4. Melodic musemes 5 & 6

m5: legato sincerity

Museme 5 comes in two guises. One is m5a, the *appoggiatura* chains (ex. 65)¹ that dominate the vocal line in *Fernando’s* verses. The other is m5b, the legato string fill that occurs just twice in each refrain (p. 162).

m5a: appoggiaturas

Structural description

Please first note the difference between *APPOGGIATURA* [apɔdʒaˈtuːra], a ‘leaning note’ (from Italian *appoggiarsi* = to lean, ⟨ɔ⟩), and *ACCIACCATURA* [aːtʃakaˈtuːra], a ‘smudged’ or ‘bruised’ note (*schiaccare* = to bruise, crush, ⟨ɔ⟩). There are many appoggiaturas in *Fernando*, no acciaccaturas.

Ex. 65. Occurrences of m5a appoggiaturas in *Fernando*, b.14-15, 27-28, 63-67 and 22-23, 34-37, 73-74: (a) solo vocal; (b) written as euroclassical grace notes; (c) vocals in parallel thirds; (d) flutes in interlude.

![Ex. 65 appoggiaturas](image)

Each variant of museme 5a in example 65 consists of between two and seven consecutive pairs of legato-slurred neighbouring notes chained together in scalar sequence. Each pair of slurred notes in each sequence constitutes an *appoggiatura*. Except for example 65d, *Fernando’s* m5a is an entirely vocal feature, solo in verse 1 (ex. 65a), in parallel thirds in verses 2 and 3 (ex. 65c). Example 65b sounds exactly the same as 65a: alternative notation is presented merely to show that note 2 in each pair was, in eighteenth-century euroclassical circles, heard as tonally more significant (the ‘⟨ɔ⟩’ in ‘⟨ɔ⟩’), even though it is articulated as a weaker ‘offbeat’ preceded by the appoggiatura’s stronger

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¹ Appoggiatura strings and chains are explained on page 132. *Appoggiatura* is an Italian noun whose plural should be *appoggiature*. I had to adopt the less correct plural form *appoggiaturas* to avoid confusing non-italophone students.
note 1, conceptualised as an onbeat grace note (♮) that ‘steals’ half of note 2’s duration (♩=♩). _Appoggiatura_ is Italian for the act, gesture or feeling of leaning: the grace note (♮, note 1 in the pair) is ‘leant on’ and moves smoothly (legato, slurred) into the weaker second note (note 2). This ‘leaning’, an essential characteristic of the appoggiatura, is discussed later (p. 127, ff.). An appoggiatura exhibits the following poïetic traits.

1. It’s a pair of consecutive neighbouring notes of basically equal duration whose first — ‘NOTE 1’ — is onbeat and moves seamlessly into a weaker offbeat second one — ‘NOTE 2’.

2. It’s normally preceded by an upbeat located either at the same pitch as note 1 or no further than one scale degree from note 1 in the pair.

3. If harmonised, notes 1 and 2 in the pair are sounded consecutively over the same root.

4. If played on a bowed instrument, both notes are included in the same bow stroke; if played on guitar, the string is not re-plucked for note 2: it is executed as a hammer-on in ascent and as a pull-off in descent.

Since all pairs of slurred consecutive notes in example 65 exhibit traits 1-3 (trait 4 is inapplicable to m5a), all its note pairs can be regarded as appoggiaturas. The only trouble is that to qualify as appoggiaturas according to strict euroclassical harmony textbook rules, the note pairs must meet another condition: note 1 in each pair has to be an onbeat ‘dissonance’ — which in academic tertial harmony circles means any scale degree except 1, 3 or 5 in relation to the underlying root —, and note 2 must be its offbeat resolution on to 1, 3 or 5 in the root note’s tertial triad. That restriction disqualifies half the note pairs in example 65 from the status of appoggiaturas because they go in the opposite direction — from onbeat consonance to offbeat dissonance instead of from dissonance to resolution. Is that a useful distinguishing trait? Let’s see how it works with Bach and Mozart.

Ex. 66. J.S. Bach (1729): Instrumental intro to duet ‘So ist mein Jesus nun gefangen’ from the *Matthew Passion*
In bars 1 and 2 of example 66 (Bach), the grace notes d and b are onbeat dissonances on 4 and 2 that resolve down to 3 and 1 (c and a) respectively over the underlying Am$_5$ triad. Similar observations apply to the example’s other grace notes: they conform to the FROM DISSONANCE TO CONSONANCE definition of appoggiatura just given. The same goes for the four consecutive scalar appoggiaturas in bar 2 of example 67 (Mozart): ab$_g$ is 4-3 and f$_e$b is 2-1 (9-8) over an underlying Eb major triad, while $\flat$@$c$ is 4-3 and $\flat$b$_a$ 2-1 over an Ab tertial triad: Mozart’s four appoggiaturas are in other words four quick textbook ‘dissonances with resolution’.

Ex. 67. Mozart (1779): Sinfonia Concertante in Eb (K362), I, b. 281-283.

Example 68’s note pairs start by following the same pattern. Bar 1 contains two consecutive appoggiaturas in parallel sixths at [1] setz- and [2] -en. The 4 and b6 (f, ab: a $\flat$ ‘double dissonance’) resolve to b3 and 5 (eb, g) over Cm; [2] the 9 and 4 (d, f) ‘resolve’ to 8 and b3 (c, eb) over Cm.

Ex. 68. J.S. Bach (1729): Final chorus (start) from the Matthew Passion

However, the figures in parallel thirds at Tränen (=tears) on beats 2-3 in bar 3 of example 68 aren’t harmony textbook appoggiaturas because the C+ chord (c e@$a$, bar 3, beats 2½-3)2 is treated first as if it were an offbeat ‘resolution’ (?!?) of the onbeat C-9 ‘grace-note dissonance’ (c-e@$a$-$b$-$d$ — bar 3, beat 2), then as if it were an onbeat ‘dissonance’ resolving on to a C7 ‘consonance’ (c-2. Yes, ‘C+’ is enharmonically incorrect for a triad containing c, e@$a$, and ab rather than c, e@$a$, and g$. ‘C+’ is just so much shorter than more ‘correct’ labels and less confusing for most students than having to decipher figured bass shorthand.
Now, since neither C\# nor C7 is a harmony textbook consonance, the parallel thirds at \textit{Tränen} in example 68 do \textit{not} conform to the \textit{dissonance-plus-resolution} definition of appoggiatura. Similarly, Bach’s appoggiaturas in example 69 go just as often from onbeat consonance to offbeat dissonance as in the opposite direction. It’s for these reasons that \textit{all} slurred note pairs in example 65 (m5a), as well as all in examples 66-70, will be called appoggiaturas, whether they go from onbeat dissonance to offbeat consonance or in the opposite direction.

\textbf{Ex. 69.} J.S. Bach (1737): \textit{Gloria ('Et in terra pax')} from Mass in B Minor.

