



MTO 17.3 Examples: Koozin, Guitar Voicing in Pop-Rock Music

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

<http://www.mtosmt.org/issues/mto.11.17.3/mto.11.17.3.koozin.php>

Example 1a. Major triad voicings available within the span of three guitar frets

Standard guitar tuning

E		G	G [#]	A		
B		D	E ^b	E		
G		B ^b	B	C		
D		F	F [#]	G		
A		C	C [#]	D		
E		G	A ^b	A		

fret: 3 4 5

Upper strings
"mediant"

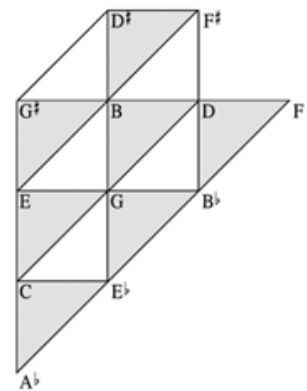
fret-interval type: <--111-> <--3121> <--111-> <---121> <---211>

A-shape barre chord
"subdominant"
fret-interval type:


<-13331>

E-shape barre chord
"tonic"
fret-interval type:


<133211>



Example 1b. Major triads with minor pentatonic chord roots

A-shape barre chord  ← -2  → +2 

fret-interval type <-13331>

E-shape barre chord  ← -2 

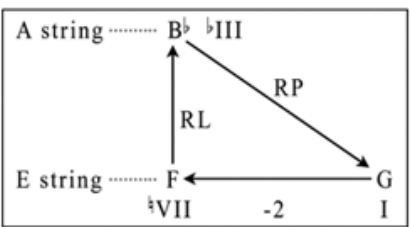
fret-interval type: <133211>



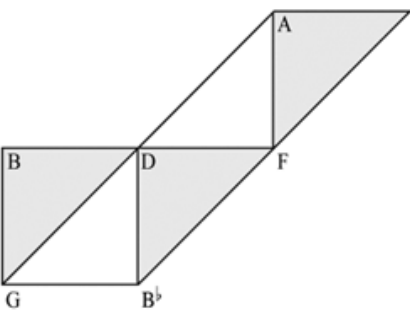
Example 2. Tab and transformational network: The Kinks, "All Day And All Of The Night" (1964)

Intro (2x) and Verse (4x)	Bridge	Chorus (4x)
G F B \flat G	B \flat F A G C A	D C F D
E -----	E -----	E -----
B -----	B -----	B -----
G -----	G -----	G -----
D -3-5---5-3---3-3-3-3-	D -3-3-3---3-3-3---5-7---7-5---5-5-5-5-	D -10-12--12-12--10--10-10--10-10-10-
A -3-5---5-3---3-1-1-1-5--	A -1-1-1--3-3-3--5-7---7-5---5-3-3-3-7-	A -10-12--12-12--10--10-10--8--8--8--12-
E -1-3--3-1--1-----3--	E -----	E -8--10--10-10--8--8--8-----10-

└ PR ─┘ └ LP ─┘



→ +2 V/V → +5 V



Operations:

- ↖ P ↘ Parallel
- ↑ L ↓ Leading tone exchange
- ← R → Relative

Fret-interval type for all chords: <133--->

[025] root pathway:

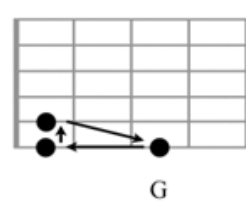


Table 1. Expressive oppositions in guitar chord voicing

Open Chord Voicings	Barre Chord Voicings
Collective	Individualized
Letting open-string chords ring	Grasping chords: Asserting persona
Open-string embellishments	Mobile barre figurations
Open-string notes prioritized tonally	Mobile tonal relationships
Full chords	Power-chord open 5ths
Chordal picking and fingerstyle	Riffs integrate melody and chords
Strumming “rhythm guitar”	Soloistic “lead guitar”
Directed voice leading	Parallelisms
Rooted in traditions	Iconoclastic, modern
Rural	Urban
Authentic	Dramatic
Grounded	Free
Acoustic	Electric
Order	Noise
Folk/Country	Rock
Pastoral	Heroic

