Festival 2013."

[https://www.youtube.com/watch?v=Voc4t\\_LfD\\_8](https://www.youtube.com/watch?v=Voc4t_LfD_8).

<sup>496</sup> @radical.media *Sting 25*. Computer Software. *Apple App Store*. Vers: 1.5. @radical.media Jan 29, 2015. <https://itunes.apple.com/ca/app/sting-25/id478115302?mt=8> Influences –

Eisler, plus Brazilian composers Antonio Carlos Jobim and Hector Villa-Lobos, and popular music icons like Paul McCartney, Paul Simon, and Bob Marley.

Sting's music is not jazz; it is not a classical, or Caribbean; it is not folk, or Latin, or country, or rock, or RnB. It is a modified hybrid, created from all sorts of varied sources and diverse influences, yet it is especially distinctive and original. Sting, an exploratory and curious musician, makes music that is exciting and influential and embraced by a wide and appreciative audience. It is very difficult to isolate Sting's music just as it is difficult to specifically define the many genres that influence him.

From listening to Broadway musicals as a child to writing his own original musical, from existing in a punk-reggae band to collaborating with Shaggy, from playing in jazz big bands to singing in front of a symphony orchestra, Sting has developed his own unique style, a style that influences many musicians and is "covered" by numerous artists. Sting's music, like much of the music that inspires him, has permeated and added to the canons of jazz, reggae, classical, musical theatre, and folk music traditions. He continues to be student of music who acknowledges that he is not a finished product. What will come next? How will he navigate the musical seas? A fragile world waits and listens.

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## Selected Discography

### The Police

*Outlandos d'Amour*. © 1978. A&M Records. AMLH 68502. LP.

Next To You  
So Lonely  
Roxanne  
Hole In My Life  
Peanuts  
Can't Stand Losing You  
Truth Hits Everybody  
Born in the 50s  
Be My Girl, Sally  
Masoko Tanga

*Reggatta de Blanc*. © 1979. A&M Records. AMLH 64792. LP.

Message In A Bottle  
Reggatta De Blanc  
It's Alright For You  
Bring On The Night  
Deathwish  
Walking On The Moon  
On Any Other Day  
The Bed's too Big Without You  
Contact  
Does Everyone Stare  
No Time This Time

*Zenyatta Mondatta*. © 1980. A&M Records. SP 4831. LP.

Don't Stand Too Close  
Driven To Tears  
When The World Is Running Down You Make The Best Of What's Still Around  
Canary In A Coal Mine  
Voices Inside My Head  
Bombs Away  
De Do Do Do, De Da Da Da  
Behind My Camel  
Man In A Suitcase  
Shadows In The Rain  
The Other Way Of Stopping

*Ghost In The Machine*. © 1981. A&M Records. SP-3730. LP.

Spirits In The Material World  
Every Little Thing She Does Is Magic  
Invisible Sun  
Hungry For You (j'aurai toujours faim de toi)  
Demolition Man  
Too Much Information  
Rehumanize Yourself  
One World (Not Three)  
Omegaman  
Secret Journey  
Darkness

*Synchronicity*. © 1983. A&M Records. CD 3735. Compact Disc.

Synchronicity I  
Walking In Your Footsteps  
O My God  
Mother  
Miss Gradenko  
Synchronicity II  
Every Breath You Take  
King Of Pain  
Wrapped Around Your Finger  
Tea In The Sahara  
Murder By Numbers

Strontium 90. *Police Academy*. © 1997. Ark 21 Records. 186 810 003 2. Compact Disc.

Visions of The Night  
New World Blues  
3 O'Clock Shot (Live)  
Lady of Delight  
Electron Romance  
Every Little Thing She Does Is Magic  
Towers Tumbled  
Electron Romance  
Lady Of Delight (Live)

Material originally performed in 1976 and 1977.

*Certifiable (Live In Buenos Aires. © 2008. Cherrytree Records, A&M Records.  
B001194450. Compact Disc.*

DISC NO: 1

Message In A Bottle  
Synchronicity II  
Walking On The Moon  
Voices Inside My Head / When The World Is Running Down  
Don't Stand So Close To Me  
Driven To Tears  
Hole In My Life  
Truth Hits Everybody  
Every Little Thing She Does Is Magic  
Wrapped Around Your Finger

DISC NO: 2

De Do Do Do, De Da Da Da  
Invisible Sun  
Walking In Your Footsteps  
Can't Stand Losing You / Reggatta De Blanc  
Roxanne  
King Of Pain  
So Lonely  
Every Breath You Take  
Next To You

### Soundtracks

*Brimstone & Treacle. A&M Records. © 1982. SP-04915. LP.*

- The Police: I Burn For You.

### Sting Albums

*Newcastle Big Band. © 1972. Impulse Organisation. IS-NBB-106-B. LP.*

Adam's Apple  
Macarthur Park  
Li'l Darlin'  
Hey Jude  
Mercy, Mercy  
'Trane Ride  
Love For Sale

Better Get It In Your Soul

LAST EXIT. *First From Last Exit*. © 1975. Impulse Studios, Newcastle. WUD/C/101. Cassette.

We Got Something  
Truth Kills  
Whispering Voices  
Carrion Prince  
Savage Beast  
I Got It Made  
I'm On This Train  
Oh My God  
A Bit Of Peace

*The Dream of the Blue Turtles*. © 1985. A&M Records. SP-3750. LP.

If You Love Somebody Set Them Free  
Love Is The Seventh Wave  
Russians  
Children's Crusade  
Shadows In The Rain  
We Work The Black Seam  
Consider Me Gone  
The Dream Of The Blue Turtles  
Moon Over Bourbon Street  
Fortress Around Your Heart

*Bring On The Night*. ©1986. A&M Records. CD 6705. Compact Disc.

DISC NO: 1

Bring On The Night / When The World Is Running Down (Live)  
Consider Me Gone  
Low Life  
We Work the Black Seam  
Driven To Tears  
The Dream of The Blue Turtles / Demolition Man

DISC NO: 2

One World (Not Three) / Love Is the Seventh Wave  
Moon Over Bourbon Street  
I Burn for You  
Another Day

Children's Crusade  
Been Down So Long  
Tea in The Sahara

...*Nothing Like the Sun*. © 1987. A&M Records. CD 6402. Compact Disc.

The Lazarus Heart  
Be Still My Beating Heart  
Englishman in New York  
History Will Teach Us Nothing  
They Dance Alone (Gueca Solo)  
Fragile  
We'll Be Together  
Straight To My Heart  
Rock Steady  
Sister Moon  
Little Wing  
The Secret Marriage

*The Soul Cages*. © 1991. A&M Records. 75021 6405 2. Compact Disc.

Island Of Souls  
All This Time  
Mad About You  
Jeremiah Blues (Part 1)  
Why Should I Cry For You?  
Saint Agnes & The Burning Train  
The Wild Wild Sea  
The Soul Cages  
When The Angels Fall

*Ten Summoner's Tales*. © 1993. A&M Records. 31454 0070 2. Compact Disc.

If I Ever Lose My Faith In You  
Love Is Stronger Than Justice (The Munificent Seven)  
Fields Of Gold  
Heavy Cloud No Rain  
She's Too Good For Me  
Seven Days  
Saint Augustine In Hell  
It's Probably Me  
Everybody Laughed But You  
Shape Of My Heart  
Something The Boy Said  
Nothing 'Bout Me

*Fields Of Gold: The Best Of Sting 1984 – 1994.* © 1994. A&M Records. 31454 0269 2.  
Compact Disc.

When We Dance  
If You Love Somebody Set Them Free  
Fields Of Gold  
All This Time  
Fortress Around Your Heart  
Be Still My Beating Heart  
They Dance Alone (Gueca Solo)  
If I Ever Lose My Faith In You  
Fragile  
Why Should I Cry For You?  
Englishman In New York  
We'll Be Together  
Russians  
This Cowboy Song

*Mercury Falling.* © 1996. A&M Records. 31454 0483 2. Compact Disc.

The Hounds Of Winter  
I Hung My Head  
Let Your Soul Be Your Pilot  
I Was Brought To My Senses  
You Still Touch Me  
I'm So Happy I Can't Stop Crying  
All Four Seasons  
Twenty Five To Midnight  
La Belle Dames San Regrets  
Valparaiso  
Lithium Sunset

*Sting At The Movies.* © 1997. A&M Records. UICA-4001. Compact Disc.

De Do Do Do, De Da Da Da  
I Burn For You  
Need Your Love So Bad  
Englishman In New York  
Someone To Watch Over Me  
Demolition Man (Film Version)  
Shape Of My Heart  
All For Love  
The Secret Marriage  
This Cowboy Song  
It's Probably Me  
Angel Eyes

Moonlight  
My One And Only Love  
Fragile  
Murder By Numbers  
Valparaiso

*Brand New Day.* © 1999. A&M Records. 0694904432. Compact Disc.

A Thousand Years  
Desert Rose  
Big Lie, Small World  
After The Rain Has Fallen  
Perfect Love...Gone Wrong  
Tomorrow We'll See  
Prelude to the End Of The Game  
Fill Her Up  
Ghost Story  
Brand New Day

*...All This Time.* © 2001. A&M Records. 0694931692. Compact Disc.

Fragile  
A Thousand Years  
Perfect Love...Gone Wrong  
All This Time  
The Hounds Of Winter  
Mad About You  
Don't Stand So Close To Me  
When We Dance  
Dienda  
Roxanne  
If You Love Somebody Set Them Free  
Brand New Day  
Fields Of Gold  
Moon Over Bourbon Street  
Shape Of My Heart  
If I Ever Lose My Faith In You  
Every Breath You Take

*Sacred Love.* © 2003. A&M Records. B000114102. Compact Disc.

Inside  
Send Your Love  
Whenever I Say Your Name  
Dead Man's Rope  
Never Coming Home

Stolen Car (Take Me Dancing)  
Forget About The Future  
This War  
The Book Of My Life  
Sacred Love  
Send Your Love (Dave Aude Remix)

*Songs From The Labyrinth (Tour Edition).* © 2006. Deutsche Grammophon. B0011866-02. Compact Disc.

Walsingham  
Can She Excuse My Wrongs  
"Ryght Honorable..."  
Flow My Tears (Lachrimae)  
Have You Seen The Bright Lily Grow  
"...Then In Time Passing On..."  
The Battle Galliard  
The Lowest Trees Have Tops  
"...And Accordinge As I Desired Ther Cam A Letter..."  
Fine Knacks For Ladies  
"...From Thenc I Went To The Landgrave Of Hessen..."  
Fantasy  
Come, Heavy Sleep  
Forlorn Hope Fancy  
"...And From Thence I Had Great Desire To See Italy..."  
Come Again  
Wilt Thou Unkind Thus Reave Me  
"...After My Departure I Caled To Mynde..."  
Weep You No More, Sad Fountains  
My Lord Willoughby's Welcome Home  
Clear Or Cloudy  
"...Men Say That The Kinge Of Spain..."  
In Darkness Let Me Dwell

#### Bonus Tracks

Fields Of Gold  
Message In A Bottle (Live Recording)  
Have You Seen The Bright Lily Grow (Live Recording)

*If On A Winter's Night...* © 2009. Deutsche Grammophon, B001332902, Cherrytree Records. B001332902. Compact Disc.

Gabriel's Message  
Soul Cake  
There Is No Rose of Such Virtue



The Snow It Melts the Soonest  
Christmas at Sea  
Lo How a Rose E'er Blooming  
Cold Song  
The Burning Babe  
Now Winter Comes Slowly  
The Hounds Of Winter  
Balulalow  
Cherry Tree Carol  
Lullaby To An Anxious Child  
Hurdy Gurdy Man  
You Only Cross My Mind in Winter

Bonus Tracks.

A Cradle Song  
Coventry Carol  
Bethlehem Down

*Symphonicities*. © 2010. Deutsche Grammophon, Cherrytree Records. B0014464-02.  
Compact Disc.

Next To You  
Englishman In New York  
Every Little Thing She Does Is Magic  
I Hung My Head  
You Will Be My Ain True Love  
Roxanne  
When We Dance  
End Of The Game  
I Burn For You  
We Work The Black Seam  
She's Too Good For Me  
The Pirate's Bride

*The Best of 25 Years*. © 2011. A&M Records, UMe, Cherrytree Records B0015941-02.