If, as we’ve just seen, Bach didn’t always follow the harmony textbook dissonance-to-consonance appoggiatura rule, there’s no reason why it should apply to Abba. To make this principle quite clear, please consider the intro to \textit{I Have A Dream} (ex. 70, bars 2-3). It contains a scalar sequence of six descending appoggiaturas, all over a tonic root in Bb. The first, third, fifth and sixth of these are dissonance-to-resolution figures (e\textsubscript{b}\textsubscript{b}\textsubscript{b}\textsubscript{b}=4\text{-}\hat{3}; c\textsubscript{bb}=\hat{2}\text{-}1; a\textsubscript{g}=\hat{2}\text{-}1 [over Gm\textsubscript{3}]; g\textsubscript{f}=\hat{6}\text{-}5), while the second and fourth go from melodic consonance to ‘dissonance’ (d\textsubscript{c}=\hat{3}\text{-}2; bb\textsubscript{a}=\hat{8}\text{-}7). Whichever way the go, they will \textit{all} considered appoggiaturas in this book.

\textbf{Ex. 70.} Abba (1979a): \textit{I Have A Dream} (start)

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3. The fifth appoggiatura in the string (a-g over bb = \hat{7}\text{-}6) is more like a dissonance-to-consonance figure even if Bb6 doesn’t technically qualify as a ‘resolution’. It’s still an appoggiatura. Diligent readers will recall that the hook line of \textit{I Have A Dream} was sung in Spanish (‘crejo en angelitos’) by the woman in the breakfast hovel in Ibotirama (p. 23). N.B. note 1 in the \textit{I Have A Dream} extract’s appoggiaturas is highlighted by an acciaccatura (\textsubscript{c}, not \textsubscript{c}).
**Appoggiatura semiotics**

In his *Essay on the True Art of Playing Keyboard Instruments*, Carl Philipp Emanuel Bach (1794/1974: 87) characterises appoggiaturas as ‘the most essential embellishments’. He continues:

‘They enhance harmony as well as melody. They heighten the attractiveness of the latter by joining notes smoothly together and, in the case of notes which might prove disagreeable because of their length, by shortening them while filling the ear with sound. At the same time they prolong others by occasionally repeating a preceding tone’...

Now, while it’s true that C P E Bach is talking about *Vorschläge* in general and that an acciaccatura is just as much a *Vorschlag* as is an appoggiatura, it’s clear that he’s not referring to the former — the grace note that ‘bruises’ or smudges the full note it precedes — but to the latter, to the grace note that ‘leans’, to the appoggiatura. After all, acciaccaturas have a basically percussive quality: they don’t ‘enhance harmony’, they don’t ‘join notes smoothly together’, and they don’t ‘shorten some notes’ while ‘prolonging others’: appoggiaturas do all of that. So, what, if anything, do appoggiaturas signify?

Without going into detail about the expressive character of *Vorschläge* in general, it’s not unreasonable to argue that appoggiaturas, like those of m5a or examples 66-69, were heard — in eighteenth-century euroclassical music performed at a slow or moderate tempo — to enhance the expressiveness of a melodic phrase and its underlying harmony. This notion becomes more plausible if an appoggiatura under examination is subjected to simple commutation. For example, try replacing the suspended grace notes at the start of the well-known aria ‘Che farò senza Euridice’ from Gluck’s *Orfeo e Euridice* (ex. 71a, p. 128) with straight consonances (ex. 71b). This ‘de-appoggiatura = banalisation’ effect is even more tangible in the Handel example and its commutation (ex. 72a, b).

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4. In everyday German, *Vorschlag* (pl. *Vorschläge*) means suggestion or proposal. In music theory it literally means a ‘pre-hit’ or ‘pre-strike’, i.e. a note that is sounded just before a main or principal note. For *Vorschläge* and musical rhetoric, see Schmitz (1955: 176-183).

5. To ‘enhance the harmony as well as melody’... and ‘heighten the attractiveness of the latter by joining notes smoothly together’, as C Ph E Bach put it; see also p. 129 and Leonard Bernstein (1976: 135-140) on the appoggiatura as a ‘pleading’ gesture.
Ex. 71. Gluck (1762/1744): ‘Che farò senza Euridice’ from Orfeo e Euridice.

Ex. 72. Handel (1741): ‘He Was Despised’ from The Messiah; a) original, b) without appoggiaturas.

There should be no need for further quotes and commutations of eighteenth-century euroclassical music to illustrate this point. However, if you’re still unconvinced, try ‘de-appoggiaturising’ any of the following passages.

1. Bach’s Matthew Passion (1729)
   a) the duet ‘So ist mein Jesus nun gefangen’ (ex. 66; also the flute obligato appoggiaturas in parallel thirds, especially at ‘Schmerzen’). What happens to our sadness at Jesus being taken prisoner and our sympathy with the pain he had to endure if you take away the appoggiaturas?
   b) the alto aria ‘Lebet, sterbet, ruhet hier’ (two oboi da caccia obligati and at the words ‘bleibet in Jesu Armen’). Where is the comforting, laying to rest, staying in the arms of Jesus, etc. without all the appoggiaturas?
   c) the final chorus ‘Wir setzen uns’ (ex. 68) at the words ‘mit Tränen nieder’, ‘Ruhe sanfte’, ‘soll dem ängstlichen Gewissen ein bequemes Ruhekissen und der Seelen Ruhstatt sein’, ‘höchst vergnügt’... ‘schummern da die Augen ein’, etc. What effects would the removal of appoggiaturas have on tears of sadness, feelings for the loved one laid to rest, laying your head on the pillow, closing your eyes and falling contentedly asleep?

2. Gluck’s Orfeo e Euridice (1744), in aria ‘Che farò senza Euridice?’ (ex. 71)
   a) at the words ‘Ah! Have Pity!’: how distressed is Orpheus really?
   b) at the words ‘the world has never known such grief’: how devastated is Orpheus without the appoggiaturas?

The list could have been made longer but these few references, as well as examples 66-69 and 95-98 (p. 141, ff.), should suffice to substantiate the idea that appoggiaturas tend to increase the grace, pathos and general expressive quality of a melodic line in eighteenth-century euroclassical music, even more so if played or sung in parallel thirds or sixths so that double suspensions can be prepared, created and resolved. None of which means, as
claimed in several widely circulated articles purporting to explain the tear-jerking popularity of Adele’s Someone Like You (2011), that appoggiaturas are musical magic bullets of emotionality. Schankler (2012) dismantles that myth in three ways: [1] by showing that the musical structures alluded to in those articles are in fact not appoggiaturas; [2] by pointing to several other, more plausible tear-jerking parameters at work in the Adele song; [3] by demonstrating that the scholarly text presented as ‘evidence’ (Sloboda, 1991) has been seriously misrepresented.7 No, appoggiaturas are no magic button you press to bring tears to listeners’ eyes or goose pimples to their skin. That said, the commutations proposed above suggest that they do have some sort of effect relating to emotion. The question is: what sort of effect?

Leonard Bernstein (1976: 135-140) suggested that a descending appoggiatura can have the character of pleading, of someone saying ‘please’, of ‘asking nicely’. Sure, that is one possible interpretation of the figure as a paralinguistic anaphone in which the musical ‘sign’ (the descending appoggiatura) resembles the prosody of a verbal utterance vocalised in a particular way, like the ‘please’ suggested in example 73a (p. 130), with an initial accent tailing off smoothly as it descends no more than a tone or so in 250-300 milliseconds, the duration of one quaver at \( \mathfrak{f} = 100-120 \). Example 73b, which approximates a more submissive or questioning sort of pleading, corresponds better with a soft, smoothly rising appoggiatura, whereas the ‘non-appoggiatura’ PLEASE! of example 73c doesn’t plead at all: it’s a marker of emphatic disapproval, an initial attention-grabber for an exhortation like ‘Don’t walk around naked in front of your grandmother!’.

