

Appendix B: WB Fanfare Reductions

(1937-1955)

P = parallel; R = relative; L = *leittonwechsel*; S = slide;
 H = hexatonic pole; N = near fifth; F = far fifth
 L' = cross-type transformation from triad to seventh (Hook 2007)
 Tonal-triad progression classes (MxM) from Murphy 2014
 CMCR types from Lehman 2013; *italic types* Yorgason/Lyon 2020
 Parsimonious voice-leading matrices, total voice leading measures,
 and types of parsimonious voice leading from Rockwell 2015

1. *Tovarich* (1937) [orig. B \flat]

LP (M4M) [CMCR III]

Chord progression: B, D#/A#

Matrix: $\begin{bmatrix} 1 & 0 \\ 1 & 0 \end{bmatrix} = 2$ (Type II)

Quality: major

Transformation: LT

Tone = 75

2. *Gold is Where You Find It* (1938) / *Virginia City* (1940) / *Dive Bomber* (1941) / *Now, Voyager* (1942) [orig. B \flat] / *One More Tomorrow* (1946) / *Cheyenne* (1947) / *South of St. Louis* (1949) / *Springfield Rifle* (1952) / *Battle Cry* (1955)

NL'

Chord progression: B, C/B \flat

Matrix: $\begin{bmatrix} 3 & 0 \\ 1 & 0 \end{bmatrix} = 4$

Quality: dominant

Transformation: LT

Tone = 70

3. [enharmonic to #1] *Jezebel* (1938) [orig. B \flat] / *Voice of the Turtle* (1947) / *The Decision of Christopher Blake* (1948) / *On Moonlight Bay* (1951) / *Jim Thorpe - All American* (1951)

LP (M4M) [CMCR III]

Chord progression: B, E \flat /B \flat

Matrix: $\begin{bmatrix} 1 & 0 \\ 1 & 0 \end{bmatrix} = 2$ (Type II)

Quality: major

Transformation: LT

Tone = 75

4. *Crime School* (1938) / *They Made Me a Criminal* (1939) / *Flamingo Road* (1949)

Chord progression: B, Gm7/E +APP

Matrix: $\begin{bmatrix} 1 & 0 \\ 3 & 0 \end{bmatrix} = 4$

Quality: minor-minor + diss. + pedal

Transformation: APP

Tone = -57.5

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5. *White Banners* (1938)

T-1 || PS (M11M) [CMCR V]

Chord analysis for *White Banners* (1938):

- Initial chord: B
- Target chord: B \flat /F + NT
- Interval: major + diss.
- LT
- Matrix: $\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$
- (Type VI)
- Tone = 50

6. [related to #2] *The Amazing Dr. Clitterhouse* (1938) [orig B \flat] / *I Was a Communist for the FBI* [orig. B \flat]

Chord analysis for *The Amazing Dr. Clitterhouse* (1938) / *I Was a Communist for the FBI* [orig. B \flat]:

- Initial chord: B
- Target chord: C/B \flat add9
- Interval: dominant + diss.
- LT
- Matrix: $\begin{bmatrix} 3 & 0 \\ 1 & 0 \end{bmatrix} = 4$
- Tone = 45

7. *Four Daughters* (1938) / *Four Wives* (1939)

T₂ || RF (M2M) [CMCR I]

Chord analysis for *Four Daughters* (1938) / *Four Wives* (1939):

- Initial chord: B
- Target chord: D \flat /A \flat add6
- Interval: major + diss.
- STEP UP
- Matrix: $\begin{bmatrix} 0 & 3 \\ 0 & 0 \end{bmatrix} = 6$
- Tone = 62.5

8. *The Sisters* (1938) [orig. A] / *Dr. Ehrlich's Magic Bullet* (1940)

T₁ || SP (M1M) [CMCR 0]

Chord analysis for *The Sisters* (1938) [orig. A] / *Dr. Ehrlich's Magic Bullet* (1940):

- Initial chord: B
- Target chord: C/G
- Interval: major
- LT
- Matrix: $\begin{bmatrix} 3 & 0 \\ 0 & 0 \end{bmatrix} = 3$
- (Type VI)
- Tone = 75

9. *Angels with Dirty Faces* (1938) / *We Are Not Alone* (1939) [orig. B \flat]