If You Love Somebody Set Them Free  
We'll Be Together  
Fragile  
All This Time  
If I Ever Lose My Faith In You  
Fields Of Gold  
Desert Rose  
Whenever I Say Your Name  
Never Coming Home

Message In A Bottle (Live)  
Demolition Man (Live)  
Heavy Cloud No Rain (Live)

*The Last Ship* (Super Deluxe Package). © 2013. Cherrytree Records, A&M Records  
B0018723-02. Compact Disc.

DISC NO: 1

The Last Ship  
Dead Man's Boots  
And Yet  
August Winds  
Language Of Birds  
Practical Arrangement  
The Night The Pugilist Learned How To Dance  
Ballad Of The Great Eastern  
What Have We Got? (featuring Jimmy Nail)  
I Love Her But She Loves Someone Else  
So To Speak (featuring Becky Unthank)  
The Last Ship (Reprise)

DISC NO: 2

Shipyard (featuring Jimmy Nail, Brian Johnson and Jo Lawry)  
It's Not The Same Moon  
Hadaway  
Jock The Singing Welder  
Sky Hooks And Tartan Paint (featuring Brian Johnson)  
Peggy's Song (featuring Rachel Unthank)  
Show Some Respect  
Practical Arrangement (Full original duet, featuring Jo Lawry)

*The Last Ship*. © 2014. Universal Music Classics. B0022456-02. Compact Disc.<sup>497</sup>

Island Of Souls  
All This Time  
August Winds  
Shipyard  
If You Ever See Me Talking To A Sailor  
Dead Man's Boots  
The Last Ship (Part One)  
Sail Away  
The Last Ship (Part Two)  
What Say You, Meg?

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<sup>497</sup> Original Broadway Cast Recording.

We've Got Now't Else  
When We Dance  
The Night The Pugilist Learned How To Dance  
So To Speak  
Show Some Respect  
It's Not The Same Moon  
Underground River  
Ghost Story  
The Last Ship (Finale)  
What Say You, Meg? (performed by Sting)

*57th & 9th* © 2016. A&M Records. B002577802. Compact Disc.

I Can't Stop Thinking About You  
50,000  
Down, Down, Down  
One Fine Day  
Pretty Young Soldier  
Petrol Head  
Heading South On The Great North Road  
If You Can't Love Me  
Inshallah  
The Empty Chair

### Singles

*Spread A Little Happiness.* © 1982. A&M Records. AMS 8242. 7", Single.

Spread A Little Happiness  
Only You

The Chieftains with Sting. *Mo Ghile Mear - "Our Hero"*. © 1995. RCA. 74321 28280 2.  
Compact Disc.

Mo Ghile Mear - "Our Hero"  
Cotton-Eyed Joe  
Wabash Cannonball

*Let Your Soul Be Your Pilot.* © 1996. A&M Records. 31458 1456 2. Compact Disc.

Let Your Soul Be Your Pilot  
Englishman In New York  
The Bed's Too Big Without You

*I'm So Happy I Can't Stop Crying.* © 1996. A&M Records. 582 029-2. Compact Disc.

I'm So Happy I Can't Stop Crying  
Moonlight

Giacomo's Blues  
Fragilidad (Fragil, Spanish Version)

*You Still Touch Me.* © 1996. A&M Records. 31458 1582 2 1996. Compact Disc.

You Still Touch Me  
Twenty Five To Midnight

*I Was Brought To My Senses.* © 1996. A&M Records. 581 789-2. Compact Disc.

I Was Brought To My Senses  
This Was Never Meant To Be  
The Pirate's Bride  
I Was Brought To My Senses (Album Version)

Sheryl Crow & Sting. *Always On Your Side.* © 2006. A&M Records. AMRR-11732-2.  
Compact Disc.

Always On Your Side

#### Sting Guest Appearances.

Miles Davis: *You're Under Arrest.* © 1985. Columbia. FC 40023. LP.

Sting (Vocals): One Phone Call/Street Scenes

Frank Zappa . *Broadway The Hard Way.* © 1989. Zappa Records. CDZAPPA 14.  
Compact Disc.

Sting (Vocals): Murder By Numbers

Joe Henderson. *Porgy & Bess.* © 1997. Verve Records. VERCD2. Compact Disc.

Sting (Vocals): It Ain't Necessarily So

Herbie Hancock. *Possibilities.* © 2005. Hear Music, Hancock Music, Vector Recordings  
70013-2. Compact Disc.

Sting (Vocal): Sister Moon

Tony Bennett. *Duets (An American Classic).* © 2006. RPM Records, Columbia. 82876  
80979 2. Compact Disc.

Tony Bennett Duet With Sting: The Boulevard Of Broken Dreams

Chris Botti. *To Love Again*. © 2008. Columbia. 8-2876-77505-2. Compact Disc.

Chris Botti and Sting: What Are You Doing The Rest Of Your Life?

Edin Karamazov. *The Lute Is A Song*. © 2009. Éditions De L'Oiseau-Lyre. B0013278-02. Compact Disc.

Edin Karamazov and Sting: Alone With My Thoughts This Evening

Christian McBride. *Conversations With Christian*. © 2011. Mack Avenue. MAC 1050. Compact Disc.

Christian McBride and Sting: Consider Me Gone

### Compilations.

Various Artists. *Red Hot + Rio*. © 1996. Antilles, Verve Records. 314 533 183-2. Compact Disc.

Antonio Carlos Jobim & Sting: How Insensitive

Sting and Gil Evans. *Strange Fruit*. © 1997. ITM Records. ITM 1499. Compact Disc.

Tea In The Sahara  
Exp  
Surreal  
Consider Me Gone  
Strange Fruit  
All Over  
Little Wing  
There Comes A Time  
Tribute To M.

Various Artists. *Water of Tyne songs of the North Tyne*. © 2002. Mawson & Wareham. MWM CDSP 36. Compact Disc.

- Sting (Vocals): Water of Tyne

Sting and Shaggy. *44/876*. © 2018. A&M Records. B0028176-02. Compact Disc.

44/876  
Morning Is Coming

Waiting For The Break Of Day  
Gotta Get Back My Baby  
Don't Make Me Wait  
Just One Lifetime  
22nd Street  
Dreaming In The U.S.A.  
Crooked Tree  
To Love And Be Loved  
Sad Trombone  
Night Shift

Other Referenced Artists.

Benny Goodman. *Benny Goodman Quintet*. © 1944. Phontastic. NCD8824. Compact Disc. Peggy Mann (Vocals) Ev'ry time we say Goodbye

Bill Evans Trio With Lee Konitz & Warne Marsh. *Crosscurrents*. © 1978. Fantasy 9160-9568. LP. Ev'ry Time We Say Goodbye.

Bob Marley And The Wailers. *Live!* © 1975. Island Records. ILPS 9376. LP  
No Woman, No Cry

George Gershwin, DuBose Heyward, Ira Gershwin, Anne Brown, Todd Duncan, and Alexander Smallens. *Decca Presents Selections from George Gershwin's Folk Opera Porgy and Bess*. Decca. RDA 06136-06139. LP  
Summertime

John Coltrane. *My Favorite Things*. © 1961. Atlantic. 1361. LP  
Ev'ry Time Say Goodbye, Summertime, But Not For Me

Paul Simon. *Still Crazy After All These Years*. © 1975. Columbia. PC 33540. LP  
Still Crazy After All These Years

Sonny Rollins. *The Sound Of Sonny*. © 1957. Riverside Records. RLP 12-241. LP  
Every Time We Say Goodbye

## Filmography

Sting. *Bring On The Night*. © 1985. A&M Records. AM 839. VHS.

\_\_\_\_\_. *The Soul Cages Concert*. © 1991. PolyGram Video. 084 112-3. VHS.

\_\_\_\_\_. *Ten Summoner's Tales*. © 1993. A&M Records. 44008 9567 3. VHS.

\_\_\_\_\_. *The Brand New Day Tour: Live From The Universal Amphitheatre*. © 2000. A&M Records. 440053279-9. DVD.

\_\_\_\_\_. *...All This Time*. © 2001. A&M Records. 069 493 169-9. DVD.

\_\_\_\_\_. *Inside The Songs Of Sacred Love*. © 2003. A&M Records. B0001154-09. DVD.

\_\_\_\_\_. *A Winter's Night... Live From Durham Cathedral*. © 2009. Deutsche Grammophon B0013639-09. DVD.

\_\_\_\_\_. *Sting Featuring The Royal Philharmonic Concert Orchestra - Live In Berlin*. © 2010. Universal Music Group. B001498200. DVD.

\_\_\_\_\_. *The Last Ship - Live At The Public Theatre*. © 2014. Cherrytree Records, A&M Records. 0602537899142. DVD.

## Appendix A: The Police's Compositional Charts

This dissertation has focused extensively on the music of Sting's solo career. The charts below provide information regarding compositions by The Police and includes supportive and referenced material for this dissertation as well as a basic listening guide. Information is presented in the following manner.

1. Form
2. Key center and chord progressions
3. Bass line (or synthesizer line – when applicable)
4. Range (High/Low)
5. Additional Notes (when applicable)

\* denotes the ii – V – I cadence or variation.

### Next to You

A A B A B C (Solo) A B Coda

E minor:

A: bVII – IV – I

B: vi – (bVII – I)<sup>498</sup>

C Guitar Solo: bIII – IV

A after solo: (shout) I – bVII – I – bVII – I – bVII – I – bVII – IV

Coda: I – bVII – I

Bass line (guitar solo): G – G – ↑G – ↓G – ↑F – ↓E | A – A – ↑A – ↓A – ↑G – ↓F# (each line ends on scale degree 6 of the respective chord – bIII and IV).

High: B3

Low: B4

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<sup>498</sup> Parentheses are used moving into the guitar solo.



## **So Lonely**

A A B

C major/Dmajor

Additional Notes: key change C major to D major for the Guitar solo [2:28]

Time feel change [2:53]. Sting improvises for 1 and a half A sections using the lyrics to the chorus.

A and B: I – V – vi – IV

High: F#5

Low: C4

## **Roxanne**

A A B C

G minor:

A: i – bVII – bVI – v – \*iv – \*bVII – i

B: \*iv – \*VII – \*i C bIII – bVII – i

High: D5

Low: D4

Additional notes: 4 measure interlude between C and A section uses I – bVII – I

For jazz reference see *All this Time – Live* (chorus) and Gil Evans with Sting: *Strange Fruit*

## **Hole in My Life**

Intro Chorus Verse Chorus Verse Bridge Chorus Intro Bridge Chorus

A minor

Chorus: i – IV6/4

Verse: \*iv – \*bVII6/4 | V – V4/2 – bIII – \*II – \*bII (Tritone substitution of V) – \*I

Bridge: IV6/4 – ii – IV – V | iv – bVII6/4 | V – V4/2 – bIII – II – bII

High: C5

Low: A3

Additional Notes: Freddie Green guitar style.

The song ends on the V chord.

### **Can't Stand Losing You**

Intro (Verse Pre-chorus Chorus) x2 Bridge Verse Chorus/Coda Outro

D minor

Intro/Interlude/Outro: i – iv

Verse: i – v – iv

Pre-chorus: bVI – bIII – bVI – bIII – bVII – IV – bVII – V

Chorus: bVI – IV – V

Bridge: bVI7sus4 – bVII7sus4

Last Chorus/Coda: (bVI – IV – V) x2 – bVII – V – bVI – bVII – V – bVI – bVII – V

Additional Notes: the interlude is used moving from the chorus to the verse.

Verse 3 pedals the IV chord.

Guitar harp harmonics are used in the bridge

High: C5

Low: A3

### **Truth Hits Everybody**

Intro A B C A B C D Interlude B C

C# minor

Intro: (i – bVI – bIII) x3 – bII

A and interlude: i – bVI – i

B: bVI – bVII4/2 – bVI – bVII4/2

C: (bIII – IV4/2) x4 – (i – bVI – bIII) x3 – bII. 2nd C: bII – bIII – bII – bIII

D: IV – bII – bIII – IV – bII

High C#5

Low C#4

Additional Notes: The guitar voicing used in the bIII chord (E) [First chord of the C section] moves between standard E chord and F#/E.

The harmony moves between C# as Aeolian or Phrygian [\*bII].