Figure 1. Conceptual model

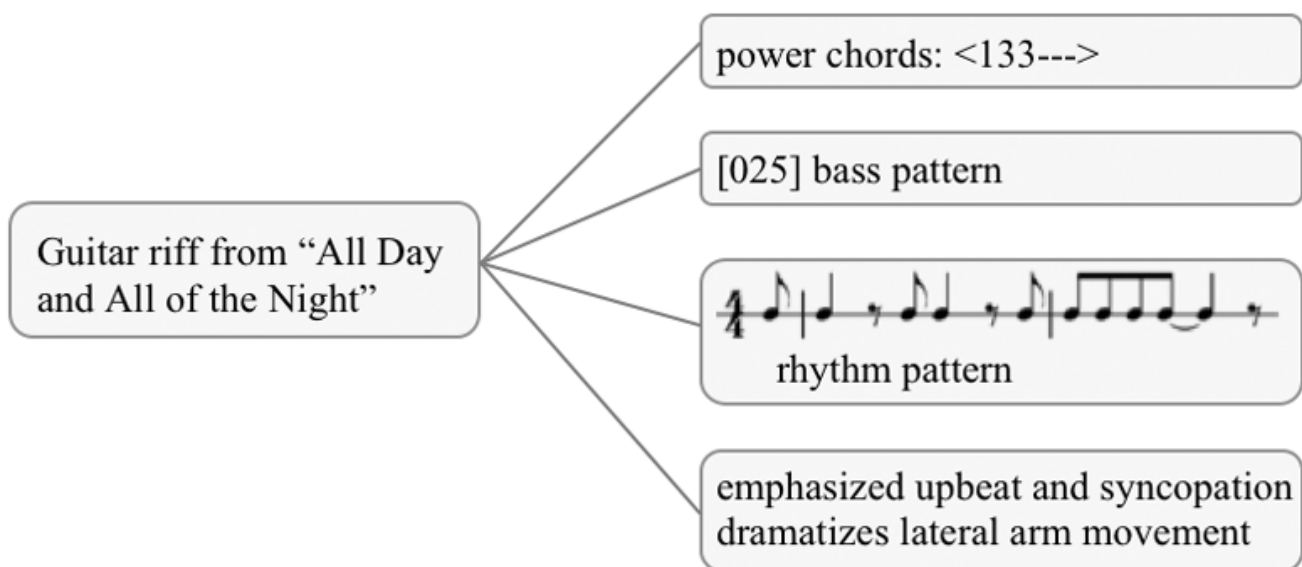