Chord analysis for *Angels with Dirty Faces* (1938) / *We Are Not Alone* (1939) [orig. B \flat]:

- Initial chord: B
- Target chord: A m7
- Interval: minor-minor
- LT
- Matrix: $\begin{bmatrix} 3 & 0 \\ 0 & 1 \end{bmatrix} = 5$
- Tone = -12.5

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10. *Dawn Patrol* (1938) / *My Girl Tisa* (1948) /
The Boy from Oklahoma (1954)

PR (M3M) [CMRC VII]

major LEAP UP

$$\begin{bmatrix} 0 & 0 \\ 1 & 1 \end{bmatrix} = 3$$

Tone = 100

(Type VII)

11. *The Oklahoma Kid* (1939)

L (M4m) [CMCR III_m]

minor CT

$$\begin{bmatrix} 0 & 0 \\ 1 & 0 \end{bmatrix} = 1$$

Tone = -57.5

(Type I)

12. *Dodge City* (1939) [orig. B]

LR (M7M) [CMCR VIII]

major CT

$$\begin{bmatrix} 0 & 0 \\ 1 & 1 \end{bmatrix} = 3$$

Tone = 37.5

(Type VII)

13. [related to #4] *Dark Victory* (1939)

minor-minor + diss. APP

$$\begin{bmatrix} 1 & 0 \\ 3 & 0 \end{bmatrix} = 4$$

Tone = -20

14. [related to #5] *Confessions of a Nazi Spy* (1939) [orig. C#] /
Cloak and Dagger (1946)

T-1 || PS (M11M) [CMCR V]

major LEAP DOWN

$$\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$$

Tone = 0

(Type VI)

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15. [related to #3] *Daughters Courageous* (1939) [orig. B \flat]

LP (M4M) [CMCR III]

major LEAP UP

$$\begin{bmatrix} 1 & 0 \\ 1 & 0 \end{bmatrix} = 2$$

(Type II) Tone = 100

16. *Each Dawn I Die* (1939) / *Key Largo* (1948)

PLL'

half-diminished + diss. pedal CT

$$\begin{bmatrix} 0 & 1 \\ 1 & 0 \end{bmatrix} = 3$$

(Type VIII) Tone = -100

17. *The Old Maid* (1939) / *Trouble Along the Way* (1953)

PRPR || FS (M6M) [CMCR VI]

major + diss. APP

$$\begin{bmatrix} 0 & 0 & 0 \\ 1 & 1 & 1 \end{bmatrix} = 6$$

Tone = 67.5

18. [related to #3] *Dust Be My Destiny* (1939) [orig. B \flat] /
In This Our Life (1942) / *Lightning Strikes Twice* (1951)

LP (M4M) [CMCR III]

major + diss. LT

$$\begin{bmatrix} 1 & 0 \\ 1 & 0 \end{bmatrix} = 2$$

(Type II) Tone = 50

19. *All This and Heaven Too* (1940) [orig. B \flat]

minor-minor + diss. + pedal APP

$$\begin{bmatrix} 3 & 0 \\ 0 & 1 \end{bmatrix} = 5$$

Tone = -57.5

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20. *City for Conquest* (1940) [orig. B \flat] /
A Dispatch from Reuters (1940)

RP (M9M) [CMCR I]

Chord analysis for item 20:

| | | | |
|---------|-----------|-------|---------|
| Chord 1 | B | major | STEP UP |
| Chord 2 | A \flat | | |

$$\begin{bmatrix} 1 & 1 \\ 0 & 0 \end{bmatrix} = 3$$

(Type VII) Tone = 87.5

21. [enharmonic to #11] *The Letter* (1940) / *One Foot in Heaven* (1941) / *Raton Pass* (1951)

L (M4m) [CMCR III m]

Chord analysis for item 21:

| | | | |
|---------|-----------------------|-------|----|
| Chord 1 | B | minor | CT |
| Chord 2 | E \flat m/B \flat | | |

$$\begin{bmatrix} 0 & 0 \\ 1 & 0 \end{bmatrix} = 1$$

(Type I) Tone = -57.5

22. [related to #12] *Santa Fe Trail* (1940)

LR (M7M) [CMCR VIII]