### **Born in the 50s**

(Chorus Chorus Verse Verse) x2 Chorus Chorus Bridge Chorus Chorus

Eb major

A: I – V – IV – I – bVII – IV

B: I6 – IV – V – IV6 – I6 – IV – V

C: i – IV – i – IV – bIII – V

High: C#5

Low: Bb3

Additional Notes: The C section moves to the tonic minor (Eb minor)

### **Message in a Bottle**

A A B

A: (C#min): i – bVI – bVII – iv

B: (A major) I – IV – V – I | vi – IV | iii – I | – vi (Lines are used as sections are repeated)

High: B4

Low: E3

Additional Notes: The guitar part uses quintal harmony and is doubled a 5th above.

### **Reggatta De Blanc**

Intro Intro 2 A B

Copeland fill [0:05 – 0:17]

D major

Intro: bVI – bVII

Intro 2 and A: I – (IV6/4) – I

B: vi – vi6 (tonic function)]

High: B4

Low: F#3

### **Masoko Tanga**

Intro A B A A

B minor:

Vamp I – bVII – I

Bass line: B – B – ↑F# – F# – ↑A – A – ↑B – B – ↓B – ↑F# – F# – ↑A – A  
↓B – B – ↑F# – F# – ↑A – A – ↑B – B – ↓G# – ↑A – ↑D#

High: C5

Low: B3

Additional notes: the guitar implies the IV chord with the line moving to repetition of G#  
(3 of E, 13 of Bm).

### **Bring on the Night**

A B A B A (Solo) B A (Ad-lib to fade)

E minor

A and Guitar Solo: bVI – bVII – i (Aeolian cadence)

G (relative major bIII) I – II – ii – vi – V7

High: D5

Low: D4

### **Walking on the Moon**

Intro A A B Intro/Interlude A B A/Outro

D minor

Intro/Interlude and A: i – bVII

B: bVI – bIII – bVII – IV

High: C5

Low: C4 (Ghost G3)

Bass Line: C – C – ↑D – ↑F – ↓E – ↓C

Additional Notes: Intro chords are Dm711 – Dm711/C (Csus[9]). A section/Outro chords  
are Dm711(C, D, G) – Bb/C – C).

### **Bed's Too Big Without You**

Intro A/B/C A A B C

E minor

A: i – iv – v – i

B: (bVI – iv – i) x3) bVI – iv – v – iv

C (Interlude): i – v – iv

High: B4

Low: B3

Bass Line – (1) E – E – E – E – ↓B – B – ↓G – ↓E – E

(2) B – ↑D – ↑E – ↑G – G – ↓E ↓D – ↑E – E ↓E

### **No Time This Time**

Intro (A A A B C) x2 Coda

A minor:

A and C i – \*iv – \*bVII

B: bVI – \*bVII – \*V

Coda: bVI – bVII – i (Aeolian Cadence)

High: D5

Low: D4

Additional notes: 4 measure drum intro. Guitar Solo on A section 2<sup>nd</sup> time.

### **Visions of the Night**

Guitar intro Intro 2 A B A B C A (Solo) B C Intro 2/outro C

D major

Intro 1: I – bVII – I

Intro 2: V – Vmaj7 – Vb7 – I6/4

A and C: I – V

B: II

High: D5

Low: E4

Additional notes: The fade of Intro 2/outro C uses the chords from Intro 2 but the melodic phrasing from C.

### **Don't Stand So Close to Me**

A A B

Eb Lydian

A: I – iii – I

B: (D major) I – V – I – V – vi – V

High: Bb4

Low: E4 Harmony Low: F3

Additional notes: Range m6.

The intro is played freely and uses same chords as A.

AAB is played three times before the 2 measures is added moving into the instrumental and B section to fade.

### **Driven to Tears**

(A A B) x2 C A (Solo) A B B A A B B

A minor

A: i

B: iv – v – i

C: VI (F#5)

Solo: V – i

Bass Line 1: E – ↑G – ↑A – ↓A

2: D – ↑E – ↑G – ↓E – ↑A – A – A ↓G – G – ↓E – ↑G (D – ↑E – ↑G – ↑A –  
↓A)

High: G4

Low: A3

Additional Notes: The guitar uses quartal voicing in the A section reminiscent of Bill Evans' voicings in the Miles Davis composition "So What."

### **Spirits in the Material World**

Intro A B A B C Intro/Interlude A A B

A minor

A and Intro: i – bVII – v

B: \*iv – \*bVII

High: D5

Low: E4

Bass Lines: 1. A – ↑C – C – C – ↓A – ↓G – ↑A – ↓E – ↑G

2. D – ↓C – ↑D – ↓C – ↑D – ↑E – ↑F – ↑G – ↓C |
3. D – ↑E – ↑F – ↑G – ↑A – ↓G – ↓F – ↓E – ↓D – ↓B – ↓A

### **Invisible Sun<sup>499</sup>**

Intro A A B A B A (Solo) A B Intro/Outro

C minor

Intro/Solo/Outro: bIII – i

A: | bIII – i | bVII – \*VI – \*bVI | (A – Ab altered II – V to G)

B: V

High: B4

Low: F3

Additional Notes: after the fade-in, the bass oscillates back and forth between Eb and C, “doubled by a droning synthesizer at the fifth above, and in the second measure, at the fifth and ninth above.”<sup>500</sup>

### **Every Little Thing She Does Is Magic**

A B.1 A B.2 C B D

D Major

A: IV – V4/2 – IV6 – V6

A (prechorus): I – IV – V – I

B: V – I

B.1 ending: bVI – bIII – IV – V7sus4 – IV6 – V6

B.2 ending: bVI – bIII

C: bVI – v – iv – v – iv – v – bVI – v – bVI – bVII (x4) I – IV – V – I

D (Coda): bVI – bIII – iv – v – bVI – bIII<sup>501</sup> – bVII – I

Bass Line B section: 1.) A – ↑C# – ↑D – D – ↑F# – F# – F# – ↑A – A – ↑C# – ↑D – D – ↑F# – ↓E – E – ↓D

High: C5

Low: A3

<sup>499</sup> Sting’s song “50000 uses the same motion from bVI – i and can almost be called “Invisible Sun II.”

<sup>500</sup> Spicer Mark, “Reggatta de Blanc”, 126.

<sup>501</sup> bIII is not used before the finale bVII – I

Additional Notes: form (AABABCBD)

A section uses a whole tone (Lydian) bass line: In D major: G, A, B, C#.

C and D sections use the Aeolian cadence (bVI – (bIII) – bVII – I).

### **When the World is Running Down**

A A B A B

E minor

Vamp: bVI<sub>sus4</sub> – bVII<sub>7sus4</sub> – i<sub>7sus4</sub>

Low: D<sub>4</sub>

High: B<sub>b4</sub>

Additional Notes: Extended vamp. The chorus is repeated to end the song as well as the first 3 phrases of the first verse.

### **Canary in a Coalmine**

A A B A B Coda (A B)

E Major

A and B: (I – vi) x4– bVI – iv – ii – I

Coda: IV – I

High: B<sub>4</sub>

Low: B<sub>3</sub>

Bass Line: I: E – E – ↑G# – ↓C# – ↓B – ↑C#

Additional Notes: the melody is based on the minor 3<sup>rd</sup> motion of G# ↑B.

iv (Am) and ii (F#m7b5) are borrowed from the tonic minor.

### **Voices Inside My Head**

Form Ad LIB\_(Extended Vamp)

B Major

High: C#<sub>5</sub>

Low: B<sub>3</sub>

Bass Line: B – B – B – B – ↑G# – ↑B – ↑C# – ↑E – ↑F# – ↓E – ↓B – B – B – B –  
↓G# – ↑B – ↑C# – C# – ↓G# – ↓E – ↑F#



### **De Do Do Do, De Da Da Da**

Intro (A B C) x2 D C A

A Major

Intro: I – V – IV

A: I – vi<sup>7</sup><sub>sus4</sub> – iii

B: IV<sup>6/4</sup> – V – IV<sup>6/4</sup> – V – IV

C: I – V – IV<sup>502</sup>

D: \*II – \*bVII – I – V – \*II – \*bVII – I – V – IV

High: B4

Low: F#3

### **Man in a Suitcase**

A B A B C A B

F Major

A and intro: I – V – iii – IV

B: I – V – vi

C: (bIII – IV) x 3 – bIII – V

Bass Line:

1: F – F – F – ↑G – ↓C – ↓A – ↑Bb – ↑C – ↑F – F – F – ↑G – ↓C – ↓A – ↑Bb – ↓G

2: F – ↑G – ↑A – ↑C – C – ↓A – ↑C – ↑D – D – D – ↓C – ↑D – ↓C

↓F – ↑G – ↑A – ↑C – C – ↓A – ↑C – ↑D – D – D – ↓C – ↑D – ↑F

High: C5

Low: C4

Additional Notes: the last A section modulates to G major

### **Shadows in the Rain**

Vamp (three verses)

A minor

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<sup>502</sup> The IV is not used moving into the D section.

A: i – iv – bVI – \*ii – \*V – i

B: i

High F5

Low A3

Bass Line: i: A – ↓E – ↑G – ↑A – ↓G

iv: D – ↓A – ↑C – ↑D – ↓C

bVI: F – ↓E – ↓D – ↑F – E

II: B – ↑F# – ↑A – ↑B – ↓B

V: E – ↑B – ↑D – ↑E – ↓E

Additional Notes: All bass lines with exception to II and V chords have the 7<sup>th</sup> degree as final notes.

Sting's vocal improvisation (1:58 – 2:18) uses upper extensions b13, 11 over Am (i), 9 and 11 over Dm7 (iv), 9 and 13 over F (bVI), 11 over Bm7 (ii) and #9 over E (V)

Vamp out: dissonance, free improvisation (guitar and voice) against vamp.

## **Hungry For You**

A B A B B B<sup>503</sup> A B

D minor

A: (bVII – i – bIII – IV) x3 bVII – i – bVII – i

B: v – bVII – bIII – IV – bVII – i – bVII – i

High: C5

Low: D4

## **Demolition Man**

Vamp form

A Mixolydian

Vamp: I

Bass Line: E – ↑G – ↑A – ↓E – ↑G – ↑A – ↓E – ↑G – ↑A – ↑C/C# – ↓E – ↑G – G –  
↑A – ↓E – ↑G – ↑A – ↓A – ↓C – ↑D – ↓A

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<sup>503</sup> English translation.

High: G4

Low: C#4

Horn Section: C/C# – ↓B – ↓G – ↑C/C#

Additional Notes: the melody line is based on C# – E – G (a C# diminished triad) – F# (13) is used to end several phrases creating tension and anticipation towards the E (5) and descending motion of a perfect 4<sup>th</sup> to the C#.

### **Too Much Information**

Am/Dorian Vamp \*i – \*iv – \*i

High: C5

Low: F#4

Bass line: G – G – ↑A – ↑C – C – ↑D

Horn Section: F# – ↑G – ↑A – A – ↑C – ↓F# – ↑G – ↑A – A – ↑D

Additional Notes: similar to “Demolition Man” the melody is based on a diminished triad (F#dim)

### **One World (Not Three)**

Verse Chorus (Vamp)

G Mixolydian

Vamp: I – bVII – I

High: C5

Low: C4

Bass Line: G – G – G – G – ↓F – F – ↑G – ↓D – ↑F – ↑G

### **Secret Journey**

A A B C A B C D B C

A minor

A: i – bIII – bVII – i

B: IV – V

C: I – bVII

D: bII6 – Imaj7#11 (1<sup>st</sup> inversion)

High: C5

Low: G3

Additional Notes: intro voicings are freely played. Established time begins 0:48. A section begins 1:09.

Guitar line: A – ↑E – ↑B – ↓E – ↑G – ↑A – ↓(E) – ↑C – ↓B – ↓G – ↑A – ↓C – ↓B

### **Flexible Strategies**

A minor

Vamp: i – bVII – i

### **Low Life**

Intro A A A B +4 A Coda

A Mixolydian

A: I – vi – bVII – IV (x3) vi – V – bVII – I

B: bVII – bIII – I – bIII – bVII – bIII – I – bIII – IV – v – bVII – IV – I

+4 (measures): I – vi – I

Coda: I

Additional notes: the last A moves modulates to B major. In the A section Sting's bass line stays on the tonic as the guitar voicings move.

Olaf Kubler plays the saxophone in the coda.