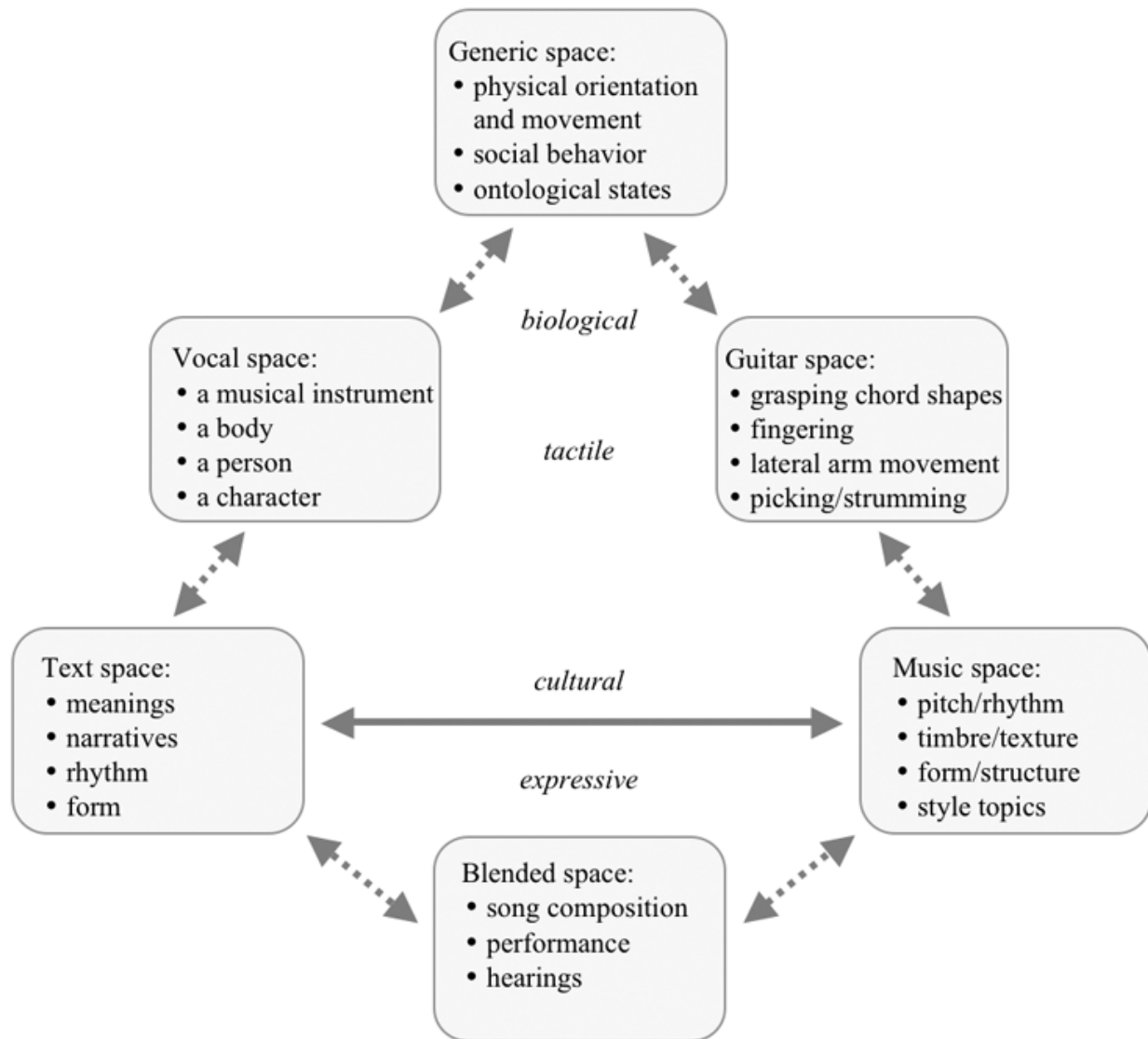