6. As we’ll see later (p. 141, ff., p. 286), such appoggiaturas were stock-in-trade of the Viennese classical idiom. Since it would be superfluous to quote any more examples to prove the point, I’ll limit my IOCM to just two Mozart pieces: [1] Eine kleine Nachtmusik (K525) 1st movement, b. 6-8, 12-18 (incl. frequent reprises); 2nd movement, b. 2-3 (incl. reprises); [2] Bars 17-21 in 2nd movement of Piano Concerto no. 21 in C (K467, the Elvira Madigan theme). See also examples 95-100 (pp.141-143). If you’re still sceptical about this view of the effect of appoggiaturas, I suggest ‘de-appoggiaturising’ any Viennese classical appoggiatura and to register if there is or is not any difference of expressive value between the appoggiatura and non-appoggiatura versions!

7. This false science of the appoggiatura started with ‘Anatomy of a Tear-Jerker’ in the Wall Street Journal [washingtonpost.com/articles/SB10001424052970203646004577213010291701378] and continued with a string of derivatives, including Another Take On The ‘Appoggiatura’ and The Ballad Of The Tearful: Why Some Songs Make You Cry (both Feb., 2012). Schankler’s excellent refutation of this pseudo-science was posted on 28 Feb. 2012 [all accessed 160318].
As paralinguistic anaphones, descending appoggiaturas of the type shown in example 73a type aren’t necessarily connected with pleading: they’re just as similar to the prosody of sympathising, consoling, comforting, regretting, even apologising. To be more accurate, they iconically connote whatever it is that all those types of prosodic utterance have in common. That ‘whatever’ can be described as a momentary soothing of emotional discomfort, a semantic field of connotation suggested by the verbal concepts linked with the Bach commutation exercises on page 128. Momentary soothing as the type of common denominator just mentioned becomes clearer if a descending appoggiatura is understood semiotically not just in terms of prosody but also as a kinetic anaphone, typically of smooth, moderated gestures associated with grace, kindness or gentleness, for example a simple caress or a friendly hand on the shoulder. These are not effusive gestures involving the whole body, nor even just arms or legs. They are much more likely to be small, smooth (legato) gestures of the hand, compatible with the duration and articulation of the sort of appoggiaturas under discussion.

By now it should be clear that m5a doesn’t consist of any old appoggiaturas but of appoggiaturas moving stepwise in unidirectional scalar sequence, performed smoothly in a manageable pitch range without much sound treatment, all at an easy pace over standard tertial harmonies. That’s why the appoggiaturas in examples 74-76 are largely irrelevant to the semiotics of m5a: the Del Shannon and Cream examples (ex. 74, 76) are chromatic and don’t proceed in scalar sequence; example 74 also runs at a much higher tempo, as does the Dusty Springfield tune (ex. 75), while the Cream riff (ex.

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8. **Soothe [ˈsʊːθ]** (v.) to calm, relieve, assuage, allay ≈ تهدئة, تسكين، لهدئة; (v.) calmer, lindern; lenire, alleviare; acalmar, aliviar; седательство; scalmar, aplacar; lindra are approximations of soothe in Arabic, Chinese, French, Italian, Portuguese, Russian, Spanish and Swedish. ‘Emotional discomfort’ has to be present if sympathising, consoling, regretting or apologising is to have any point. In pleading, the emotional discomfort is the embarrassment of having to ask a favour, of being dependent on the good will of another, fear of irritating the interlocutor or of being denied the favour.

9. At \( J=100 \), each appoggiatura (\( \textcircled{v} \)) in Fernando’s verse 1 lasts 600 ms.
76) is performed much louder and more forcefully in unaccompanied unison and in a much lower register (\textit{8\textsuperscript{va} e 15\textsuperscript{a} bassa}).

Ex. 74. Del Shannon (1961): \textit{Runaway} — organ solo (start)\textsuperscript{10}

\begin{align*}
&\text{Ex. 75. Dusty Springfield (1963): } \textit{I Only Want To Be With You} \\
&\quad \text{Ex. 76. Cream (1968): } \textit{Politician} — \text{opening riff}
\end{align*}

The appoggiaturas of examples 77-79, on the other hand, resemble those of m5a quite closely and on several counts.

Ex. 77. Anon. Arab-Andalusian Trad (nd): \textit{Lama bada yatathana}\textsuperscript{11}

Ex. 78. Ahmed Abdul-Malik (1958): \textit{Ya Annas} (=‘Oh People’)\textsuperscript{12}

Ex. 79. Umm Kul\textsuperscript{t}ūm (ام ﻛﻠﺜــــــﻮم, 1969): \textit{Alf Leila wa Leila}\textsuperscript{13}

\textsuperscript{10} Transcription taken from Lilja (2013: 78).

\textsuperscript{11} Original title لَمَّا يَتَتَّنى; transcribed from memory and checked against numerous versions on YouTube, for example Chamamyan (2006); see also under \textit{LAMA BADA} in reference appendix. The lyrics, in old Arabic, start ‘When she appeared with her proud walk, my love seduced me and her gaze enslaved me’. For various translations of the lyrics to this song, see \texttt{EE8hjCNLE}, \texttt{shira.net/music/lyrics/lamma-bada.htm}, \texttt{ravishdears.wordpress.com/2010/12/02/rich-complex-and-beautiful-lamma-bada/} [all 160316].

\textsuperscript{12} From LP \textit{Jazz Sahara}. Transcription of melodic line at 0:33-0:41 in \texttt{yx-wexmv0tg} [160315].
Examples 77-79 keep to the mode of the melody, they move at a tempo similar to *Fernando’s* in a singable register, and they’re presented in (mainly) unidirectional scalar sequence (five in bar 1 of ex. 77, six at the end of ex. 78, four twice in ex. 79). Another important similarity is that, like m5a, note 1 in each pair repeats note 2 of the previous one (e.g. g—a, a—g, g—f, f—e, e—d, d—c in ex. 78). Since the units (note pairs) in such sequences are joined by overlapping repeated pitches, they can be thought of as links in an *appoggiatura chain*, while scalar sequences of contiguous pitches without repeated note overlaps (e.g. the  a—g, f—e, d—c, b—a in example 67 (p. 125)) can be called *appoggiatura strings*. One final point of correspondence is that the proportion of rising (fewer) to falling (more) appoggiaturas in examples 77-79 is similar to that of m5a.

Given the striking structural similarities just enumerated, it’s tempting to ask if those Arabic appoggiaturas have any paramusical connotations that could shed light on the semiotics of m5a. Well, example 78, an instrumental number, may not be much paramusical help but *Lama bada yatathana* and *Alf Leila wa Leila* (ex. 77, 79) are both intense and poetic love songs in which grace and beauty, as well as pleading, consoling and other utterances or actions compatible with ‘the soothing of emotional discomfort’ (p. 130) are present in the lyrics. Still, however attractive that semiotic link may appear, it has to be qualified as speculation — and for three good reasons. [1] I am no expert in musics from the Arab world and therefore unable to provide a reliable opinion about the expressive qualities of appoggiaturas in those traditions. [2] However closely the appoggiaturas in examples 77-79 may resemble those of m5a (and they do), they also include structural features ‘foreign’ to the broad European mainstream idiom in which *Fernando* is conceived. For example, *Lama bada yatathana* (ex. 77) is in the *Nahawand* mode and 10/4 time, the Abdul-Malik tune (ex. 78) in *Hijaz Kar*, almost every note...