### **Synchronicity I**

Intro A B A B A B C/Outro

C minor

Intro and A: i

B: iv

Bass Line (C section/Outro): C – ↑D – ↓C – C – ↓G – ↑G# – ↑A

High: C5

Low: E4

Synthesizer line: C – ↑Eb – ↑F – ↓C – ↑D – ↑Eb – ↑F

Additional notes: see Chapter V: "Pentatonic and Blues Tonality." The final B section modulated down a minor third to A minor.

### **Walking In Your Footsteps**

(A B) x3 C B

E Mixolydian

Vamp: I

High: C#5

Low: E3

Bass Line: E – ↓E – ↑↑C# – ↑D – ↓C# – ↓B – ↑C#

Additional Notes: the vamp allows an extensive use of upper partials of the tonic chord.

This feature is heard in the guitar part (exploring upper extension of the harmony).

Sting uses both the minor third and major third frequently in the melody.

### **O My God**

Intro B Intro 2 (A A) x2 B

A Minor/Mixolydian

A: I7 – bIII7 (x3) IV7 – I7

Intro and B: I7 – IV – v

Bass Line (Intro/Interlude): A ↑C ↑C# ↑E ↑A ↓D ↓B ↑D ↑D# ↑E

High: E5

Low: C4

Additional Notes: the A7(#9) voicing – A7 with upper structure triad bIII (Cmajor) moves to the bIII7 chord (C7). Similar to a blues each chord in the A section is a dominant voicing.

The bass line in the Intro 2 and A section follows the pattern of: R, 5, b7, b7.

Sting quotes “Every Little Thing She Does is Magic” in the final B section.

The song ends on F#m.

### **Synchronicity II**

Intro (A B C) x2 Intro/interlude A B C Outro

A Major

Intro/interlude: vi (F#m711)

A: I – iii – bVII (or v6)

B (Pedal): I – IV<sup>6/4</sup> – viio<sup>x4/3/v</sup> – IV<sup>6/4</sup> (A – D/A – D<sup>#dim7</sup>/A – D/A) iv – bVII<sup>4/3</sup> – iv – V

C: I – bVI<sup>6</sup> – bVII – iv<sup>6</sup> – V – bVII

Outro: The song ends with V – IV with Andy Summers playing the voicings E – F/E – G/E – Dm<sup>9</sup>.

High: A<sup>4</sup>

Low: A<sup>3</sup>

### **Every Breath You Take**

A B A C A B A

G major

A: I – vi – IV – V – vi/ I

B: IV – IV<sup>4/2</sup> – I – \*II – \*V<sup>7</sup>

C: bVI – bVII – I

High: B<sup>4</sup>

Low: F<sup>#3</sup>

Additional Notes: rondo form

### **King of Pain**

A B (x3) C A (Solo) D A B

B minor

A: i – bVII | bVI – bVII | ii – bVI<sup>7</sup>

B: (Dmajor) I – ii – I<sup>6</sup> – IV

C: (B minor) bVII – bVI | (bVI<sup>7</sup> – i – to solo)

D: (B minor) bvii

High B<sup>4</sup>

Low A<sup>3</sup>

Additional notes: Charleston rhythm is played by bass and piano in first A and B sections.

Sting repeats the first two phrases of the song before the final B section.

### Wrapped Around Your Finger

Intro A A B A B C B Intro/Outro

A minor

Intro/A: i – v – i

B: (bVII – bVI) (x2) v – iv

C: i – v – bVI – bVII – iv – v – bVI – (bVII)

High: A4

Low: A3

Additional notes: synthesizer intro melody:

E – ↑F – ↓E – ↑F – ↓D – ↑E – ↓D – ↑E – ↓C – ↑D – ↓C – ↑D – ↓B – ↑C – ↓B – ↓G –  
↑A – A – A – ↑C – ↓B – ↑C – ↓B – ↓G – A – A

### Tea in the Sahara

Intro A B A B B A B Interlude/intro

C# minor

Intro: i

A: iv – bVI

B: (E major [bIII]) I – IV – V

High: G#4

Low: G#3

Additional Notes: the Charleston rhythm is outlined or played by the bass.

### Murder by Numbers

(A A B) x3 A B

E minor

A: (i – iv(b13) – V – bVmaj7) x3 – II – bII<sup>504</sup> – V

B: (i – ii – bIII – ii) x3 – i – ii – V – i

High: B4

Low: G3

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<sup>504</sup> bII is not used in the final A section.

Additional Notes: the track begins with just drums and then adds only vocals. This obscures the listeners sense of the rhythmic structure.

The chorus is repeated.



## Appendix B: Supporting Modal Theory

Comprehensive analysis of a folk influence on Sting's music ought to necessitate a clear perspective of the folk song and its tonal functions in approximating the tonality of the modes. Tonal analysis from a range of ethnomusicological perspectives is often involved in the study of English, Northumberland, and Scottish folk music. Conclusions can be recognized with reference to ancient Greek music with the tetrachord as the unit of their scale, Byzantine and Gregorian chants use of authentic and plagal modes, the primitiveness of the pentatonic to the heptatonic scale, as well as socio-political influences of musical performance.

In October of 2009, Sting released the album *If On A Winter's Night* containing songs, carols, and lullabies including "The Snow it Melts the Soonest" (a traditional Newcastle ballad), "Gabriel's Message" (14th century carol), "Coventry Carol" (16<sup>th</sup> century), and "There Is No Rose Of Such Virtue" (an English Carol from the late 14<sup>th</sup> or early 15 century) along with "Lo, How A Rose, E'er Blooming" also dealing with "botanical symbolism, which features the allegory of Mary as a flower."<sup>505</sup> These songs mirror and depict a comparable harmonic and melodic formulation to that of specifically *The Soul Cages*. As a precursor to analysis of ecclesiastical music, folk music, or Sting's compositions, it is advantageous to briefly recognize modal theories and analysis developed by such theorists as Plato, Aristotle, Aristoxenus, Glarean, and Cecil Sharp. Such theories are not pedagogical or authoritative templates for musical composition, rather instinctive musical practices that are speculated upon. Flora Levin illustrated this position well, reflecting on Aristoxenus, "They began with the assumption that music is

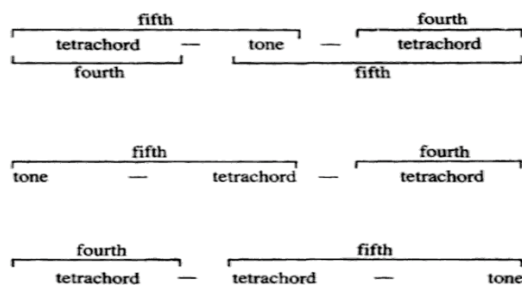
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<sup>505</sup> William E Studwell, *The Christmas Carol Reader* (New York, NY: Haworth Press, 1995), 46/48.

an organic value worthy of study for its own sake, that its existence relates to nothing beyond itself, and that its meaning is self-evident to the musically intuitive mind.”<sup>506</sup> The Aristoxenian empiricist tradition differentiated from that of the Pythagoreans who employed the ratio and expression of a numeral certainty to understand legitimacy in music. Pythagorean’s analytical perspective avoided mundane and transitory qualities of musical phenomenon. (See Chapter 4 “Intensity” – Seeger for further information).

Scales from ancient Greece reflected the structural capacity of consonant intervals. That is, the fundamental structure of the scale corresponded to that of the natural harmonic overtones of a tonal center. In effect, the octave in a heptatonic scale was formed by two disjunct tetrachords separated by a tone or two conjunct tetrachords plus a tone: a fourth and its inversion a fifth (D – G, G – D), (D – A, A – D). Consonant intervals are further reflected by Cecil Sharp: “The 1<sup>st</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 8<sup>th</sup> notes were the fixed points in the primitive scale, and they are still the more stable notes in the scale of the English folk-singer. The position of the intermediate notes between the tonic and subdominant and between the dominant and tonic above, are still more or less vague.”<sup>507</sup>

Figure. B.1 Disjunct Tetrachords (From *Ancient Greek Music* – M. L. West).<sup>508</sup>



<sup>506</sup> Flora R. Levin, *Greek Reflections on the Nature of Music* (Cambridge, UK: Cambridge University Press, 2009), 49.

<sup>507</sup> Sharp, *English Folk Song: Some Conclusions*, 144.

<sup>508</sup> M.L West, *Ancient Greek Music*. (Oxford, England: Clarendon Press, 1992), 161.

Terminal tones of the tetrachords were ‘filled in’ with moveable or transient tones. Three ‘genera’ or qualities of tetrachords (enharmonic, chromatic and diatonic) were acknowledged by Aristoxenus corresponding to the variable discordant degrees of the form. Aristoxenus theory, which is not completely numerical, is distinguished by “hearing and reason. For hearing we distinguish the magnitudes of the intervals, and by reason we consider the potentialities on the notes.”<sup>509</sup>

The Carolingian Renaissance saw development in the organization of modal theory by integrating several autonomous systematic and scientific traditions. These included Cantus and harmonic traditions of Gregorian chant melody, the system of eight modes used to classify and organize such melodies, and the scientific harmonic study of Greek origin, transmitted by 6<sup>th</sup> century theorist Boethius.<sup>510</sup> A complete account of the origins of western modal theory is beyond the context of this dissertation, rather, it is relevant to understand the fundamental structure of the modal system of classification and pedagogy.

From the diatonic tetrachord (two tones and a semitone), an eight-mode system was established, known as the church modes consisting of four authentic and four plagal. Although the etymologies of authentic and plagal are of consequential importance, it gives a glimpse into their functionality. Authentic and plagal modes, which differ only in their ambitus (octave range) but not their finalis (final), are Latinized forms of Greek words: authentes or authentikos (“having author-ity or power”) and plagios (“oblique,”

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<sup>509</sup>Augustine, and Ludwig Schopp, *The Immortality of the Soul, the Magnitude of the Soul, On Music, the Advantage of Believing, On Faith in Things Unseen* (Washington, D.C.: Catholic University of America Press, 2002),157. (Referenced from Aristoxenus Harmonica II).

<sup>510</sup> Boethius approximated the Pythagoreans absolute harmonic study in determining the parallel relationship of consonance and dissonance by complexity of mathematic ratio.

“collateral,” hence “derived,” “subordinate”).<sup>511</sup> Hermann L. F. Helmholtz *On the Sensations of Tone as a Physiological Basis for the Theory of Music* uses the terms “essential” and “accidental” to distinguish between authentic and plagal. Essential scales are those enclosed by the tonic where the dominant lay a fifth above the tonic, while the accidental modes proceed from the 5<sup>th</sup> to the 5<sup>th</sup> of the tonic (a 4<sup>th</sup> below the authentic), having the dominant a 4<sup>th</sup> below their tonic.<sup>512</sup>

A chronological account of the modal system continues with the eight church modes that were ultimately increased to fourteen. Heinrich Glarean in his *Dodecachordon* demonstrated a characteristic of six not four authentic scales along with their corresponding plagals, two of which were banned due to their false fifth. The tritone was designated *diabolus in music* (the devil in music) in the Middle Ages; the interval that divided the octave in half cannot be expressed as a simple numeral ratio rather it is an illogical number something close to 41:29. Noticeably this ratio is far detached from that of the ratio of a 5<sup>th</sup> (3:2) or 4<sup>th</sup> (4:3). According to Cecil Sharp, “Glarean’s twelve modes were the fourteen Church tones, with the omission of the unmelodic eleventh and twelfth tones.” (Locrian and Hypolocrian)<sup>513</sup> Glarean seemed to perpetuate an inaccurate perception on authentic and plagal modes as independent modes and failed to acknowledge the authority of the consistent tonic or terminal tone.