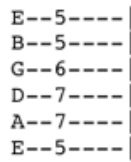
Figure 2. Conceptual integration network (CIN)



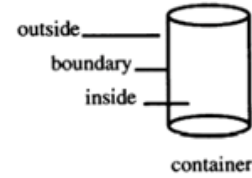
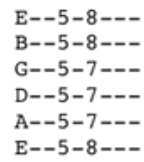
Examples 3a and 3b. Jimi Hendrix, “You Got Me Floating,” *Axis: Bold as Love* (1967)

Example 3a. Chord and riff formations

E-shape barre chord on A:



Minor pentatonic scale:



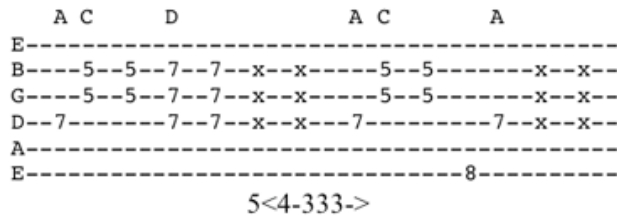
Fret-interval type:

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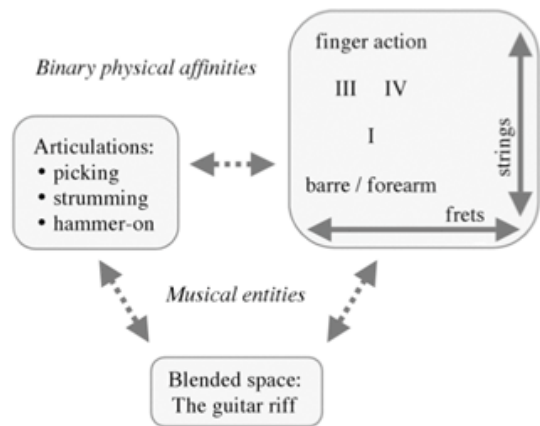
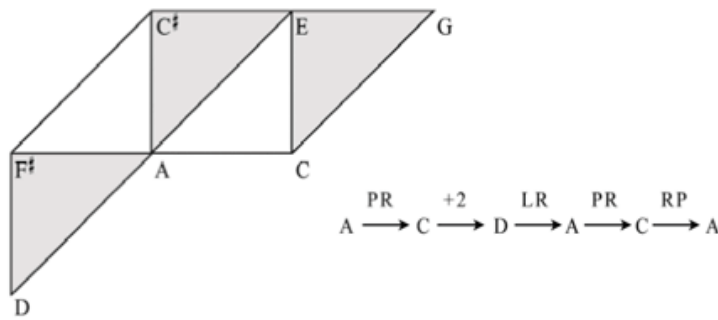
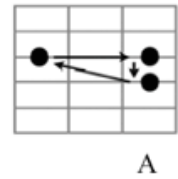
<433344>

Image schema, Saslaw (1996)

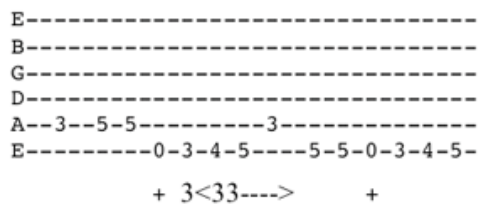
Verse riff:



[025] root pathway:



Chorus riff:



Example 3b. Chorus

The musical score for the chorus consists of three staves: Vocals, Guitar/Bass, and Drums. The time signature is 3/8+3/8+2/8, which simplifies to 4/4. The key signature has one sharp (F#).

Vocals: The melody is written in a treble clef. The lyrics are: "You got me float - in' round and round, You". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Guitar/Bass: The accompaniment is written in a bass clef. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Drums: The drum part is written in a 4/4 time signature. It features a simple pattern: a quarter rest, followed by a quarter note on the bass drum, a quarter note on the snare, a quarter note on the bass drum, a quarter note on the snare, a quarter note on the bass drum, a quarter note on the snare, a quarter note on the bass drum, a quarter note on the snare.

Chord Progression: A separate staff shows the chord progression in a bass clef. The chords are: I (G), IV (C), I (G).

Examples 4a, 4b, and 4c. Riffs with embellishing mediant barre chord

a. Jimi Hendrix, "Who Knows," *Band of Gypsys* (1970)

Swing

3<33-----> + 1<1-3----> 10<43311-> III

b. Ten Years After, "Good Morning, Little Schoolgirl," *Recorded Live* (1973)

5<33-----> + 3 + 5<33-----> + 3 12<43311-> III III

c. Sonny Boy Williamson, "Good Morning, Little Schoolgirl" (1937)

Swing

Good morn-ing lit-tle school - girl. — Harmonica III

[025] head motive

B-D-E Hendrix, "Who Knows;" Ten Years After, "Good Morning, Little Schoolgirl"

D-E-G Kinks, "All Day and All of the Night;" Sony Boy Williamson, "Good Morning, Little Schoolgirl"

E-G-A Hendrix, "You Got Me Floating"

Example 5. Embellishing subdominant riff: The Rolling Stones, “Brown Sugar,” *Sticky Fingers* (1971)