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13. Original title اﻟـْﻔ‏ٰـ‏ﻠﻴـ‏ْلَـّـهَةِ وَﻟـْﻴـَـلَـّـهَةُ (*=‘1001 Nights’); transcription of sax solo (repeated) at 1:51-2:06 in QMIW_quYC68 [160315]. For more info about this song, including complete transliteration and translation of one Kulṭūm radio performance, see shira.net/music/lyrics/alf-leyla-wa-leyla.htm [160316]; see also footnote 11 (p. 131).

14. Thanks to Kaire Maimets (Tartu) for suggesting this terminology.

15. *Nahawand* runs like the ‘harmonic minor’ scale of Western music theory: 1 2 3 4 5 6 7 (c d e f g a b in C); *Hijaz Kar* runs 1 2 3 4 5 6 7 (c d e f g a b in C). See ‘Maqamat, flat twos and foreignness’ (Tagg, 2014: 114-120) for more about these tonal issues.
in the *Alf Leila wa Leila* extract (ex. 79) is treated to melodic embellishment, and all three are performed either in unison, or heterophonically, without underlying tertial harmony. [3] It’s unlikely that the listening repertoire of those millions of Westerners who’ve heard *Fernando* will include enough music from the Arab world to significantly affect the store of symbols available to them on hearing the Abba song. That’s why this Arabic line of inquiry has to be abandoned. Where else, then, apart from in eighteenth-century euroclassical music, can we find IOCM relevant to *Fernando*’s m5a and its mainstream audience?

I have to confess that I could not bring to mind any relevant appoggiatura strings or chains from the mid-to-late nineteenth-century euroclassical repertoire.16 This blank may well be down to inadequate knowledge on my part, but it could also be due to changing norms of dissonance treatment in the transition from Viennese classicism, where suspensions are rarely longer than their resolutions, to romanticism, where suspensions are more often than not longer than their resolutions. In fact, the latest euroclassical references I found for m5a were to Beethoven (ex. 80) and Schubert (ex. 81-82, p. 134). Although technically similar to m5a in their treatment of appoggiaturas, the connotations of examples 80 and 81 are rather different, the Beethoven example being the start of a sonata nicknamed ‘The Tempest’, while the first Schubert quote is ‘To be sung on the water’.

**Ex. 80. Beethoven (1802): Piano Sonata 17 in D minor, Op.31 no.2 (start)**

As notation, examples 80 and 81 (p. 134) look like m5a but, considering the rate at which each appoggiatura is articulated —every 0.3” and 0.2” respectively as opposed to every 0.6” in *Fernando*17—, they do not sound similar enough and can be discarded as IOCM for m5a. However, the Schubert lull-

16. That lacuna in my passive repertoire may be linked to the lack of operatic IOCM in this book, although the latter is almost certainly attributable to my inability to hear most operatic voices with any sense of pleasure.
aby appoggiaturas in example 82 (at Mündchen, [um]weh’n dich, Unschuld), may not look like those of m5a but they come closer as sound to the individual descending ‘leaning notes’ in Fernando than do those of examples 80 or 81.

Ex. 81. Schubert (1823): Auf dem Wasser zu singen (start)

Even the PMFCs in example 82’s lyrics align with the gestures of comforting, caressing and gentleness described earlier (pp. 128-130). Moreover, not only do the Schubert lullaby appoggiaturas have the same duration as Fernando’s (±0.6”); they also occur, like those of m5a, over simple tertial chords in a major key, all of which is more compatible with a grown-up pathos for childlike innocence, sincerity, simplicity and beauty than are the longer, more sensuous or tortured suspensions of high romanticism.

Although appoggiaturas like those of m5a seem to be rare in the Romantic classical repertoire, they do occasionally appear, as either strings or chains, in parlour song (ex. 83, b. 2; ex. 84, b. 1, 3, 4), Country music (ex. 86, b. 2, 4, 8-9, 10) and pop ballads in slow or moderate tempo (ex. 85, 88-94).19

17. One $\downarrow$ pair at $J=200$ (Beethoven played by Barenboim) = 0.3” per pair; one $\uparrow$ pair at $J=52$ (Schubert) = 0.2” per pair; $\downarrow$ at $J=100$ (Fernando) = 0.6” per appoggiatura. It would’ve been questionable to connect example 81’s lyrics —boat swaying like a gliding swan, the soul floating in the joy of gently glittering waves, etc.— with its breakneck appoggiaturas.

18. ♩ Schubert (1827, p. 256). ⊙ $J=110$ as performed at 2:26-2:36 in the 1971 recording by Janet Baker and Gerald Moore (see reference appendix). The lyrics translate as ‘Sweet little mouth [Mündchen], the angels waft around [umweh’n] you, Inside is innocence [Unschuld], inside is love’. Other key ‘leaning/comforting’, appoggiatura-friendly concepts in the song’s lyrics are closing eyes, guarding innocence and love, folding hands, praying.

Ex. 84. Claribel (1868): *I Cannot Sing The Old Songs*.


The lyrics of *Woodman Spare That Tree*, *I Cannot Sing The Old Songs* and *The Rhythm Of The Rain* all express regret and nostalgia for various aspects of an idealised past. Example 83’s sense of loss at losing the old tree, 84’s ‘foolish tears’ and 85’s ‘what a fool I’ve been’ certainly illustrate types of ‘emotional discomfort’ that could do with a soothing appoggiatura or two.

In *The Fighting Side Of Me* (1970, ex. 86, p. 136), appoggiatura chains in bars 2, 4, 8 and 10 underline the pathos with which Country star Merle Haggard pleads for a reactionary, pro-war view of US patriotism. Haggard’s pride is wounded by those appalled at his nation’s crimes. He takes such opinion as an insult and expresses his hurt through the lyrics and the controlled cracking of his voice that for split seconds here and there sounds like a tough guy hinting at repressed anger and choked tears. The appoggiaturas can be heard as part of that control, of a ‘soothing’ that draws attention to the ‘emotional discomfort’ invoking it. This interpretation makes sense if you replace Haggard’s appoggiaturas with on-beat consonances, as in example 87.

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19. Sue Miller (Leeds) informs me that since Cuban charanga flautists like Richard Egües have learnt from Tulou’s Viennese-classicism-based *Méthode de flûte* (1852), their improvisations often include Mozartian appoggiaturas; see Miller (2013, chapters 3, 4, 8, esp. pp. 109, 240).

20. Since the minor third between $\mathbf{b}$ and $\mathbf{g}#$ constitutes a *single step* in the doh-pentatonic mode of this tune that contains no $\mathbf{a}$, $b-g#$ is a regular pentatonic appoggiatura.

21. In ex. 86 these audio flashes of vocal ‘cracking’ occur at ‘in this country’, ‘things they believe in’, ‘have fought to keep’, ‘warning’, ‘fighting side’ (end of refrain), etc.
Example 88 shows the hook line in Sweden’s 1968 Eurovision Song Contest entry. At first glance it seems to tick all the right boxes: it runs at a tempo not much slower than Fernando over major-key tertial harmony, and it consists of a descending scalar chain of three pairs of notes, each of whose note 1 repeats its preceding upbeat: [c♭] c♭_b♭, b♭_a♭, a♭_g♭. However, this visual impression is deceptive, as are also the solely tonal similarities between example 88 and museme 5a, because Hederström, instead of leaning on note 1 in each pair and tailing off smoothly into a weaker note 2 (see p. 124), articulates both notes quite equally: he doesn’t sing them as appoggiaturas.