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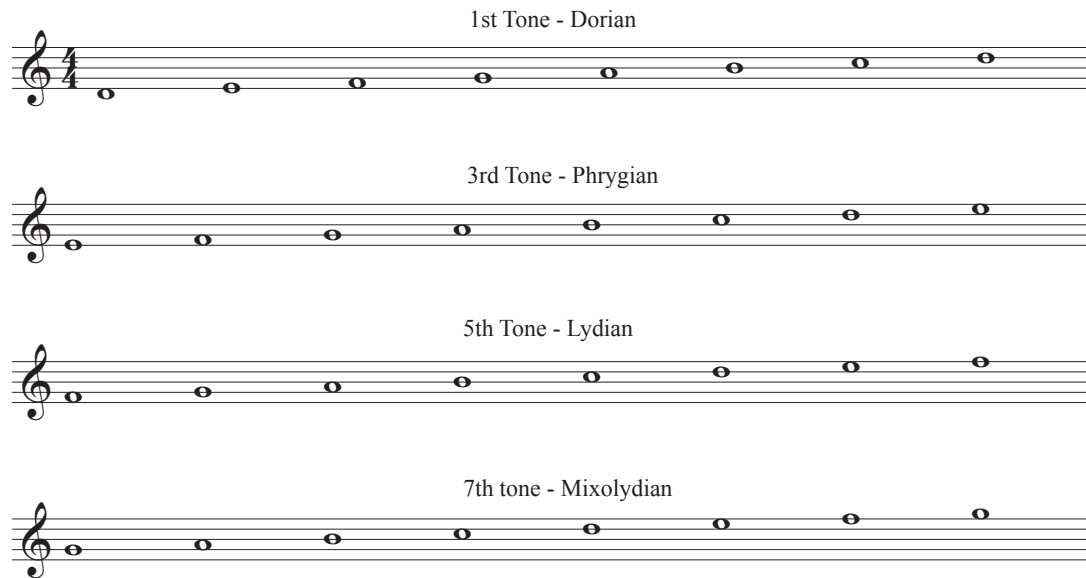
<sup>511</sup> Christensen, T. S., & Cambridge Histories Online - York University. *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2008), 311.

<sup>512</sup> Helmholtz, H. v., Ellis, A. J., & APA Psycbooks - York University. (1875). *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, 267.

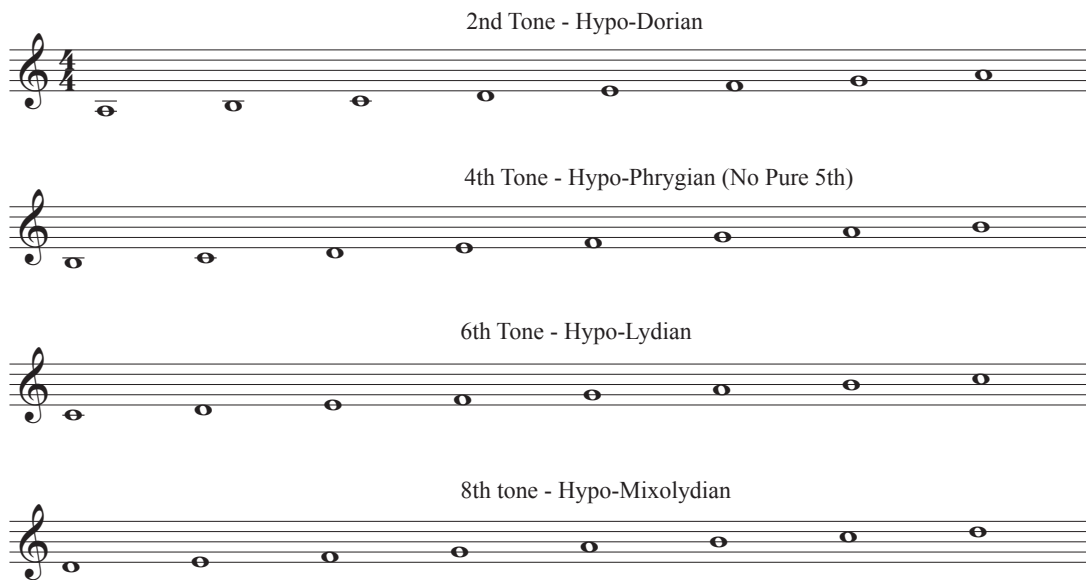
<sup>513</sup> Sharp, *English Folk Song: Some Conclusions*, 44.

Figure B.2 “Essential and Accidental Scales”

“Essential Scales”



“Accidental Scales”



The carol “The Snow It Melts the Soonest” will give a concrete example for these eight church modes. Examination of the modal structure of this song is a primary illustration of one of the defining elements of folk music.

Cecil Sharp, *English Folk Song Some Conclusions*, gives one perspective on the evolutionary character of folk music. “The author has disappeared. The most that can be said is that the authorship belongs equally to all those who have taken part in the transmission. Thus, the authorship, originally individual, has become communal.”<sup>514</sup>

Figure B.3 “My Love Is Newly Listed/The Snow It Melts The Soonest” (From: *Northumbrian Minstrelsy; a Collection of the Ballads, Melodies, and Small-Pipe Tunes of Northumbria*).



The melody above is the earliest publication of Thomas Doubleday’s “The Snow It Melts the Soonest.” Doubleday in an 1821 issue of Blackwood's magazine (a published letter to “Mr North” Oct 27, 1821) [under the pseudonym of Mr Shufflebotham] acknowledges that he inherited this melody from a street singer.<sup>515</sup> J. Collingwood Bruce and John Stokoe provide the melody as “My Love Is Newly Listed” in the collection *The Northumbrian Minstrelsy* published 1882, a melody that Doubleday had once been familiar with but had forgotten its original title.<sup>516</sup>

<sup>514</sup> Sharp, *English Folk Song: Some Conclusions*, 199.

<sup>515</sup> J. Shufflebotham, “Letter from Mr Shufflebotham, on Cheese, Civilization, North Country Ballade, &c,” *Blackwood's Edinburgh Magazine* 10, No. 57 (1821): 443.

<sup>516</sup> Collingwood J. Bruce and John Stokoe, *Northumbrian Minstrelsy*, 97.

Study of the fundamental harmonic or melodic nature of this melody and other folk melodies must involve the question of a composition's identity, what elements are indispensable, stable, what elements are superfluous and what is the causal force in determining stability and instability.

In “My Love Is Newly Listed,” as a prelude to Sting's music, we can, in part, understand the predominance of the modal system and the melodic conventions that prevail. Furthermore, like the major-minor tonal system, the modes involve expendable notes that bind a relationship to that of the pentatonic scale (further discussed in Chapter 5 “Pentatonic Scales and Blues Tonality”). As a speculative theory, differentiated perspectives are additionally present. What pentatonic scale must be used as foundational? Modulation must come as a secondary inquiry as to retain the integrity of the system. This analysis will promote, that what is heard, is much closer to polymodality – “the superimposition of two different modes with the same tonal center.”<sup>517</sup>

The following diagram (Figure B.4), found in the article “Folksong and the Modes” by Bertrand H. Bronson gives a functional account of the relationship between the modal heptatonic, hexatonic, and pentatonic scales based on the circle of fifths. As previously acknowledged (by the presence of the tetrachord and authentic and plagal modes), the fifth and fourth have the most applicable harmonic relationship to the tonic, consequently melodic motion towards a tonality a fifth or fourth away must be forcefully relative. (Chapter 5 “Pentatonic Scales and Blues Tonality” – see the utility of the interval of a fourth in the pentatonic scale). The 2<sup>nd</sup> mode of the D major pentatonic scale: E F# A B D is capable of a connection with two other heptatonic scales – G and A

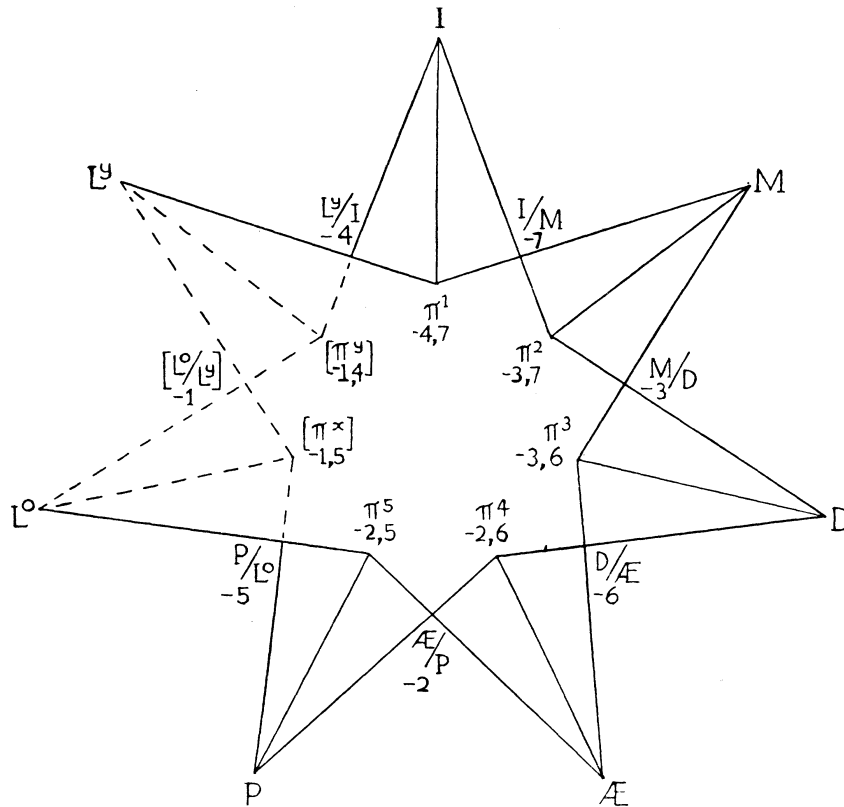
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<sup>517</sup> M. L. Friedmann, *Ear Training for Twentieth-Century Music* (New Haven, CT: Yale University Press, 1990), 115.

major. By association the pentatonic scale may be Dorian, Aeolian or Mixolydian. A composer may borrow from or blend relative hexatonic or heptatonic scales.

E	F#	<b>G</b>	A	B	<b>C</b>	D	E (Aeolian)
E	F#	<b>G</b>	A	B	<b>C#</b>	D	E (Dorian)
E	F#	<b>G#</b>	A	B	<b>C#</b>	D	E (Mixolydian)

Figure B.4 Relationship Between the Modal Heptatonic, Hexatonic, and Pentatonic Scales Based on the Circle of Fifths” (From: “Folksong and the Modes” Bertrand H. Bronson).<sup>518</sup>



Robert Fink *The Origin of Music: A Theory of the Universal Development of Music* reiterates the foundational quality of the pentatonic scale: “In Scottish, Irish, some aspects of Eastern music, and in other places, the 7-note scale appears to grow out of the pentatonic...The added notes to the gaps (the 3<sup>rd</sup> and 7<sup>th</sup>) in the pentatonic are often tuned with either unsure-ness or variety in pitch.”<sup>519</sup>

<sup>518</sup> Bertrand H. Bronson, “Folksong and the Modes,” *The Musical Quarterly* 32, No. 1 (1946): 44.

<sup>519</sup> Robert Fink, *The Origin of Music: A Theory of the Universal Development of Music* (Saskatoon, Sask: Greenwich-Meridian, 1981), 36.



Figure B.5 “Overtone Series” (from: *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. Hermann L. F. Helmholtz).



Another perspective is created through the three most audible overtones of the terminal tones of the tetrachord: one, four and five, develop the diatonic major scale.

In C major:

C produces the overtones: C, G, E, Bb.

G produces the overtones: G, D, B, F.

F produces the overtones: F, C, A, Eb.

“The E, A, and B are the weakest members of the scale, but A is the strongest of these weak three, because it forms no half-tones with any other note in the scale.”<sup>520</sup> The pentatonic scale is the result, with removing the weakest tones E and B. Furthermore, vagueness with E, B and A must be recognized. Similar modal theories developed by Annie G. Gilchrist and Herman Reichenbach are based on the modality of Gaelic and English folk song, creating a relationship between pentatonic and the modal systems. If we assume that every mode has its origin in a pentatonic scale, the minor 3<sup>rd</sup> gaps of the pentatonic filled in by divergent and uncertain notes will result in three distinct heptatonic scales.

C, D, F, G, A, C can become C, D, *E*, F, G, A, *B*, C (Ionian), C, D, *E*b, F, G, A, *B*b, C (Dorian) and C, D, *E*, F, G, A, *B*b, C (Mixolydian).

If all three weakest tones, E, B, and A, are met with uncertainty (Eb, Bb and Ab), the natural minor scale is the consequence. These wandering tones, and consequent

<sup>520</sup> Fink, *The Origin of Music*, 64.

harmonies, may also develop a relationship to that of an extended tonality where a specific tonic is acknowledged as the axis of a large range of harmonic movement.