Open G tuning: D G D G B D

Song Intro (4x)			Verse Intro (2x)				
G	C		E ^b	C	A ^b	B ^b	C
D	-----	-----	-----	-----	-----	-----	-----
B	--13--12--	-5--6--5--	--8--9--8--	-5--6--5--	--1--2--	-4--3--	-6--5--
G	--12--12--	-5--5--5--	--8--8--8--	-5--5--5--	--1--1--	-3--3--	-5--5--
D	--14--12--	-5--7--5--	--8--10--8--	-5--7--5--	--1--3--	-5--3--	-7--5--
G	--12--12--	-5--5--5--	--8--8--8--	-5--5--5--	--1--1--	-3--3--	-5--5--
D	-----	-----	-----	-----	-----	-----	-----

6	5	5	6	5	5	6	5	5	6	5	5	6	6	5	6	5
C	G	C	F	C	E ^b	A ^b	E ^b	C	E	C	A ^b	D ^b	E ^b	B ^b	F	C
IV	I	I	IV	I	I	IV	I	I	IV	I	I	IV	IV	I	IV	I
V		I			^b III			I			^b VI	^b VII			I	
→ RL		→ PR		→ RP		→ PL		→ +2		→ +2						

all chord pairs: <-1312->

Example 6. Neil Young, “Cortez the Killer,” *Zuma* (1975), 3:20

Em7 (“double drop D” tuning)	E pentatonic/aeolian hybrid scale	Chord tab
D--0----	D--0-2---	<u>DADGBD</u>
B--0----	B--0-1---	Em7 222000
G--0----	G--0-2---	D5 000230
D--2----	D--0-2---	D11 000010
A--2----	A--0-2---	D6(11) 000000
D--2----	D--0-2---	Am7 x0201x
		Am9 x0200x
		Am11 x02010

He came dan-cing a-cross the wa - ter, with his gal-le-ons and guns, look-ing for the new world and the pal-ace in the sun.

Examples 7a and 7b. Dissonant barre chords

Example 7a. Them, "Gloria" (1964)

	E	* D * A *	E	* D * A *
E	-0-0-0-0-2-0-0-0-	-0-0-0-0-2-0-0-0-		
B	-0-0-0-0-3-0-2-0-	-0-0-0-0-3-0-2-0-		
G	-1---1-0-2-0-2-0-	-1---1-0-2-0-2-0-		
D	-2-----0-0-0-2-0-	-2-----0-0-0-2-0-		
A	-2-----0-----0-0-	-2-----0-----0-0-		
E	-0-----0-----	-0-----0-----		

Example 7b. The Troggs, "Wild Thing," *Wild Thing* (1966)

A	D	E	D	* A * A
-----	-----	-----	-----	-5-5-5-5--
-----7-7-7--9-9--7-7-7--	-----7-7-7--9-9--7-7-7--	-----7-7-7--9-9--7-7-7--	-----7-7-7--9-9--7-7-7--	-5-5-5-5--
-6-6--7-7-7--9-9--7-7-7--	-6-6--7-7-7--9-9--7-7-7--	-6-6--7-7-7--9-9--7-7-7--	-6-6--7-7-7--9-9--7-7-7--	-5-6-5-6--
-7-7--7-7-7--9-9--7-7-7--	-7-7--7-7-7--9-9--7-7-7--	-7-7--7-7-7--9-9--7-7-7--	-7-7--7-7-7--9-9--7-7-7--	-5-7-5-7--
-7-7--5-5-5--7-7--5-5-5--	-7-7--5-5-5--7-7--5-5-5--	-7-7--5-5-5--7-7--5-5-5--	-7-7--5-5-5--7-7--5-5-5--	-5-7-5-7--
-5-5-----	-5-5-----	-5-5-----	-5-5-----	-5-5--5--

* Open-string linear chord

Example 8. Tom Petty and the Heartbreakers, "You Wreck Me," *Wildflowers* (1994)

Main riff: (Open-string chords; Fourth progression)

	D * A * E *	D * A * E *	G D A	D A E
E	-2-----0-----	-2-----0-----		
B	-3-----2-----0-----	-3-----2-----0-----		
G	-2-0-2-----1-----0-----	-2-0-2-----1-----0-----		
D	-0-0-2-0-2-----	-0-0-2-0-2-----		
A	-----0-0-0-2-----	-----0-0-0-2-----		
E	-----0-0-----	-----0-0-----		
	I	IV	I	