The same sort of ‘non-appoggiatura’ articulation is heard in the Swedish pop song (svensktoppslåt) cited as example 89, although, thanks to its parallel thirds and straight tertial triads (no b♭), its scalar chains more closely resemble Fernando’s m5a (ex. 65c, p. 123) than do those of example 88.

22. See also reasons for discarding examples 80 and 81 as IOCM (p. 133).
23. Det börjar likna kärlek banne mej = It’s starting to feel like love, damn it!”
Abba’s Agnetha, on the other hand, though not in parallel thirds, performs the scalar chains of *Den jag väntat på* (1968, ex. 90) more like appoggiaturas than was the case in examples 88-89. Her articulation is closer to that of Frank Sinatra in the middle sections of *Strangers In The Night* (ex. 91).

More clearly similar to m5a — as sound — are the appoggiatura chains of examples 92 (b. 3-4) and 93 (b. 3, 5), which, like examples 88-91, all originate not in the UK or the USA but in continental Northern Europe.

Examples 88-93 have one other thing common: their lyrics all contain elements compatible with the ‘soothing of emotional discomfort’ (p. 130, ff.).

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24. Translation: ‘We two aren’t Romeo & Juliet, the couple made famous by Shakespeare’. This song belongs to the ÖSvensktoppen genre.


26. ÖSvensktoppen song title: ‘The one I’ve waited for’. Lines quoted: ‘The single look you gave, I felt so weak and realised right away that something was happening’.

27. Examples 88-90 are Swedish, 92 Estonian, while 91 and 93 are of German origin. Kaempfert (W), who wrote *Strangers In The Night*, was from Hamburg and worked mainly in Germany. He also booked Sheridan and the Beatles at the Star Club in the early 1960s.
The lyrics of example 88, 90 and 91 are about the worry and excitement of falling in love, example 89 about ‘our’ love not being like that between Romeo and Juliet, 92 about the fleeting nature of a passionate summer night, and example 93 about both everlasting love and being forgotten.

Ex. 93. Michelle (2009): *Nur noch dieses Lied* (refrain)\(^{29}\)

If it was difficult to locate convincing examples of scalar appoggiatura strings or chains resembling m5a in the euroclassical Romantic repertoire, it was no easier to find them in mainstream English-language popular song recorded since the 1950s: examples 85, 86 and 88 were among the few I found that came even close. Concerned that this inability to find relevant IOCM might be due to inadequate repertoire knowledge on my part, I spent some days searching for likely candidates. I started with slow rock numbers but came across very little except briefly in the instrumental introduction to *November Rain* (Guns ‘n’ Roses, 1991) and, profusely, just before the chorus in a Bryan Adams recording from 1996 (ex. 94) that veritably wallows in its pleading and longing (ten appoggiaturas in under eight seconds).\(^{30}\)

28. The lyrics of Suveöö (‘Summer Night’) translate from Estonian into English as ‘There are many nights in poems where every moment is like an undying find’ (ex. 92), followed by ‘These nights are... dreamed with eyes open... Why are they encountered so rarely in life?’ Thanks to Kaire Maimets and Kadri Rehema (Tartu) for this reference.

29. ‘And if this song was just for me, every note and every word would be for you because love deep in your heart never perishes and is as strong as a prayer. Don’t forget that a part of it is immortal. So when you forget my name, I leave this song here for you.’ Appoggiatura chains were also found in Michelle’s *Große Liebe* and *Straße der Sehnsucht* (2012).

30. \(j=92 = 0.652 \text{ beats/sec.} \times 3 \times 4/4 (12) = 7.83 \text{ sec.} (0.65” \text{ per appoggiatura). Thanks to Kaire Maimets and Kadri Rehema (Tartu) for the Guns ‘n’ Roses and Bryan Adams IOCM.}
Then, mindful of the Adele appoggiatura issue (p. 129), I let YouTube play me through all her hits, only to draw a total blank. Nor did I find scalar appoggiatura strings or chains in African-American styles (soul ballads, R&B, funk, hip-hop, etc.), nor in electronic dance music (techno, etc.), nor prog rock, nor metal, nor industrial, nor in any Beatles tune. That’s when I started on styles whose tonality is more compatible with the ionian-tertial, European sound of Abba hits like Chiquitita, I Have A Dream and Fernando. That search resulted in the European SCHLAGER-style IOCM cited as examples 88-93. Appoggiatura strings and chains in the tonal idiom of ionian-mode tertial harmony seem in other words not only to be common in eighteenth-century euroclassical music; they also turn up in popular song of the parlour ballad and schlager type. If that is so, the musical gestures examined here can, in the broader context of internationally disseminated music of the late twentieth century, be understood as repertoire specific. And if that is so, our appoggiatura strings and chains will need to be considered not only as prosodic or kinetic anaphones relating to the ‘soothing of emotional discomfort’ but also as either style indicators or genre synecdoches defined by the repertoire[s] in which they most frequently occur. The semiotic question here is which: style indicator or genre synecdoche?

The answer is probably both. The appoggiaturas in the context of Fernando’s verses alone are style indicators because, if they are the norm —‘they dominate the vocal line’ (p. 123) —, they determine or indicate the ‘home style’ in that context and cannot logically ‘refer out’ to anything else. It could also be argued, from a poïetic viewpoint, that they are part of Abba’s own ‘home style’, as suggested by the appoggiaturas in Agnetha Fältskog’s pre-Fernando song Den jag väntat på (1968; ex. 90, p. 137) and by stylistic similarities in the pre-Abba output of Björn Ulvaeus in the Hootenanny Singers. However,

31. See footnote 19 (p. 135) for a counter-argument to this observation.
32. Schlager: see p. 301, ff. and Glossary (p. 393).
33. e.g. Omkring tiggarn från Luossa (Hootenanny Singers, 1972); see footnote 25 (p. 137). For appoggiaturas as part of Abba’s ‘home style’, see Bellman section in chapter 8 (p. 286, ff.).
the likelihood of m5a functioning as a genre synecdoche, rather than style indicator, increases if you enlarge the context to the complete song because the refrains contain no such vocal gestures. Besides, Fernando’s verse and instrumental sections already feature several genre synecdoches — the Andean sound of quena flutes and charango, the Hispanic mañana turn, the military-Hispanic Boléro drum — while the words speak of memories, of ‘long ago’, ‘the Rio Grande’, etc., i.e. of another time and place, not ‘here and now at home’. Since m5a co-occurs with that presentation of a verbal and musical elsewhere, it would not be rash to consider it also as part of that same semiotic elsewhere. And if the appoggiaturas are considered in the larger international context of popular song, mainly of Anglo-American provenance, in the late twentieth century and of their audiences, it’s likely that m5a will act as reference to repertoires that diverge stylistically from the (then) contemporary mainstream, which, as noted earlier, rarely includes appoggiatura strings or chains. That means m5a will most likely act as a genre synecdoche, a musical sign type that refers out from a ‘home’ style to another style, and from that other style to paramusical phenomena associated with that style. So, to which ‘other styles’ does m5a refer and with what paramusical phenomena are those other styles associated?