“My Love Is Newly Listed” is in E Dorian (mode I of the church). Although the key signature would imply Aeolian, the dominance of the C# must be accredited to Dorian. As previously seen in Bronson’s diagram, Dorian may borrow from Aeolian (C natural as heard on the pickup to m.7) and from Mixolydian (G# [major 3<sup>rd</sup>] heard in m.4 used as leading note of the fourth degree A).<sup>521</sup> D# (M7) also is heard as a lower neighbor of the tonic. Non-diatonic tones within this composition and others are interpreted differently. Cecil Sharp lists 3 modulation types in *English Folk Song: Some Conclusions*. These include: (1) introduction of either change of key, or (2) change of mode or (3) a combination of (1) and (2). Sharp continues with the disclaimer that accidentals in English modal folk melodies: “as a rule, auxiliary or passing notes, which induce neither change of key nor change of mode.”<sup>522</sup> This discussion on the stability and instability in the harmonic and melodic systems of folk music and the authoritative cause of these systems must ultimately be determined by artistic or cultural inclination. That is, culturally Dorian can maintain its fundamental value if its 6<sup>th</sup> is occasionally lowered by a semitone just as its hypo counterpart’s value (Aeolian) is retained if its 7<sup>th</sup> is occasionally raised.

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<sup>521</sup> The G# implies V/IV (E7).

<sup>522</sup> Sharp, *English Folk Song: Some Conclusions*, 199.

## Appendix C: Theories on the Development of the Twelve-bar Blues

The concept of African harmony, organum in parallel 4ths, 5ths, octaves and thirds, creates an enticing and congruous theory of Western harmonic development. Gunther Schuller, among other scholars, express that two ethnomusical African harmony tribes exist: “the 8-5-4 tribes” of East Africa, and “third tribe” of West Africa. In a synergistic process, it is logical to assume that the third tribes had little difficulty adopting or adhering their melodies and harmonic process to Western harmony. Allowing discussion and potential question, Schuller attempts to create a parallel between the 5 - 4 tribe and the blues progression.

...It is entirely conceivable that the blues chord progression of I-IV-I-V-I represented a horizontalized form of the primary intervals used by these fourths and fifths tribes.”<sup>523</sup> The Negro also began to appropriate some of the music he heard in his new surroundings: a fragment of a hymn, a few notes of a song whistled by an overseer, a scrap of music heard at a dance...<sup>524</sup>

It is important to recognize the flexibility inherent in the harmonic structure of the blues. With the origins of such a malleable harmonic form, one may call upon the domestication of the aforementioned blues scales (mode) in relative conflict with Westernized harmonic structure. That is, if the ‘filled in notes’ of the pentatonic modes are met with uncertainty, or what Gerhard Kubik *Africa and the Blues* referred to as ‘inflections’, so too would the harmonic and tonal structures be tentative and relatively obscured. It is important to note that Kubik’s use of the word ‘inflections’ does not imply some resolution to a harmonic foundation. Kubik says, that in removing the vocal lines from accompaniment, we realize that the three common Western chords “in spite of their

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<sup>523</sup> Schuller, *Early Jazz: its Roots and Musical Development*, 43.

<sup>524</sup> Ibid. 35.

regular use for accompanying the blues and early forms of jazz... appear to be the real aliens.”<sup>525</sup> He continues by recognizing that bebop brought jazz tonality back towards the equiheptatonic tuning systems that continue to exist in certain African areas; bebop recognized a tonal ambivalence. Additionally, David Evans *Big Road Blues: Tradition and Creativity in the Folk Blues* recognizes the distinct indifference of the homophonic texture found in the structure of swing jazz and the multiple genres in rural blues. That is, several blues accompaniments by a single instrument such as the guitar, are not harmonic but rather rely on the implication of harmony in single notes as arpeggios, occasional chords and partial structures such as the implication of chords, or dyads.

Charlie Parker’s “Blues for Alice” displaces such a linear harmonic unpredictability disrupting the schematic expectation of the blues with secondary chords moving around the circle of fifths. Parker’s blues progression is used as an extreme example of the flexibility of the blues. (See Garth Alper “How the Flexibility of the Twelve-Bar Blues Has Helped Shape the Jazz Language.”<sup>526</sup>) Here it is recognized that both Parker’s harmony and melody are not so much elaborations of a basic structure but an “integrated patterned whole, without any particular tones having special status.”<sup>527</sup> Furthermore, the melodic content displays various linear elements that can be attributed to many of the analytical ideas presented in Chapter 5 “Pentatonic Scales and Blues Tonality.” As an analytical musician, it is the prerogative of the writer of this dissertation to attempt to understand various compositional choices. Why does one melody work and another not? What allows a melody to create interest and forward motion?

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<sup>525</sup> Kubik, *Africa and the Blues*, 118 – 119.

<sup>526</sup> Garth Alper, “How the Flexibility of the Twelve-Bar Blues Has Helped Shape the Jazz Language.” *College Music Symposium* 45 (2005): 1–12.

<sup>527</sup> Kubik, *Africa and the Blues*, 118.

Figure C.1 “Blues for Alice” Charlie Parker (Harmonic analysis – by author)<sup>528</sup>

Harmonic analysis of "Blues for Alice" by Charlie Parker, showing chord symbols and functional labels above the musical staves.

Staff 1 (Measures 1-4):

- Measure 1: I (F)
- Measure 2: Fmaj7
- Measure 3: ii of vi (Dm) (Em7(b5))
- Measure 4: V of vi (Dm) (A7)

Staff 2 (Measures 5-8):

- Measure 5: IV7 (Bb7)
- Measure 6: ii of A7 (V of vi) (Bbm7)
- Measure 7: V of vi (A7) (Eb7)
- Measure 8: ii of ii (Am7), V of ii (D7)
- Measure 9: ii of G7 (V of V) (Abm7)
- Measure 10: V of G7 (V of V) (Db7)

Staff 3 (Measures 9-12):

- Measure 9: ii (Gm7)
- Measure 10: V (C7)
- Measure 11: I7 (F7)
- Measure 12: (D7), Gm7, C7

It becomes exceedingly obvious, as in all analysis, that perspective on a melodic-harmonic arrangement may take multiple forms. It is possible to develop an adaptation of Schenkerian theory as in the structural outline. Schenker's idea of 'Urine' (fundamental line) becomes comparable to that of Kubik's 'integrated patterned whole'. A relationship is continually established among structure versus prolongation. Based solely on chord structure, guide tones move from F and descend chromatically to the leading tone in the dominant (C7) in m. 10 resolving up a semitone to the tonic (F – E – D – C# – C – B – Bb – A – Ab – G – F#(Gb) – F – E – F). A similar fundamental melodic line is presented in Figure C.2. From a reduction perspective, we hear a chromatic representation of F, where the only significant stability comes at the beginning and end. Chords with the harmonic rhythm of one measure provide the ear with something of structural significance. A collection of the roots used (Parker's changes): F G Ab A Bb C Db D Eb E F is a harmonic representation of the colloquial blues scale with the added #5 (b6).

<sup>528</sup> Emin7 is heard when melody is played. Emin7b5 is heard in solos.

Figure C.2 “Blues for Alice” (Melodic Analysis showing the relationship to Parker’s Changes).<sup>529</sup>

The figure displays a melodic analysis of "Blues for Alice" across three staves. Above the first staff, chords are listed: F, F maj7, Em7b5, A7, Dm7, G7, Cm7, and F7. The first staff includes annotations: "Outlines Fmaj7", "Guide tones b7 to 3", "Cambiata", "D min arpeggio", and "Cmin7 (9)". Fingering is indicated by numbers 1-5 and letters R (right) and L (left). The second staff starts with a measure number "5" and includes chords: Bb7, Bbm7, Eb7, Am7, D7, Abm7, and Db7. It also features "ANT" (Anticipation) markings. The third staff starts with a measure number "9" and includes chords: Gm7, C7, Am7, (D7), Gm7, and C7. A note at the bottom reads "Melodic - Rhythmic motive (identified Bottom Brackets)".

Sting’s composition, “Dream of the Blue Turtles” is representative of a similar compositional template. Heard is a descending chromatic line of 5 – 1 (D, C#, C, B, Bb, A, Ab, G).

Figure C.3 “The Dream of the Blue Turtles,” The Dream of the Blue Turtles, (1985): mm. 1–8. [0:00 – 0:05] (Transcribed by author).

The figure shows the first two measures of "The Dream of the Blue Turtles" in 4/4 time. The first measure contains a descending chromatic line: D4 (quarter), C#4 (quarter), C4 (quarter), B4 (quarter), Bb4 (quarter), A4 (quarter), Ab4 (quarter), and G4 (quarter). The second measure continues the line with G4 (quarter), F#4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), and A4 (quarter). A measure number "3" is written above the first measure.

<sup>529</sup> Parker ends the melody on the supertonic by repeating m. 11. Enclosing the tonic (F) with a C major triad and using the descending line of 5 – 3 – 2 (C – A – G).

## Appendix D: Triadic Melodies and Pendular Thirds

Noted by Curt Sachs “The Road to Major,”<sup>530</sup> the division of the octave or diatonic system removed from the concept of the tetrachord or pentachord rather relies on a pattern of thirds. Sachs reveals melodies from multiple sources: Gregorian chant, classical composers, and European folk song.

The term ‘pendular thirds’ is taken from two specific sources. The first, used by musicologist Peter Van Der Merwe (*Origins of the Popular Style*, 1989) “who took it from Nigerian ethnomusicologist J.H Nketia.”<sup>531</sup> It refers to, a pendulum movement between two foundational notes in a series of thirds. “Ladder of thirds” is additionally used by Van Der Merwe to describe: “that a note actually comes into being through piling up thirds below and/or above a tonic or central note.”<sup>532</sup> Richard Middleton continues to describe related terms: 1.) *Chant*: tunes that “virtually never leave a single note. 2.) *Axial*: tunes that, “treat a single note as a central note, around which the whole tune circles.” 3.) *Oscillating*: tunes that “treat either the *chant* or *axial* principle as the basis for the pendulum movement between two structural notes.”<sup>533</sup> This type of terminology is continually used across multiple scholars including, but not limited to: Gilbert Chase *America's Music, from the Pilgrims to the Present*,<sup>534</sup> Paul F. Berliner

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<sup>530</sup> Curt Sachs, “The Road to Major,” *The Musical Quarterly* 29, No. 3 (1943): 381–404.

<sup>531</sup> Richard Middleton, *Voicing the Popular: On the Subjects of Popular Music* (New York, NY: Taylor & Francis, 2006), 285.

<sup>532</sup> Richard Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1989), 203.

<sup>533</sup> *ibid.* 203.

<sup>534</sup> Gilbert Chase, *America's Music, from the Pilgrims to the Present* (Urbana, Ill: University of Illinois Press, 1987), 225.

*Thinking in Jazz: The Infinite Art of Improvisation*<sup>535</sup> and Samuel A. Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry."<sup>536</sup>

Pendular thirds can be applied directly to an array of musics. In the process of explaining this concept, shared musical conventions become detected. Below are examples, from a folk and a Beatles song. 1.) "Po' Laz'us" – The central note C (minor 3<sup>rd</sup> of A) exists with the upper third E (and its upper third G) and lower third A<sup>537</sup> and 2.) The Beatles' "A Hard Day's Night" – The central note is G, circled by the upper third Bb and the lower third E.

Figure D.1 Po' Laz'ur (Poor Lazarus) (From *American Ballads and Folk Songs* – Alan Lomax).<sup>538</sup>



<sup>535</sup> Paul F. Berliner, *Thinking in Jazz*, 776.

<sup>536</sup> Samuel A. Floyd, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry." *Black Music Research Journal* 11, No. 2 (1991): 265-87. <http://www.jstor.org/stable/779269>.

<sup>537</sup> Ladder of thirds A – C – E – G (D is used as a passing tone between E and C).

<sup>538</sup> John A Lomax, Alan Lomax, and Harold William Thompson, *American Ballads and Folk Songs* (New York, NY: Macmillan, 1934), 91.



Figure D.2 *Things We Said Today*. “A Hard Day’s Night,” (1964): V.1 (Transcribed by author).



## **Appendix E: Analysis of Specific Compositions Becoming Jazz Standards**

Sting's compositions are favourable vehicles for multiple arrangements and interpretations. He even acknowledges his musicianship strength stating: "My skill is in arranging music or in giving people the parameters in which they can be creative" (this quote is also used in 1.2 of this dissertation). This appendix is used to reference some characteristics that make a composition malleable.