Instrumental break (Barre chords; Mediant-dominant-tonic)

	C G C G	E B E B	Solo
	-3--3--3--3--	-7--7--7--7--	
	-5--3--5--3--	-9--7--9--7--	
	-5--4--5--4--	-9--8--9--8--	
	-5--5--5--5--	-9--9--9--9--	
	-3--5--3--5--	-7--9--7--9--	
	-3--3--3--3--	-7--7--7--7--	
	III	V	I

+4

Table 2. Expressive oppositions in barre-only guitar sounds

Dissonant Barre	Consonant Barre
Independent	Organic
Indirect expression	Direct expression
Wayward energy	Grounded energy
Consonance requires work	Dissonance requires work
Power must be contained	Physical grounding supports musical structure
Guitarist brings energy into control	Guitarist provides resistance
Points outside the song (<i>diagrammatic</i>)	Personal power and relationships (<i>phatic</i>)
Indexes music to the body...	
through expressive control	through expressive freedom

Example 8. Tom Petty and the Heartbreakers, “You Wreck Me,” *Wildflowers* (1994)

Example 7a. Them, “Gloria” (1964)

	E	* D * A *	E	* D * A *
E	-0-0-0-0-2-0-0-0-	-0-0-0-0-2-0-0-0-	-0-0-0-0-2-0-0-0-	-0-0-0-0-2-0-0-0-
B	-0-0-0-0-3-0-2-0-	-0-0-0-0-3-0-2-0-	-0-0-0-0-3-0-2-0-	-0-0-0-0-3-0-2-0-
G	-1---1-0-2-0-2-0-	-1---1-0-2-0-2-0-	-1---1-0-2-0-2-0-	-1---1-0-2-0-2-0-
D	-2-----0-0-0-2-0-	-2-----0-0-0-2-0-	-2-----0-0-0-2-0-	-2-----0-0-0-2-0-
A	-2-----0-----0-0-	-2-----0-----0-0-	-2-----0-----0-0-	-2-----0-----0-0-
E	-0-----0-----	-0-----0-----	-0-----0-----	-0-----0-----

Example 7b. The Troggs, “Wild Thing,” *Wild Thing* (1966)

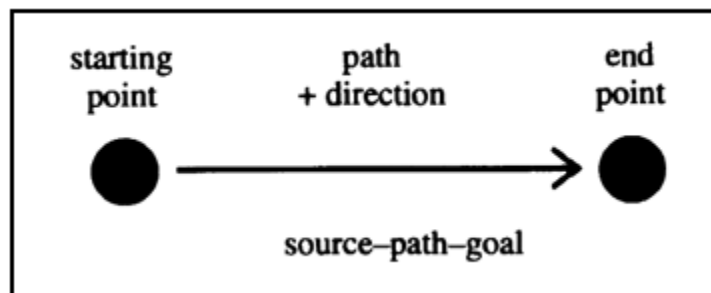
	A	D	E	D	* A * A
	-----	-----	-----	-----	-5-5-5-5--
	-----	7-7-7--9-9--7-7-7--	-----	-----	-5-5-5-5--
	-6-6--7-7-7--9-9--7-7-7--	-----	-----	-----	-5-6-5-6--
	-7-7--7-7-7--9-9--7-7-7--	-----	-----	-----	-5-7-5-7--
	-7-7--5-5-5--7-7--5-5-5--	-----	-----	-----	-5-7-5-7--
	-5-5-----	-----	-----	-----	-5-5--5--

* Open-string linear chord

Example 8. Tom Petty and the Heartbreakers, “You Wreck Me,” *Wildflowers* (1994)