Chord analysis for item 22:

| | | | |
|---------|------------------------|-------|----|
| Chord 1 | B | major | CT |
| Chord 2 | F \sharp /C \sharp | | |

$$\begin{bmatrix} 0 & 0 \\ 1 & 1 \end{bmatrix} = 3$$

(Type VII) Tone = 37.5

23. [related to #10] *Shining Victory* (1941) / *Life with Father* (1947) / *A Kiss in the Dark* (1949)

PR (M3M) [CMCR VII]

Chord analysis for item 23:

| | | | |
|---------|-----|-------|----|
| Chord 1 | B | major | CT |
| Chord 2 | D/A | | |

$$\begin{bmatrix} 1 & 0 \\ 2 & 1 \end{bmatrix} = 3$$

(Type VII) Tone = 37.5

24. *Out of the Fog* (1941)

LRL'

Chord analysis for item 24:

| | | | |
|---------|-----------------------|-----------------|----|
| Chord 1 | B | half-diminished | LT |
| Chord 2 | G \circ 7/B \flat | | |

$$\begin{bmatrix} 1 & 0 \\ 2 & 1 \end{bmatrix} = 5$$

Tone = -25

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25. *The Bride Came C.O.D.* (1941)

FL'

dominant + diss. LEAP UP

$$\begin{bmatrix} 1 & 0 \\ i & 1 \end{bmatrix} = 4$$

Tone = 70

26. [related to #17] *Captains of the Clouds* (1942)

PRPR || FS (M6M) [CMCR VI]

major LEAP UP

$$\begin{bmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \end{bmatrix} = 6$$

Tone = 100

27. *The Gay Sisters* (1942) / *Saratoga Trunk* (1946)

PRPRL'

half-diminished CT

$$\begin{bmatrix} 2 & 0 \\ 0 & 1 \end{bmatrix} = 4$$

Tone = -62.5

28. [related to #14] *Desperate Journey* (1942)

T-1 || PS (M11M) [CMCR V]

major + diss. LEAP UP

$$\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$$

(Type VI)

Tone = 75

29. *Casablanca* (1942)

(M0M)

major + diss. pedal CT

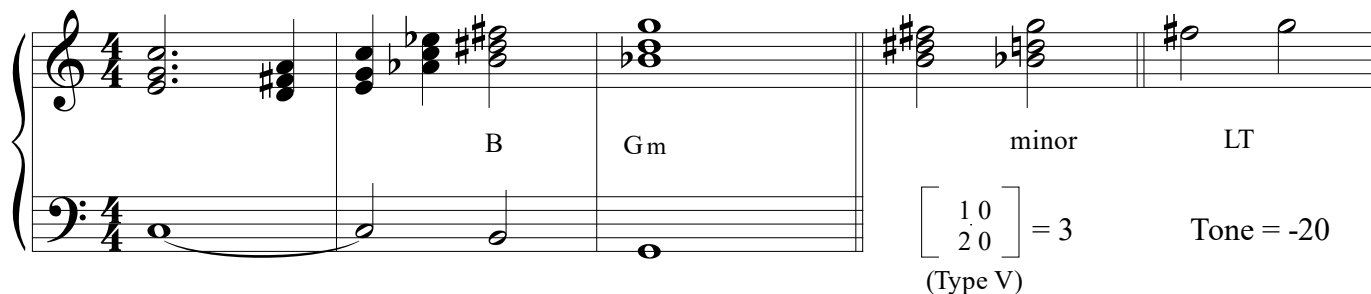
$$\begin{bmatrix} 0 & 0 \\ 0 & 0 \end{bmatrix} = 0$$

Tone = 0

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30. *Watch on the Rhine* (1943)

H (M8m) [CMCR *Ilm*]