It is beneficial to consider established jazz standards, and identify the primary structures inherent that create an opportunity for the composition to be affected with a jazz interpretation. One standard that displays a musical life, which "appeals" through a static melodic line, is Cole Porter's song "Ev'ry Time We Say Goodbye." The advantageous quality of this composition is revealed in several recordings ranging from an early release by Benny Goodman and his Orchestra (1944) through to Bill Evans and Lee Konitz (1977). Additionally, the blues-like sensibility of Gershwin's "Summertime" is used as an example of the prevalent blues texture as a template for harmonic and arrangement alteration.

The 1940s saw the financial struggle of the big bands and resulting utilization of smaller combos, which initiated a deeper exploration of harmonic boundaries of the popular song. Jazz of the 1920s and 30s worked in direct partnership with popular or dance music, whereas during the evolution of bebop in the 1940s the tradition distanced itself from social dance, and as a result subjected itself to a more specialized audience. The following analysis of Cole Porter's composition "Ev'ry Time We Say Goodbye"

from the Broadway revue, *The Seven Lively Arts*, exemplifies harmonic, improvisational, rhythmic and melodic explorations possible in the smaller ensemble.

Figure E.1 is a lead sheet transcription of mm. 5–12 of the composition recorded by Benny Goodman and his Orchestra in 1944. The incentive for the development of this composition may lie in both a cultural and theoretical framework. As culture one answer may lie in the prevalent catering of jazz musicians to the compositions of Tin Pan Alley or Broadway show tunes. A theoretical incentive, which is dependent upon personal artistic prerogative or stylistic influence, is more probable; what Bill Evans called “the universal mind.” For the reason that an artistic preference is near unattainable, the arrangement development of a standard will issue clarification on the progression of this composition becoming a jazz standard.

Figure E.1 “Ev’ry Time We Say Goodbye,” *Benny Goodman Quintet*, (1944): mm. 5–12 [0:11 – 0:33] (Transcribed by author).

Figure E.1 shows a lead sheet transcription of measures 5–12 of the song “Ev’ry Time We Say Goodbye” by Benny Goodman Quintet (1944). The music is in 4/4 time, key of B-flat major (three flats). The melody is written on a single staff. Chords are indicated above the staff: Eb, Cm, Eb, Cm, Em, Cm, Fm, Bb, Eb, Fm, Gb, Fm, Eb, Abm. There are triplets in measures 8 and 12.

The following provides analytical information of mm. 5–12:<sup>539</sup>

1. Emphasis on scale degree 3 in mm. 1–3 and scale degree 5 in mm. 5–7 (a melodic sequence up a minor third).

<sup>539</sup> The melodic transcription of mm. 5 – 12 (the first 8 measures of the A section) is sufficient in analysis of the song’s development with a jazz interpretation.

2. Phrases one and two descend down a perfect 4<sup>th</sup> through ornamentation of upper neighbour notes (G [Ab] to D, and from Bb [Cb] to F).
3. Phrase one ends on D (the leading tone). The second phrase ends on F (scale degree 2) creating unresolved tension and expectation.
4. The majority of the melody is syncopated and stresses moving beats 2 and 4.
5. Temporary tonalities – including influence of a “blues” modality – bIII is heard m. 6. (This chord [Gb] (modal mixture with the tonic minor) does provide a sense of tonal flexibility).

Pianist Teddy Wilson, a member of Goodman’s orchestra, would record “Ev’ry Time We Say Goodbye” a month later with his own group. Wilson, unlike Goodman, improvised on the tune, although not departing significantly from the melody.

Figure E.2 “Ev’ry Time We Say Goodbye,” *The Sound of Sonny*, (1957): mm. 9 – 16 [0:10 – 0:21]  
(Transcribed by author).



Figure E.3 “Ev’ry Time We Say Goodbye,” *The Sound of Sonny*, (1957): mm. 1 – 4 [0:00 – 0:10]  
(Transcribed by author).



Sonny Rollins would record the song in a session with pianist Sonny Clark, bassist Percy Heath and drummer Roy Haynes in 1957. Noteworthy performance and arrangement changes were made reflecting the current state or style of the jazz idiom. The chord progression is given more forward drive through the use of the ii and V chords,<sup>540</sup> resulting in an added shifting harmonic relationship with the relatively linear melody<sup>541</sup> as well as the use of the 7<sup>th</sup> of the chord, which further enriches the harmony and improvisational options.<sup>542</sup> As seen in Figure E.3, an intro is played, consisting of a vamp on Eb, while Sonny Clark imposes several second inversion triadic voicings (Eb, E, Db, Gb). Meanwhile, Rollins improvises using the 3<sup>rd</sup> and 5<sup>th</sup> of Eb major which are the foundational and reoccurring notes of the initial eight measures of the melody. This is the first occurrence of the advantageous character of this melody. Rollins further plays with the stationary melodic pitches through the use of ornamentation, syncopation, and various timbral modifications, as well as occasionally returning (quoting) to the melody in his solo.

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<sup>540</sup> I – vi – I (as prolongation of the tonic) is extended to I – vi – ii – V – I. “Blues and ragtime harmony mainly used simple major/minor triads at the distance of fifths. Swing music enriched the chords with sixths and ninths but the chord progressions were mainly the same. Bebop further enriched the chords with further colourizations such as b9, #9, #11, 13, b13 etc. and exchanged some chord progressions by inserting an extra subdominant parallel, e.g. G7 - C was replaced by Dm7 - G7 - C.” in Kjell Bäckman, “Evolutionary Jazz Harmony: A New Jazz Harmony System.” (In *BIOMA 2008 conference in Ljubljana*. 2008), 134.

Mark Levine also states that “many standards in the repertoire were written in the 1920s and 1930s. Those tunes consist largely of V–I progressions. II–V and II–V–I progressions were used only by the more sophisticated songwriters of that time. One of the first reharmonization techniques used by jazz musicians of the 1930s was to precede a V chord with its II chord to create a II–V progression.” Levine further mentions the extended improvisatory possibilities of this reharmonization. Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music), 260.

<sup>541</sup> The repeated G – melodic/harmonic relationship changes from 3 – 5 – 9 – 13. This extends the tonal/or ‘dissonance threshold’ (Pam Hurry, Mark Phillips, and Mark Richards, *Heinemann Advanced Music*, [Oxford: Heinemann Educational, England. 2001], 80.) – creating future dissonances.

<sup>542</sup> The chord progression further extends the improvisational resources.

While Rollins played “Ev’ry Time We Say Goodbye” at a medium-up tempo, John Coltrane played it as a ballad in 1960 with McCoy Tyner on piano, drummer Elvin Jones, and Steve Davis on bass. While both recordings employ a pedal, the way in which it is used is different. Rollins plays a tonic pedal for an intro and outro, whereas Coltrane uses a dominant pedal (Bb) under part of the melody. Additionally, Coltrane adds an extra ii – V in m. 7.

Figure E.4 “Ev’ry Time We Say Goodbye,” *My Favorite Things*, (1961): mm. 1 – 8 [0:00 – 0:33] (Transcribed by author).

Chords for Figure E.4:

- Measure 1:  $E^b\text{maj}7/B^b$
- Measure 2:  $C\text{m}7/B^b$
- Measure 3:  $E^b\text{maj}7/B^b$
- Measure 4:  $C\text{m}7/B^b$
- Measure 5:  $E^b\text{maj}7$
- Measure 6:  $F\text{m}7$
- Measure 7:  $G^b\text{maj}7$
- Measure 8:  $F\text{m}7/B^b$

Bill Evans ascends harmonically from I – ii – iii – IV where the stationary melody note G is heard as the 3<sup>rd</sup>, 9<sup>th</sup>, root and 7<sup>th</sup>.

Figure E.5 “Ev’ry Time We Say Goodbye,” *Crosscurrents*, (1977): mm. 1 – 8 [0:07 – 0:29] (Transcribed by author).

Chords for Figure E.5:

- Measure 1:  $E^b\text{maj}7$
- Measure 2:  $F\text{m}7$
- Measure 3:  $G\text{m}7$
- Measure 4:  $A^b\text{maj}7$
- Measure 5:  $G\text{m}7$
- Measure 6:  $C\text{m}7$
- Measure 7:  $F\text{m}7$
- Measure 8:  $B^b7$

Reharmonization techniques have evolved in the course of the history of jazz. Such practices as the V – I progressions were substituted by ii – V – I (or iii – vi – ii – V as seen in Figure E.5 mm. 3 – 5), tritone reharmonizations became more commonly used, as well as polytonal slash chords, pedal points, or sequential temporal tonal centers (e.g.,

tonal centers moving in major 3rds as in “Giant Steps,” sometimes referred to as ‘Coltrane Changes.’)

Figure E.6 comes directly from *The Real Book – All New Volume III*.<sup>543</sup> Similar to the tonic pedal used by Rollins, slash chords (or circumpolar chords) alter both the lowest harmonic note, the harmonic or contrapuntal relationship with the melody and generate tension with the chord itself. Analysis must consider all three harmonic/melodic levels. The function of slash chords normally reside in the bass note, “what makes the sonority so interesting and striking is that it is missing all of the supporting pitches between the bass pitch and its upper structure extensions...a structure that is both top-and bottom heavy”<sup>544</sup> In mm. 1–3 of this arrangement the melodic third in Eb (G) changes its role from the 3<sup>rd</sup> of Eb, to the b7 of A, morphing into the major 7<sup>th</sup> of Ab, followed by the #11 of Db, the perfect 5 above C and finally the major 9<sup>th</sup> of F. The chord structures are dissonant within themselves. A/Eb (A, Eb, G, Bb), a chromatic elaboration of V/IV (Eb with #11 in the bass), resolves to the IV major seven chord in second inversion. Db7#11/Eb is heard as a tritone reharmonization of the secondary dominant of vi (G7 – Cm). F7 (V/V) moves to the coloured dominant V of Eb, (Bb9sus4 [Ab/Bb]). The 3<sup>rd</sup> inversion dominant falls to the first inversion tonic chord, and descends through four consecutive II – V (chromatically coloured) progressions (G<sup>545</sup> – Gb [F#], B – E, Bb – Eb, Ab – Db).

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<sup>543</sup> Chuck Sher. *The New Real Book Volume 3*, Petaluma, CA. Sher Music Co., 1995.

<sup>544</sup> Kurt Ellenberger, *Materials and Concepts in Jazz Improvisation* (Lethbridge, Alta: Assayer Pub, 1997), 78.

<sup>545</sup> The first inversion tonic chord also functions as ii (Gmb13).

Figure E.6 “Ev’ry Time We Say Goodbye,” *The Real Book – All New Volume III*, mm. 1 – 8 (Lead sheet).

All progressions considered thus far (while often chromatically altered are directly related to Eb major) explore temporary tonalities that were not found or even implied in the recording by Goodman. However, there is a direct association with the primary source in that the melodic simplicity of the song creates an opportunity for harmonic development.

George Gershwin’s “Summertime” from the 1935 folk-tinged opera *Porgy and Bess* has become an omnipresent jazz standard which is often cloaked in a new interpretation. Acknowledged below by K. J. McElrath (musicologist for [jazzstandards.com](http://jazzstandards.com)) this standard, a result of a folk influence and the compositional possibilities of the blues form, becomes a common model and foundation for alteration. The melodic inflections and the blues aesthetic,<sup>546</sup> not specifically the 12-bar blues form, are referenced with respect to this song. K. J. McElrath says:

Gershwin was remarkably successful in his intent to have this sound like a folk song. This is reinforced by his extensive use of the pentatonic scale (C-D-E-G-A) in the context of the A minor tonality and a slow-moving harmonic progression that suggests a “blues.” Because of these factors, this tune has been a favorite of jazz performers for decades and can be done in a variety of tempos and styles.<sup>547</sup>

<sup>546</sup> This song is not claimed as a blues progression. However, it can subjectively belong to the same aesthetic of the blues, establishing the same ‘feel.’

<sup>547</sup> K. J. McElrath, “Summertime” *JazzStandards.com*, <http://www.jazzstandards.com/compositions0/summertime.MusicandLyricsAnalysis.htm>.