According to the account just given, only two major repertoires relevant to Fernando and its reception in the mid 1970s seem to feature appoggiatura strings or chains to any significant extent: eighteenth-century euroclassical music and popular European styles descending from that tradition — parlour song and schlager, the latter including Swedish genres like svensktoppen and dansbandsmusik.34 If you were Scandinavian and in your forties when Fernando was released, you might well have heard Abba’s appoggiaturas as stylistic ‘home territory’, as style indicators of the broad schlager tradition with which you were already familiar.35 If, however, you were younger, or if you lived in the anglophone world and had formed listening habits around The Beatles and other pop or rock styles from the 1960s and early 1970s, you would be less familiar with that schlager tradition. On the other hand, it would at the time have been hard to avoid exposure — at school, at church,

34. See Svensktoppen, Dansband. and Chapter 8, especially p. 301-000.
35. The most popular genre in Sweden was, in the mid-1960s, old-time dance music: see gam-maldans section in chapter 8, p. 267, ff.
on the radio, etc.—to euroclassical music, or to have been unaware of the higher status it was accorded in public policies regarding the media, education and spending on the arts. It’s from this perspective that *Fernando’s* m5a can be understood as a genre synecdoche. It’s similar to the appoggiatura strings and chains that are so common *not* in 1970s pop-rock (‘home’) but in eighteenth-century euroclassical music (‘elsewhere’). It’s also a repertoire associated, in Sweden at the time of *Fernando*’s release, with notions of refinement and aesthetic value. Examples 95-98 (p. 141), taken from works composed between 1749 and 1781, provide evidence of the stylistic habitat and identity of appoggiatura chains and their connotations.

The key paramusical concept in examples 95, 97 and 98 is MERCY (misericordia, eleison) —contemplating it or pleading for it. In the Haydn extract (ex. 96) it’s a combination of SYMPATHY and praying for MERCY. Whatever the case, the ‘soothing of emotional discomfort’ is in clear evidence and various aspects of pleading, comforting, sympathising or consoling are never far away in the religious texts set to music in those examples.


36. See ‘stock-in-trade’ as qualifier of appoggiaturas in the mid-to-late 18th century (p. 128).
37. See ‘Classical absolutism’ in Tagg (2013: 89, 94-97, 99), including Riemann and his notion of ‘the masses’ and their ‘arsehole art’ (p.). The first probable reason for the staying power of absolutist [music] aesthetics in Europe is that it worked for a long time as a reliable marker of class membership. Even today, adverts for financial services are much more common on classical format radio than on pop or Country stations. NB. Appogiaturas remained a feature of popular song in Sweden for a long time (see p. 286).
38. *Eleison* ἐλέησον = have mercy, aorist imperative of ἑλεῖν (v., have pity/mercy).
39. *Sympathy*: ‘Quis non posset contristari | Christi Matrem contemplari | dolentem cum Filio?’ (Who cannot be moved to tears seeing Christ’s Mother suffering with her Son?); *pleading*: ‘Flammis ne urar succensus, | per te, Virgo, sim defensus | in die iudicii (Lest I be burnt in flames, let me, [Holy] Virgin, be defended by You on judgement day).
40. The *Magnificat* is taken from Luke (v. 1, 46-55) and reportedly spoken by Mary after the ‘immaculate conception’. The words come near the end of the canticle: ‘He [God] remembering His mercy’ (continues ‘hath holpen his servant Israel’).
Examples 99 and 100 have no words on which to base any observations about specific paramusical fields of connotation (PMFCs). They are included merely to underline how appoggiatura chains performed over simple ionian-tertial harmonies in a similar tempo to Fernando's are thoroughly style-typical for the repertoire to which they belong.

41. *Stabat Mater* [Dolorosa], a thirteenth-century hymn whose words imagine the suffering of Mary, mother of Jesus, standing by the cross as he hangs there (*juxta crucem... dum pendebat*), also includes the elements of sympathy and pleading (see footnote 39).

42. *Laudate Dominum omnes populi quoniam confirmata est super nos* misericordia ejus = Praise the Lord, all peoples, for his mercy upon us has been confirmed.

43. The appoggiatura chain occurs just before *Christe eleison* (Christ, have mercy).
Most of the IOCM relevant to m5a has consisted of short descending scalar passages of which several were in parallel thirds or sixths (ex. 68, 89, 94, 95, 99, 100a). Now, two-voice terti al parallels (in thirds or sixths) are so common in the instrumental and verse sections of *Fernando* that they themselves warrant some sort of discussion. After all, the vocal lines in verses 2 and 3 are sung by two female voices in terti al parallels (b. 25-37, 63-75) and the two flutes are treated similarly (b. 1-2, 5-11, 56-62). While the sung terti al parallels consist entirely of scalar appogiatura chains (m5a; ex. 101c), the flute parallels appear also in m1a (‘quena’, ex. 101a) and m2 (‘sunrise’, ex. 101b).44

Doubling motifs or melodies at the third or sixth is so common in ionian-terti al tonality that it can semiotically do little more in *Fernando* than indicate the vast body of music featuring the device. Since that repertoire includes the ‘high lonesome’ parallel thirds of bluegrass as well as busy semiquavers

44. For discussion of m1a (quena), see pp. 72-74; for m2 (sunrise), see pp. 83-86.
in the late Baroque,\textsuperscript{45} I’ll restrict IOCM here to popular song of direct structural \textit{and} cultural relevance to \textit{Fernando}. Examples 102-104 come from the same German \textit{schlager} tradition as examples 93 (p. 138) and 132 (p. 167).\textsuperscript{46} Tertial parallels were stock in trade of this tradition which dominated Swedish-language popular song through much of the 1960s before the definitive emergence of anglophone pop and rock into the Swedish mainstream.

\textbf{Ex. 102. Lolita (1961):} \textit{Rosen werden blüh’n}\textsuperscript{47}

\begin{center}
\begin{music}
\begin{musicpiece}
\begin{musicnote}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}A\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}A\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}E\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}E\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}C\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}C\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}G\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}G\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}D\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}D\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}Em\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}Em\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}A7\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}A7\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}D\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}D\end{musicnote}
\end{musicstaves}
\end{musicpiece}
\end{music}
\end{center}

\textbf{Ex. 103. Anneke Grönloh (1963):} \textit{Das Leben kann schön sein}\textsuperscript{47}

\begin{center}
\begin{music}
\begin{musicpiece}
\begin{musicnote}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey}C\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}C\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>F\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}F\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>C\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}C\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>G\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}G\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>E\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}E\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>D\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}D\end{musicnote}
\end{musicstaves}
\end{musicpiece}
\end{music}
\end{center}

\textbf{Ex. 104. Heintje (1967):} \textit{Mama}\textsuperscript{47}

\begin{center}
\begin{music}
\begin{musicpiece}
\begin{musicnote}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>G\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}G\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>D\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}D\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>Em\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}Em\end{musicnote}
\end{musicstaves}
\begin{musicstaves}
\begin{musicstaff}
\begin{musicclef}c\end{musicclef}
\begin{musickey>A7\end{musickey}
\begin{musicbeat}4\end{musicbeat}
\begin{musicnote}A7\end{musicnote}
\end{musicstaves}
\end{musicpiece}
\end{music}
\end{center}

Three examples of schlager-influenced Swedish-language pop from the 1960s have already been cited as IOCM for m5a. The last of those (ex. 90) was a recording by Abba’s Agnetha Fältskog. Example 105 cites another.