Main riff: (Open-string chords; Fourth progression)				Instrumental break (Barre chords; Mediant-dominant-tonic)				
D * A * E *		D * A * E *		G D A		D A E		
E	-2-----0-----0-	E	-2-----0-----0-	C	-3--3--3--3--	E	-7--7--7--7--	
B	-3-----2-----0-----0-	B	-3-----2-----0-----0-	G	-5--3--5--3--	B	-9--7--9--7--	Solo
G	-2--0-2-----1-----0-	G	-2--0-2-----1-----0-	C	-5--4--5--4--	B	-9--8--9--8--	
D	-0--0-2--0-2-----	D	-0--0-2--0-2-----	G	-5--5--5--5--	B	-9--9--9--9--	
A	-----0-0-0-2-----	A	-----0-0-0-2-----	C	-3--5--3--5--	B	-7--9--7--9--	
E	-----0-0-----	E	-----0-0-----	C	-----3-----3--	B	-----7-----7--	
	I		I		III		V	

Figure 3. Image schema, from Janna Saslaw (1996)



Example 9. Lynyrd Skynyrd, “Simple Kind of Man,” (*Pronounced 'Lěh-'nérd 'Skin-'nérd*) (1973)

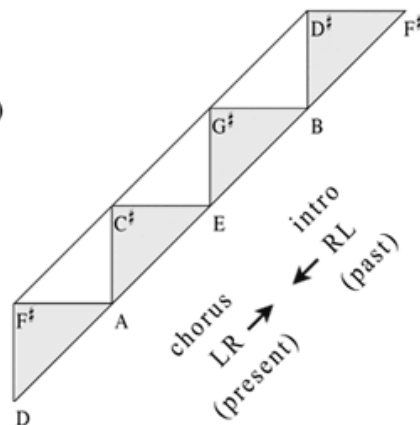
Main riff: (Open-string chords; Country ballad)					Chorus: (Barre chords; Rock ballad)										
C		* G		* Am		C		G		Am					
E	-----3-----	E	-----3-----	E	-----3-----	E	-----5-----	E	-----5-----	E	-----5-----	E	-----5-----		
B	-----1-----1-----0-1-----1-	B	-----1-----1-----0-1-----1-	B	-----1-----1-----0-1-----1-	B	-----5-----5-----4-----4-----5-----5-----	B	-----5-----5-----4-----4-----5-----5-----	B	-----5-----5-----5-----5-----7-----7-----	B	-----5-----5-----5-----5-----7-----7-----	B	-----5-----5-----5-----5-----7-----7-----
G	-----0-----0-----0-----0-----2-----2-----2-----2-----	G	-----0-----0-----0-----0-----2-----2-----2-----2-----	G	-----0-----0-----0-----0-----2-----2-----2-----2-----	G	-----5-----5-----4-----4-----5-----5-----	G	-----5-----5-----4-----4-----5-----5-----	G	-----5-----5-----5-----5-----7-----7-----	G	-----5-----5-----5-----5-----7-----7-----	G	-----5-----5-----5-----5-----7-----7-----
D	-----2-----/2-----0-----0-----0-----2-----2-----2-----2-----	D	-----2-----/2-----0-----0-----0-----2-----2-----2-----2-----	D	-----2-----/2-----0-----0-----0-----2-----2-----2-----2-----	D	-----5-----5-----5-----5-----7-----7-----	D	-----5-----5-----5-----5-----7-----7-----	D	-----5-----5-----5-----5-----7-----7-----	D	-----5-----5-----5-----5-----7-----7-----		
A	-0-2-3-----3-----2-----3-----/2-----0-----0-----	A	-0-2-3-----3-----2-----3-----/2-----0-----0-----	A	-0-2-3-----3-----2-----3-----/2-----0-----0-----	A	-----3-----3-----5-----5-----0-----3-----0-----5-----	A	-----3-----3-----5-----5-----0-----3-----0-----5-----	A	-----3-----3-----5-----5-----0-----3-----0-----5-----	A	-----3-----3-----5-----5-----0-----3-----0-----5-----		
E	-----3-----3-----	E	-----3-----3-----	E	-----3-----3-----	E	-----3-----3-----5-----5-----0-----3-----0-----5-----	E	-----3-----3-----5-----5-----0-----3-----0-----5-----	E	-----3-----3-----5-----5-----0-----3-----0-----5-----	E	-----3-----3-----5-----5-----0-----3-----0-----5-----		