Paul Berliner respects the authoritative and familiar blues sound. “The succession of forms that students learn commonly begins with the blues, one of the most venerable vehicles in the jazz repertory.”<sup>548</sup> Lewis Porter in his analysis “The Blues Connotation in Ornette Coleman’s Music – and Some General Thoughts on the Relation of Blues to Jazz” states: “All jazz musicians are influenced by the blues, and it seems to me that the blues was the forum for the most relaxed and extended improvisation on early jazz recordings.”<sup>549</sup>

The following chart of “Summertime” reveals a diatonic structure in A minor which shares considerable melodic and harmonic material with a generic minor blues form. The structural schematic is twelve measures plus a four-measure extension.

1. Movement from tonic to dominant in mm. 1–4 and 9–12 function as tonic elaboration and the leading tone (G#) defines Am as tonic. M. 5 moves to the subdominant chord mirroring the blues form.
2. Dm to Gsus (m. 14) presents a common modally derived inflection; a typical variant in the minor tonality which functions as subdominant (Dm) to a modal dominant (Gsus) to tonic (Am), a decorated deceptive cadence.
3. The B section begins a whole tone lower (D) and descends a minor third, landing on the only note not found in the minor pentatonic, (B – leading tone) creating tension against the tonic.
4. The C section (as a response) resolves the B of mm. 7–8 beginning with b7 of A minor in an inverted pattern to the tonic. G (octave displacement), E, C, A.

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<sup>548</sup> Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago, Ill: University of Chicago Press, 1994), 76.

<sup>549</sup> Lewis Porter, “The Blues Connotation in Ornette Coleman’s Music – and Some General Thoughts on the Relation of Blues to Jazz” *Annual Review of Jazz Studies* 7 (1994-1995): 77.

5. bIII (C) and bVII (Gsus) are used in place of the V (E7) chord to establish a strong modal cadence.

Figure E.7 “Summertime,” *Decca Presents Selections from George Gershwin's Folk Opera Porgy and Bess.*, (1940): mm. 1–15 (Transcribed by author).

Am6 E7/B Am6 E7/B Am6 E7/B Am6 E7/B Am6

5 Dm F E B7 E

9 Am6 E7/B Am6 E7/B Am6 E7/B Am D

13 C Dm Gsus Am

Ted Gioia’s *The Jazz Standards: A Guide to the Repertoire* outlines a short history of this lullaby, giving reference to its popularity and recognition. “More than 400 jazz cover versions of “Summertime” were recorded during the 1950s and 1960s.”<sup>550</sup> The recording by Miles Davis with Gil Evans (August 1958) is among the best-known.

Larry Hicock, author of *Castles Made of Sound: The Story of Gil Evans*, acknowledges the distinction between composed and improvised music as significant in the ‘modal jazz’, ‘Third Stream’ or the cool jazz model. “Gershwin might even have acknowledged that the Davis-Evans collaboration, more than any performance before it, was the most successful realization of his own vision of this music as a synthesis of

<sup>550</sup> Ted Gioia, *The Jazz Standards: A Guide to the Repertoire*. (Oxford, UK: Oxford University Press, 2012), 412.

African-American ‘folk’ and Western European ‘serious’ forms.”<sup>551</sup> While such speculation is somewhat intriguing, the sonic implications as demonstrated with the modal period in jazz are certainly previewed in “Summertime.”

The advent of modal jazz serves as a musical crossroad facilitating the collaboration and incorporation of hybrid approaches to improvisation, timbre, and spirituality.<sup>552</sup> Gil Evans and Miles Davis’ partnership reveals a confirmation of jazz evolution, recapitulating the natural transition from folk roots to art music.

Figure E.8 “Summertime,” *My Favorite Things*, (1961): mm. 1–22 [0:00 – 0:34] (Transcribed by author).

The musical score for "Summertime" from the 1961 album *My Favorite Things* is presented in 4/4 time. The score consists of five staves of music, with measures 1 through 22. The melody is written in treble clef. The chords and their durations are as follows:

- Measure 1: A 7(#11) (4 measures)
- Measure 5: Dm711/A (4 measures)
- Measure 9: B $\flat$ 7 (4 measures)
- Measure 13: E $\flat$ 7 (4 measures)
- Measure 17: A 7(#11) (4 measures)
- Measure 21: Dm711/A (4 measures)
- Measure 25: F maj7 (4 measures)
- Measure 29: Em7 (4 measures)
- Measure 33: A 7 (4 measures)
- Measure 37: Dm7 (4 measures)
- Measure 41: B $\flat$ 7 (4 measures)
- Measure 45: Dm7 (4 measures)
- Measure 49: B $\flat$ 7 (4 measures)
- Measure 53: Dm7 (4 measures)
- Measure 57: (B $\flat$ 7) (4 measures)

The score includes a "Solo Interlude" section starting at measure 15, which is marked with a "Solo Interlude" label and a "Dm7" chord. The score ends at measure 22.

In October 1960 John Coltrane recorded the album *My Favorite Things* including standards such as: “Summertime,” “But Not For Me,” “Ev’ry Time We Say Goodbye”

<sup>551</sup> Larry Hicock, *Castles Made of Sound: The Story of Gil Evans* (Cambridge, Mass: Da Capo, 2010) 101.

<sup>552</sup> Ingrid Monson, "Oh Freedom: George Russell, John Coltrane, and Modal Jazz." *The Course of Performance: Studies in the World of Musical Improvisation* (Chicago, Ill: University of Chicago Press, 1998), 150. – see also further conversation of John Coltrane’s interest in spirituality and the music of Africa and India

and the title track of the same name. The following chordal schematic is ‘Coltrane changes’ based on the progression of the symmetrical chromatic major third relationships as used in his composition “Giant Steps.” Although the symmetrical third relationship in Coltrane’s version of “Summertime” is not nearly complete the chord progression used is bound by third relationships.

Chord Schematic for Giant Step often referred to as ‘Coltrane Changes.’

|B D7 |G Bb7 |Eb |Am7 D7 |G Bb7 |Eb F#7 |B |Fm7 Bb7 |Eb | etc.

In Coltrane’s reharmonization of “Summertime” the A7#11 is a coloured dominant of the tonic D minor, Bb7 tonicizes Eb7 (Neapolitan relationship to D, and tritone substitution for the dominant)<sup>553</sup> and Fmaj7 (relative major) stands as a minor third relationship to the tonic. The third interval relationships which dominate the progression (Bb (bVI), D (i), F (bIII), A (V)) creates a degree of extended tonality. Although not a strict modal arrangement, the primarily pentatonic melody, unconventional harmonic movement based on third relationships, and the extensions on the dominant harmony (use of #11) borrowed from Bb melodic minor, embody the melodic and harmonic freedom of modal jazz.

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<sup>553</sup> Bb7 is heard as a temporary key center because of its position starting a new phrase. The Eb7 in m. 7 is a tritone substitution of the following chord A7#11 and is relative to Bb as Lydian flat7.

## Appendix F: Sting's Compositions – Jazz Arrangements

Christian McBride. *Conversations with Christian*. © 2011. Mack Avenue. MAC 1050. Compact Disc.

- “Consider Me Gone”

J-Mood. *No Small Thing*. © 2014. Blue Canoe Records. BC1318DD. Compact Disc.

- “Consider Me Gone”

Eric Reed. *Manhattan Melodies*. © 1999. Verve Records. 050 294-2. Compact Disc.

- “Englishman in New York”

Chad Lawson Trio. *Unforeseen*. © 2004. Summit Records. DCD-402. Compact Disc.

- “Every Little Thing She Does is Magic”

Jannah, Denise. *Take It From The Top*. © 1991. Timeless Records. SJP 308. Compact Disc.

- “Fragile”

Pat Metheny Project (July 6, 2003). *Jazz Baltica*. DVD 066 PAL. DVD.

- “Fragile”<sup>554</sup>

Simone Kopmajer. *Moonlight Serenade*. © 2006. Venus Records. TKCV-35200. Compact Disc.

- “Fragile”

Billy Childs Trio. *Speak Like A Child*. © 2009. Savoy Jazz.

- “Fragile”

Fay Claassen. *With A Song In My Heart*. © 2000. Challenge Records. CH 7096. Compact Disc.

- “If I Ever Lose My Faith in You”

Michael Kaeshammer. *Lovelight*. © 2009. Tradition & Moderne. T&M 046. Compact Disc.

- “If You Love Someone Set Them Free”

Silje Nergaard *Port Of Call*. © 2000. Arcy. 157 687-2. Compact Disc.

- “If You Love Someone Set Them Free”

Joshua Davis. *Squashua*. © 2004. Squashed Records. MP3.

- “Message In A Bottle”
- “Fields of Gold”
- “Walking On The Moon”
- “Fragile”
- “Seven Days”

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<sup>554</sup> <https://www.youtube.com/watch?v=dX8bHQFGtk0>.

The Trio of OZ *The Trio of OZ*. © 2010. OZmosis Records. CD001. Compact Disc.

- “King of Pain”

Darrell Grant *Truth and Reconciliation*. © 2007. Origin Records. 82477. Compact Disc.

- “King of Pain”

Fred Randolph. *Song Without Singing*. © 2015. Creative Spirits Records. Compact Disc.

- “King of Pain”

Chris Greene Quartet *Soul & Science - Vol. 1*. © 2001. Single Malt Recordings. Compact Disc.

- “King of Pain”

Emilie Claire Barlow. *Tribute*. © 2007. Empress Music Group. EMP-CD-1493. Compact Disc.

- “La Belle Dame Sans Regret”

Shannon Butcher and Ross MacIntyre *How Sweet It Is*. ©2011. Summer Bloom Records. SB22011. Compact Disc.

- “Message in a Bottle”

Jordana Talsky. *Standard Deviation*. © 2013. Compact Disc.

- “Murder By Numbers”

Gil Evans. *75<sup>th</sup> Birthday Concert*. © 1987. BBC Worldwide Ltd. – BBCJ 7007-2. Compact Disc.

- “Murder By Numbers”
- “Synchronicity”

Chick Corea and Lenny White. *Undercover (Various Artists)*. © 2004. Hip Bop Essence 8201. Compact Disc.

- “Tea in the Sahara”

Jessica Schultz. *Quiet Nights*. © 2000. Compact Disc.

- “Tea in the Sahara”

Melissa Stylianou. *Bachelorette*. © 2003. Sleepin' Bee Music. SBM 1001. Compact Disc.

- “Tea in the Sahara”

Dan White. *Between the Lines*. © 2011. MP3.

- “Roxanne”

Bob Belden Ensemble. *Straight To My Heart: The Bob Belden Ensemble Performs The Music Of Sting*. © 1991. Blue Note. CDP 7 95137 2. Compact Disc.

- "Wrapped Around Your Finger"
- "Roxanne"
- "Straight To My Heart"
- "Sister Moon"
- "Dream Of The Blue Turtles"
- "Every Breath You Take"
- "They Dance Alone"
- "Shadows In The Rain"
- "Children's Crusade"
- "I Burn For You"

Paola Arnesano. *The Police Songbook*. © 2010. Four. CO405. Compact Disc.

- "Message In a Bottle"
- "Wrapped Around Your Finger"
- "Every Breath You Take"
- "Roxanne"
- "Tea in the Sahara"
- "Every Little Thing She Does is Magic"
- "King of Pain"
- "Walking On the Moon"
- "Don't Stand So Close to Me"
- "So Lonely"

Jo Lawry. *I Want to Be Happy*. © 2008. Fleurieu Music. 9852. Compact Disc.

- "Until"

Carol Duboc. *All of You*. © 2004. Gold Note Music. GNM2327. Compact Disc.

- "Spirits in the Material World"
- "Every Breath You Take"

Angelo Canelli. *Plays the Music of Sting*. © 2008. Wide Sound. WD143. Compact Disc.

- "Fragile"
- "Children's Crusade"
- "Saint Augustine in Hell"
- "If You Love Someone Set Them Free"
- "Dienda"
- "Be Still My Beating Heart"
- "I Was Brought to My Senses"
- "Walking On The moon"
- "Moon Over Bourbon Street"

Marc Copland Trio. *Haunted Heart & Other Ballads*. © 2002. hatOLOGY. hatOLOGY 581. Compact Disc.

- “When We Dance”

Luciana Souza. *The New Bossa Nova*. © 2007. Verve Records. B0009456-02. Compact Disc.

- “When We Dance”

Darek Dobroszczyk Trio. *Simple Delights*. © 2014. Andromeda. CD807. Compact Disc.

- “When We Dance”

Lynne Arriale. *Nuance (The Bennett Studio Sessions)*. © 2009. Motéma. 00028. Compact Disc.

- “Wrapped Around Your Finger”