\textsuperscript{45} For the high tertial parallels of bluegrass-related music see, for example, Monroe (1966), \textit{High Lonesome} (1994), Tagg & Clarida (2003: 353, 473), Everly Brothers (1959), Hollies (1973), etc. For euroclassical tertial parallels see, for example: \textsuperscript{[1]} ongoing accompanimental semiquavers at ‘Wonderful, Counsellor’ in the Hallelujah chorus from \textit{The Messiah} (Handel, 1741), or the start of the opening chorus in the \textit{St John Passion} (J S Bach, 1724); \textsuperscript{[2]} melodic tertial parallels in the \textit{Christe eleison} section of the B Minor Mass (J S Bach, 1737), or in the homophonic duet passages of the Sinfonia Concertante for Violin and Viola, K364 (Mozart, 1779); see also euroclassical tertial parallels in ex. 68, 69, 95, 99, 100a.

\textsuperscript{46} For discussion of \textit{schlager}, see p. 301, ff., of \textit{svensktopp}, p. 000, ff.

\textsuperscript{47} \textbf{TRANSLATIONS:} [ex. 102] Roses will bloom when we meet again; [ex. 103] Life can be so good, so wonderfully good if you’re not lonely and on your own; [ex. 104] Mama, when life brings worry and pain, I think only of you. Mama, your heart beats for me.

![Music notation](image)

With its parallel sixths and thirds, this svensktopp hit illustrates the schlager element in what became Abba’s tonal idiom, most clearly in *Fernando, I Have A Dream* (ex. 70, p. 126) and *Chiquitita* (ex. 113, p. 148). Now, even if schlager was the main influence on Swedish popular song in pre-Abba times, the tertial-ionian style under discussion here is not solely a Northern European affair because *Mama* (ex. 104) and *En sång om sorg och glädje* (ex. 105) are in fact both Italian.\(^49\) Indeed, Northern European musicians seem to have found tertial doubling of the melodic line entirely compatible with musical notions of the Mediterranean in general (ex. 106).

Ex. 106. Trevor Duncan (nd): *Wine Festival*, part (c) (library music: ‘Mediterranean’)

![Music notation](image)

It’s also very likely that these ‘sunshine’ connotations were reinforced by the popularity of package holidays that gave rise to charter-flight hits like *Viva España* (1973, ex. 131, p. 166), *Jag vill resa bort* (Sven Ingvars, 1974), *Hasta la vista* (Schytts, 1974)\(^50\) and *Una paloma blanca* (1975, ex. 107, p. 146). *Una paloma blanca* is a particularly interesting specimen of the genre because not only does the tune of its intro and refrain run entirely in parallel thirds; it also features, like *Fernando* and the B section of *El cóndor pasa* (ex. 28, p. 86),

48. ‘A Song About Sadness and Happiness’: ‘Through everyday life there flows a melody made by two people in intimacy and sympathy’; \(\mathbb{P}\) \(\mathbb{M}\) Mario & Giosy Capuano.

49. *En sång om sorg och glädje*, originally released in 1972 as *Union Silver* by Glasgow band *Middle of the Road*, is by Mario Capuano (\(\mathbb{M}\)), who also wrote for Bobby Solo, Rocky Roberts, Mina, Peggy March, Nana Mouskouri and Demis Roussos (\(\mathbb{W}\) it. *Mario_Capuano* [160422]). Heintje’s *Mama*, \(\mathbb{P}\) 1940 as *Mamma son tanto felice* and later recorded by Pavarotti, is by Neapolitan composer Cesare Andrea Bixio with words by Bruno Cherubini, partisan and descendant of famed composer Luigi (\(\mathbb{W}\) it. *Bixio_Cherubini* [160423]).

50. *Jag vill resa bort från snö och is* = ‘I want to get away from snow and ice’. The lyrics to *Hasta la vista* (Schytts, 1974) started ‘Malaga med sol och stränder många svenska hjärtan tändar’ [=Malaga with sun and beaches fired up many Swedish hearts]; its refrain included the words ‘I dina spanska ögon jag ser en tår’ [=In your Spanish eyes I see a tear]. For more about Swedish charter holidays in the 1970s, see \(\mathbb{W}\) Willis (2014).
end-blown flutes in parallel thirds and, unlike Fernando and El cóndor pasa, minichromatic tertial parallels redolent of holidays in Greece (ex. 108). 51


Ex. 108. ‘Greek sunshine holiday’ motif in (a) Una paloma blanca; (b) Zorba’s Dance 51

Now, Greece and Spain may be the most popular sunshine holiday destinations for Northern Europeans but for North Americans Mexico is much closer. One of the most familiar examples of sunny tertial parallels from south of the border is the frenetic Jarabe Tapatio (ex. 109, \( \frac{3}{4} \) \( \geq \) 132), used as Mexican festivity cue in, for example, Speedy Gonzales cartoons. 52

Ex. 109. Jarabe Tapatio a.k.a. the Mexican Hat Dance (trad., cit. mem.)

Another famous icon of Mexican ‘sunshine thirds’ is the less hectic mariachi favourite Cielito Lindo (ex. 110).

‘It has become a non-official symbol of Mexico, specially in Mexican expatriate communities around the world or for Mexicans attending international events such as the Olympic Games or the FIFA World Cup.’ 53

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51. Zorba’s Dance (Theodorakis, 1964) has been transposed into F to facilitate comparison. For information about this piece and tourism in Greece, see Tagg & Clarida (2003: 467).
52. imdb.com/title/tt0048649/soundtrack [160424].
A third source of Mexican tertial parallels is in norteño/tejano music. Melodic parallel thirds or sixths are omnipresent in, for example, the hugely popular love ballad *Volver Volver* (ex. 111).

A fourth source is the *CORRIDO*, a time-honoured popular tradition of ‘message songs’ still very much alive both in Mexico and, as illustrated in Grupo la Meta’s *El Quemazón* (ex. 112, p. 148), among US Latinos. To grasp the genre’s topicality please note that Grupo la Meta was a *CONJUNTO* consisting of five young second-generation Californians who supported Vermont senator and social-democrat Bernie Sanders in his bid for nomination as presidential candidate for the US Democratic Party in 2016.

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53. **W** *Cielito Lindo* [160424]. It’s on the repertoire of every mariachi band (see *MARIACHI* (various) in RefAppxx and has been recorded by numerous artists, including Placido Domingo and Luciano Pavarotti. The song is also known as ‘Canta, no llores’ (=sing, don’t cry) or the ‘Ay Ay Ay’ song (*loc. cit.*). Swedish rock artist Jerry Williams (Sven Erik Fernström), who toured Sweden with the Beatles in 1963, recorded a ¾ version of the song in 1962, without parallel thirds, under the title *Hello Goodbye* or *Twistin’ Patricia* (J Williams, 1962).

54. **T** ITLE: *lit.* = beautiful little sky, i.e. my little darling. LYRICS = Because singing, little darling, gladdens [our] hearts.

