



## MTO 16.3 Examples: Stoia, Mode, Harmony, and Dissonance Treatment

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.10.16.3/mto.10.16.3.stoia.php>

**Table 1.** List of twelve-bar schemes cited

Scheme	Harmonic Progression	Tonic Mode Transposes Over IV and V	Tonic Mode Remains Over IV and V
Standard Twelve-Bar Blues	I - I - I - I IV - IV - I - I V - V - I - I	*	*
Common Variant of Standard Twelve-Bar Blues	I - IV - I - I IV - IV - I - I V - IV - I - I	*	*
Frankie and Johnny/ Boll Weevil Blues	I - I - I - I IV - IV - IV - I V - V - I - I	*	
Railroad Bill	I - I - I - I I - I - IV - IV I - V - I - I		*
Whitehouse Blues	I - I - I - I IV - IV - IV - IV I - V - I - I	*	

**Table 2.** List of eight-, nine-, and ten-bar schemes cited

Scheme	Harmonic Progression	Tonic Mode Transposes Over IV and V	Tonic Mode Remains Over IV and V	Length in Bars
Alabama Bound	I - I - IV - IV V - V - I - I	*		8
How Long	I - I - IV - IV I - V - I - I		*	8
Sitting On Top Of The World	(melody primary)		*	9
John Henry	(melody primary)		*	10

- Example 1.** a) Stable note with dropping and hanging thirds;  
 b) tonic triad with dropping and hanging thirds around and  
 c) tonic triad with stepwise neighbors around and  
 d) functioning as the hanging third to and the upper neighbor to  
 e) functioning as the lower neighbor to and the dropping third to  $\hat{5} <="" p="" >$

The image displays five melodic phrases, labeled (a) through (e), on a single treble clef staff. Each phrase is separated by a double bar line. (a) consists of a sequence of notes: G4, A4, B4, A4, G4, F4, E4, D4. (b) consists of: G4, A4, B4, A4, G4, F4, E4, D4, C4. (c) consists of: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4. (d) consists of: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4. (e) consists of: G4, A4, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4.

**Example 2.** Three Stipped Gears, “Alabama Blues” (1931), first strain

**Example 3.** Reese Crenshaw, “John Henry” (1934)

- Example 4.** a) Subdominant triad with dropping and hanging thirds around and  
 b) subdominant triad with stepwise neighbors around and  
 c) functioning as the hanging third to and the upper neighbor to  
 d) functioning as the lower neighbor to and the dropping third to

- Example 5.** a) Dominant triad with dropping and hanging thirds around and  
 b) dominant triad with stepwise neighbors around and  
 c) functioning as the hanging third to and the upper neighbor to  
 d) functioning as the lower neighbor to and the dropping third to

Example 5 consists of four musical phrases, (a) through (d), each on a single staff. Each phrase begins with a dominant triad (V) and is followed by a series of notes connected by a slur. (a) shows a dropping third (F4) and a hanging third (A4) around the triad. (b) shows stepwise neighbors (G4, A4, B4) around the triad. (c) shows the hanging third (A4) and upper neighbor (B4) resolving to the triad. (d) shows the lower neighbor (G4) and dropping third (F4) resolving to the triad.

**Example 6.** Leadbelly, “Take a Whiff on Me” (1935)

Example 6 shows a melodic line in 4/4 time with harmonic analysis below it. The notes are numbered 1 through 8. The chords are I, I, IV, IV, V, V, I, I. Labels above the notes indicate 'upper neighbor' for notes 3 and 4, and 'hanging 3rd' for notes 4 and 7.

**Example 7.** Interaction between tonic mode and subdominant harmony

- a) and are dissonant over IV and resolve to over IV  
 b) and are dissonant over IV and resolve to over I  
 c) may retain its dropping and hanging thirds over IV

Example 7 shows three variations, (a), (b), and (c), each on a two-staff system (treble and bass clef). The bass clef contains a subdominant chord (IV). The treble clef contains a dominant triad (V) with various neighbor notes. (a) shows a dropping third and hanging third. (b) shows a dropping third and hanging third. (c) shows a dropping third and hanging third.

**Example 8.** Charley Patton, “Some Summer Day” (1930)

Example 8 shows a melodic line in 4/4 time with harmonic analysis below it. The notes are numbered 1 through 9. The chords are I, I, IV, I, V, V, V, I, I. Labels above the notes indicate 'tonic mode remains over IV' for notes 3 and 4, and 'tonic mode remains over V' for notes 5 through 8.

**Example 9.** Tampa Red, “Things ’Bout Coming My Way No. 2” (1932)

tonic mode remains over V

1 2 3 4 5 6 7 8 9

I I<sup>b7</sup> IV IV<sup>b</sup> I V VII<sup>o7</sup>/IV V I I V

**Example 10.** Interaction between tonic mode and dominant harmony

- a) is dissonant over V and resolves to over I
- b) is first stated as a dissonance over V before being restated as a consonance over I
- c) and descend to over V
- d) and may retain their dropping and hanging thirds over V

(a) (b) (c) (d)

V I V I V V I

**Example 11.** Lottie Kimbrough, “Wayward Girl Blues” (1926), fourth and sixth verses

dropping 3rd

1 2 3 4 5 6 7 8

I I IV IV I V I I

**Example 12.** Brownie McGhee, “How Long?” (1942), second verse (McGhee’ first)

dropping 3rd

1 2 3 4 5 6 7 8

I I IV IV I V I I

**Example 13.** Freeny's Barn Dance Band, "Croquet Habits" (1930)

6th substitutes for 5th above the root of IV

**Example 14.** Sam Cooke, "Frankie and Johnny" (1962), first verse

**Example 15.** Charlie Poole with the North Carolina Ramblers, "Whitehouse Blues" (1926)

**Example 16.** Anita O'Day, "Boogie Blues" (1945), first verse

Example 17. Bob Dylan, "Bob Dylan's Blues (1963), second verse

The musical score is written in 4/4 time and consists of three staves of music. The melody is written in a single treble clef. The notes are as follows:

- Staff 1: Measures 1-4. Notes: G4, A4, B4, C5 (quarter); D5, E5, F5, G5 (quarter); A5, B5, C6, D6 (quarter); E6, F6, G6, A6 (quarter). Chord numbers: 1, 1, 1, 1.
- Staff 2: Measures 5-8. Notes: B6, C7, D7, E7 (quarter); F7, G7, A7, B7 (quarter); C8, D8, E8, F8 (quarter); G8, A8, B8, C9 (quarter). Chord numbers: 1, 1, IV, IV.
- Staff 3: Measures 9-12. Notes: D9, E9, F9, G9 (quarter); A9, B9, C10, D10 (quarter); E10, F10, G10, A10 (quarter); B10, C11, D11, E11 (quarter). Chord numbers: 1, V, I, I.