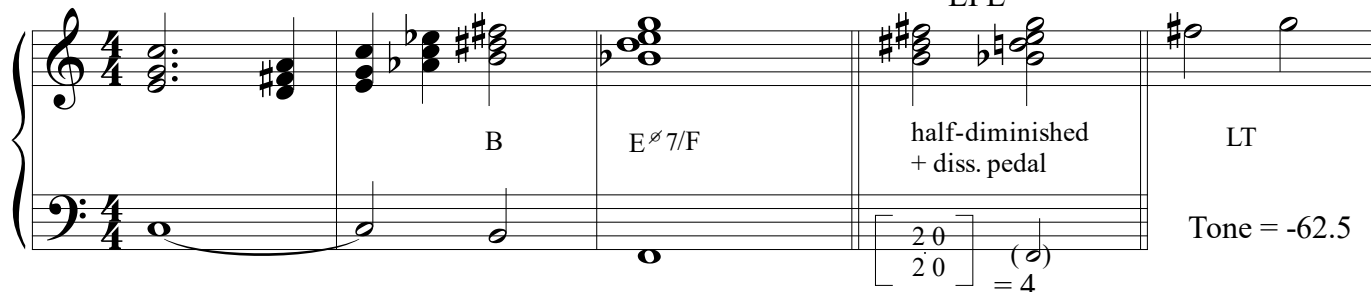
minor LT

$$\begin{bmatrix} 1 & 0 \\ 2 & 0 \end{bmatrix} = 3$$

(Type V) Tone = -20

31. *Passage to Marseille* (1944)

LPL'



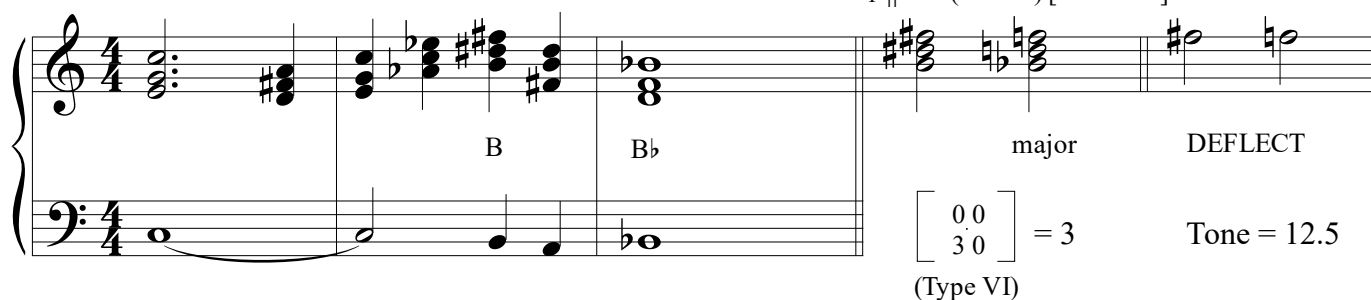
half-diminished + diss. pedal LT

$$\begin{bmatrix} 2 & 0 \\ 2 & 0 \end{bmatrix} = 4$$

(^o) Tone = -62.5

32. [related to #14] *Adventures of Mark Twain* (1944)

T-1 || PS (M11M) [CMCR V]



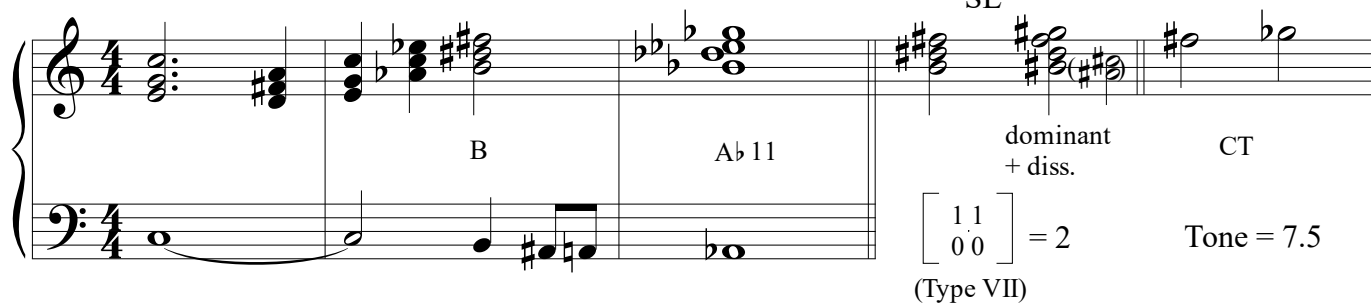
major DEFLECT

$$\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$$

(Type VI) Tone = 12.5

33. *Arsenic and Old Lace* (1944)

SL'