* Open-string embellishing note (2-3)

Example 10. The Rolling Stones, “Jumpin’ Jack Flash” (1968)

Barre chords, 2-fret oscillation, bass pedal. <133331>

Intro:	Verse: “I was born in a crossfire hurricane...” (past)
B E A B	B A/B
E -7---7--5-- -7--	-----
B -7---9--5-- -7--	-4--4-----2-----2-----2--
G -8---9--6-- -8--	-4--4-----2-----2-----2--
D -9---9--7-- -9--	-4--4--2-4-2--2-4-2--2-4-2--
A -9---7--7-- -9--	-2--2-----2-----2-----2--
E -7-----5-- -7--	-----
I IV VII I	I



Open-string chords, fourths cycle

Lead barre figure, 2-string oscillation. <----15>

Chorus: “But it’s all right now...” (present)

D	A	E	B	
E -10--14--12-10-	-5---9---7-5-	-7--10--9-7-	-7--10--9-7-	--11--
B --10--10-----	--5---5-----	--9--9-----	--7--7-----	--12--
G -----	-----	-----	-----	--11--
D -----	-----	-----	-----	-----
A -----	-----	-----	-----	-----
E -----	-----	-----	-----	-----
III	VII	IV	I	

“...gas, gas, gas” (affirmation)

(Guitar II: open-string chords in “Nashville tuning”)

Solo break (pedal on open B string)

B	E	A
E -2---2-----4-2---0-2-4---		
B --0---0-0-----0-----0-		
G -----		
D -----		
A -----		
E -----		

Example 11. The Grateful Dead, “Touch of Grey,” *In the Dark* (1987)

(Fourths; Open-string and fret-2-barre dialogue)

Verse:

Chorus:

(Intro)

	B	F#	B	E	A	E	F#	B	E	F#	B	E	F#	B	A	E	F#	A	E	B	F#
E	-2	-2	-2	-0	-0	-0	-2	-2	-0	-2	-2	-0	-2	-2	-0	-0	-2	-0	-0	-2	-2
B	-4	-2	-4	-0	-2	-0	-2	-4	-0	-2	-4	-0	-4	-2	-0	-2	-2	-0	-4	-2	
G	-4	-3	-4	-1	-2	-1	-3	-4	-1	-3	-4	-1	-3	-4	-2	-1	-3	-2	-1	-4	-3
D	-4	-4	-4	-2	-2	-2	-4	-4	-2	-4	-4	-2	-4	-4	-2	-2	-4	-2	-2	-4	-4
A	-2	-4	-2	-2	-0	-2	-4	-2	-2	-4	-2	-2	-4	-2	-0	-2	-4	-0	-2	-2	-4
E	-	-	-	-0	-	-	-2	-	-	-2	-	-	-2	-	-	-	-0	-	-	-2	-

I V I I IV I V I IV V I IV IV I V IV I IV I
IV IV V

chord pairs → → → → → → → → → → → →
<133331> -2 +2 -2 +2 -2 +2 -2 +2 -2 +2 -2 +2

Bridge: (Fifths; Diagonal moves by 2 frets; Chromatic voice leading; Minor coloration; Sequence)

	C#m	C#	F#	C#m	C#	F#	G#m	D#	C#	F#	B	E	F#
E	-4	-4	-2	-4	-4	-2	-4	-6	-5	-2	-2	-0	-2
B	-5	-6	-2	-5	-6	-2	-4	-8	-6	-2	-4	-0	-2
G	-6	-6	-3	-6	-6	-3	-4	-8	-6	-3	-4	-1	-3
D	-6	-6	-4	-6	-6	-4	-6	-8	-6	-4	-4	-2	-4
A	-4	-4	-4	-4	-4	-4	-6	-6	-4	-4	-2	-2	-4
E	-	-	-	-	-	-	-4	-	-	-2	-	-	-2

ii V/V V → -2
vi III V/V V → +2 +2 -2 -2
I IV V → -2 +2