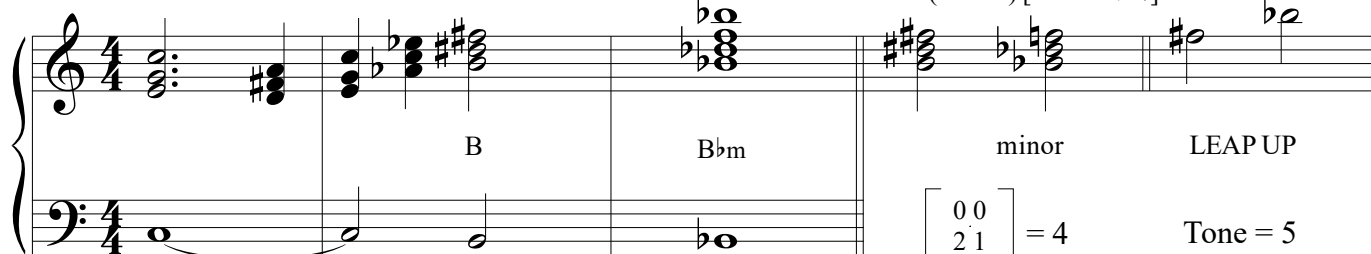
dominant + diss. CT

$$\begin{bmatrix} 1 & 1 \\ 0 & 0 \end{bmatrix} = 2$$

(Type VII) Tone = 7.5

34. *The Conspirators* (1944)

LRL (M11m) [CMCR *Vm*]



minor LEAP UP

$$\begin{bmatrix} 0 & 0 \\ 2 & 1 \end{bmatrix} = 4$$

Tone = 5

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35. [related to #17] *Roughly Speaking* (1945) / *Dallas* (1950)

PRPR || FS (M6M) [CMCR VI]

Chord analysis: B, F/C, major, DEFLECT

$$\begin{bmatrix} 0 & 0 & 0 \\ 1 & 1 & 1 \end{bmatrix} = 6 \quad \text{Tone} = 37.5$$

36. [related to #13] *The Corn is Green* (1945)

Chord analysis: B, Gm7, minor-minor, LT

$$\begin{bmatrix} 1 & 0 \\ 3 & 0 \end{bmatrix} = 4 \quad \text{Tone} = -12.5$$

37. *Mildred Pierce* (1945)

Chord analysis: B/B \flat , A \flat m7/B \flat , minor-minor + diss. pedal, CT

$$\begin{bmatrix} 0 & 1 \\ 0 & 0 \end{bmatrix} = 2 \quad \text{Tone} = -87.5$$

(Type IV)

38. [related to #27] *San Antonio* (1945)

PRPRL'

Chord analysis: B, F \sharp 7/C, half-diminished, LEAP UP

$$\begin{bmatrix} 2 & 0 \\ 0 & 1 \end{bmatrix} = 4 \quad \text{Tone} = 0$$

39. *My Reputation* (1946)

PRPL'

Chord analysis: B, B \flat 11, dominant + diss., STEP UP

$$\begin{bmatrix} 0 & 2 \\ 2 & 0 \end{bmatrix} = 6 \quad \text{Tone} = 57.5$$

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40. *A Stolen Life* (1946) / *The Breaking Point* (1950)

Chord analysis for item 40:

- Initial chord: B
- Target chord: CM7 + RET
- Transformation: major-major + diss.
- RET
- Matrix: $\begin{bmatrix} 3 & 0 \\ 0 & 0 \end{bmatrix} = 3$
- Tone = 25

41. *The Big Sleep* (1946)

Chord analysis for item 41:

- Initial chord: B
- Target chord: E7/B \flat (add9) (WT chord)
- Transformation: dominant + diss. + ped.
- RL'
- LEAP DOWN
- Matrix: $\begin{bmatrix} 1 & 1 \\ 1 & 0 \end{bmatrix} = 4$
- (Type IX)
- Tone = -67.5

42. *The Man I Love* (1947)

Chord analysis for item 42:

- Initial chord: B
- Target chord: B9
- Transformation: dominant + diss.
- LL'
- CT
- Matrix: $\begin{bmatrix} 0 & 0 \\ 0 & 1 \end{bmatrix} = 2$
- (Type IV)
- Tone = 7.5

43. [related to #30] *The Beast with Five Fingers* (1947)

Chord analysis for item 43:

- Initial chord: B
- Target chord: Gm/B \flat
- Transformation: minor
- H (M8m) [CMCR II m]
- LT
- Matrix: $\begin{bmatrix} 1 & 0 \\ 2 & 0 \end{bmatrix} = 3$
- (Type V)
- Tone = -20

44. *Pursued* (1947) / *Silver River* (1948)

Chord analysis for item 44:

- Initial chord: B
- Target chord: Dm/A
- Transformation: minor
- PRP (M3m) [CMCR VII m]
- LEAP UP
- Matrix: $\begin{bmatrix} 0 & 0 \\ 2 & 1 \end{bmatrix} = 4$
- Tone = 5

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45. *The Unfaithful* (1947) / *Winter Meeting* (1948)

FRP (M10m)

Chord analysis: B, Am, minor, LEAP UP

$$\begin{bmatrix} 2 & 0 & 1 \\ 0 & 0 & 0 \end{bmatrix} = 5$$

Tone = 5

46. *Deep Valley* (1947)

FRPL'

Chord analysis: B, F7 + b9-8 SUS, dominant + diss., SUS

$$\begin{bmatrix} 1 & 0 \\ 1 & 1 \end{bmatrix} = 4$$

(Type IX) Tone = 5

47. [related to #38 and #27] *Johnny Belinda* (1948)

FSL'

Chord analysis: B, F#° 7/C, half-diminished, CT

$$\begin{bmatrix} 2 & 0 \\ 0 & 1 \end{bmatrix} = 4$$

Tone = -62.5

48. *White Heat* (1949)

T1 || SP (M1M) [CMCR 0]

Chord analysis: B, major + diss. + pedal, RET

$$\begin{bmatrix} 3 & 0 \\ 0 & 0 \end{bmatrix} = 3$$

(Type VI) Tone = 0

49. *The Lady Takes a Sailor* (1949)

PL'

Chord analysis: B, G7 + SUS, dominant + diss., LT

$$\begin{bmatrix} 1 & 0 \\ 2 & 0 \end{bmatrix} = 3$$

(Type V) Tone = 45

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50. *Caged* (1950)

T-1 || PS (M11M) [CMCR V]

B B \flat /E + APP

major + diss. + pedal

LEAP DOWN

Tone = -62.5

$\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$
(Type VI)

51. [related to #14] *The Flame and the Arrow* (1950)

T-1 || PS (M11M) [CMCR V]

B B \flat

major

LEAP UP

Tone = 100

$\begin{bmatrix} 0 & 0 \\ 3 & 0 \end{bmatrix} = 3$
(Type VI)

52. *Sugarfoot* (1951)

PSL' || HRL'

B B \flat ⁷

half-diminished

DEFLECT

Tone = -87.5

$\begin{bmatrix} 0 & 0 \\ 2 & 1 \end{bmatrix} = 4$

53. *The Lion and the Horse* (1952)

R (M9m)

B A \flat m

minor

STEP UP

Tone = -7.5

$\begin{bmatrix} 0 & 1 \\ 0 & 0 \end{bmatrix} = 2$
(Type IV)

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Alternate Readings for Extended Fanfares

54. *We Are Not Alone* (1939 - reading 2) [compare with #9]

minor CT

$$\begin{bmatrix} 0 & 0 \\ 1 & 0 \end{bmatrix} = 1 \quad \text{Tone} = -57.5$$

(Type I)

55. *One Foot in Heaven* (1941 - reading 2) [compare with #21]

major LEAP UP

$$\begin{bmatrix} 2 & 1 \\ 1 & 0 \end{bmatrix} = 5 \quad \text{Tone} = 100$$

56. *Adventures of Mark Twain* (1944 - reading 2) [compare with #32]

L'F
major CT

$$\begin{bmatrix} 1 & 2 \\ 1 & 0 \end{bmatrix} = 4 \quad \text{Tone} = 37.5$$

57. *Jim Thorpe - All American* (1951 - reading 2) [compare with #3]

RLRL || FR (M10M)
major LT

$$\begin{bmatrix} 0 & 0 \\ 0 & 3 \end{bmatrix} = 6 \quad \text{Tone} = 75$$