55. *Volver Volver* has been performed and/or recorded by Ry Cooder (1977, with Flaco Jimenez), as well as by (all **T** [160424]) Plácido Domingo (with Josep Carreras and Alejandro Fernández), Freddy Fender and Flaco Jimenez, Ana Gabriel, Los Lobos, Moderatto (Mexican rock) and Linda Ronstadt. It was also featured in the Colombian telenovela *La hija del mariachi* (= The Mariachi’s Daughter) **T** ZUcwR1FFqUM [160424]. The photo of Fernández is from the front cover of his CD *Más con el número uno* (2001).
A fifth source of widely circulated sunny tertial parallels is the highly successful, perky, ‘happy trumpet’ pop style of Herb Alpert’s Tijuana Brass and their emulators.57 There’s no doubt about the influence of mariachi trumpets on Alpert’s work (ex. 113),58 nor about its Mexican PMFCs, including the band’s name —Tijuana, not Burbank, for the brass—, their attire —matador bolero jackets and mariachi garb—, not to mention the titles of a significant number of their recordings, including *Mexican Shuffle*.59 Of course, there’s no brass, happy or sad, in *Fernando*, *Chiquitita* or any other Abba song: the Tijuana Brass connection is in-
cluded here solely as additional evidence of the ubiquity of tertial parallels in both European and North American pop from the 1960s, the 1970s and after. But there’s more to all this melodic parallel movement than its mere tertiality, because a perusal of the device in *Fernando, Chiquitita* and the vast majority of popular music IOCM presented earlier reveals that it is carried: [1] by *vocals* in both Abba songs and in IOCM examples 28, 70, 89, 94, 102, 103, 104, 105, 107, 110, 111 and 112; [2] by *flutes* in *Fernando*, as well as in examples 4, 8, 28, 64, 106 and 107.

Virtually all the material just referred to comes from schlager, from Latin popular song, or from music with Latin connotations. If parallel thirds on acoustic guitar are added to the equation (ex. 114 and 117 (p. 155)), the balance tips in favour of the Latin-American connection. Also, *Fernando* and *Chiquitita* are distinctively Hispanic appellatives. The latter is a double diminutive of *chica* (= girl) whose single diminutive form, *chiquita*, is familiar to Anglophones in the guise of Chiquita Brands International, successor to the infamous United Fruit Company, and the world’s biggest distributor of bananas, 66% of which are exports from Central America and the Caribbean.


60. Between 1965-10-16 and 1967-04-27, Herb Alpert & the Tijuana Brass ‘had at least one album in the Top 10’ (81 consecutive weeks)... ‘In 1966, over 13 million Alpert recordings were sold, outselling the Beatles. That same year... Alpert set a new record by placing five albums simultaneously in the Top 20 on the Billboard Pop Album chart, an accomplishment that has never been repeated.’ [W] Herb Alpert [160425].

61. See ‘Who is Fernando?’ [1] (p. 166, ff.) and [2] (p. 000 ff.).

62. See Table 2 in [W] Banana. See also [W] Banana republic, especially the section about Guatemala, plus the extract from Pablo Neruda’s poem ‘La United Fruit Co.’ [160426].
The lyrics of the song cited in example 115 address a little girl (una chiquitita) ‘chained by [her] own sorrow’ with ‘no hope for tomorrow’. Her ‘love’s a blown-out candle, all is gone and it all seems too hard to handle’; she’s ‘so sad, so quiet’, etc. However, the lyrics assure her that ‘heartaches come and go’ and that she’ll be ‘dancing once again’ with ‘no time for grieving’. She’s exhorted to try again, ‘like you did before, sing a new song, Chiquitita’.

This Abba song, with its CHEER-UP! lyrics and sunny parallel thirds, was part of a UNICEF event staged in the UN General Assembly in January 1979 to mark the start of the International Year of the Child, since when Abba have continued to donate half of Chiquitita's royalties to UNICEF. The UN event came eight years after The Bangladesh Concert (1971) but prefigured both Band Aid’s *Do They Know It’s Christmas* and USA for Africa’s *We Are The World* (1984-5) by several years. Whatever the chronology of these mass-mediated benefit concerts and charity events, images of suffering children —in Biafra, Vietnam, Bangladesh, the Horn of Africa, etc.— were far from uncommon on TV screens in the urban West, and charitable reactions from concerned citizens in the ‘developed’ part of the world which I still inhabit were

63. UNICEF, The United Nations Children’s Emergency Fund, was originally created by the United Nations General Assembly (1946-12-11), ‘to provide emergency food and health care to children in countries that had been devastated by World War II’. Since then its main activities have been in developing countries where child death rates are still ‘appallingly high’ ([UNICEF](#)) [160426]. Among artists other than Abba to appear in the 1979 event, hosted by David Frost, were The Bee Gees, Olivia Newton-John, John Denver, Earth Wind & Fire, Rita Coolidge, Kris Kristofferson, Rod Stewart, Donna Summer and Jackie De Shannon.
not rare. On the other hand, children suffering in Latin America, those living in the poverty and violence of a favela or barrio dominated by drug gangs, or whose parents were forcibly ‘disappeared’ by the death squads of US-backed fascist dictatorships under Operation Condor in countries like Brazil, Chile, Argentina, Bolivia or Uruguay, didn’t seem to provoke as much sympathy. That relatively low degree of concern was, I thought, disturbing. It also struck me as paradoxical from the viewpoint of music semiotics because by the time of Fernando most of us had heard —in tunes like Jarabe Tapatío, Cielito lindo, Volver Volver and Mexican Shuffle— so many easily accessible major-key Latino (or ‘Latino’) ditties running in tertial parallels that we ought logically to have empathised more easily with the delights and distress of Latin Americans than we did with the plight of those whose musical culture many of us would have found unfamiliar, if not incomprehensible. Moreover, no-one living in Sweden at the time of Fernando’s release in 1975 could have escaped knowledge of the horrors that had befallen the Chilean people since September 1973. And even if they had somehow both managed to avoid TV news altogether and failed to register the arrival in Sweden of numerous refugees escaping fascist dictatorships in Latin America, they would have at least been aware of Speedy Gonzales (1955), that cheeky cartoon character and ‘the fastest mouse in all Mexico’. They would have been familiar with the little mouse’s penchant for fiestas featuring infectious tertial paral-

64. Barrio is used here in the Venezuelan, Dominican and US sense to denote a slum (favela ≈ shanty town) or poor part of a city. I first became aware of the plight of children in Latin America after seeing Buñuel’s film Los Olvidados (1950) in 1962 or 1963.

65. These issues are discussed briefly in Chapter 00 (p. 000, ff.). John H Coatsworth, provost of Columbia University (New York), calculated that the number of victims in Latin America alone under Operation Condor (1970-78, 1981-90, 17 years) far surpassed that of the Soviet Union and the Eastern Bloc 1960-1990 (30 years). One particularly repugnant type of action directly against children occurred in Argentina during the military dictatorship. Its fascist forces ‘transferred’ (=abducted) infants from their ‘disappeared’ (= killed) ‘subversive’ parents to childless military and police couples professing the ‘civilised Christian’ values favoured by the sick régime (see, for example ‘Children of the Dirty War’ (New Yorker, 2012-03-19) and Dirty War [160426]; see also footnote 8, p. 220).

66. For example, as an educated and quite eclectic musicologist and musician, I can cite a fair number of Latin American tunes (as I do in this book) but I only know one (1) Vietnamese tune, without lyrics (Giả phóng miền nam, see Huynh Minh Sieng (nd)), and can bring to mind absolutely none at all (0, zero) from Bangladesh, the Horn of Africa (including Ethiopia) or Southeastern Nigeria (ex-Biafra).

67. That part of Fernando’s history is recounted in Chapter 7 (p. 215, ff.).
lels (ex. 109, p. 146); and they would have noticed Speedy’s loyalty to his fellow Mexican mice, to those little Latino guys trying to get a small share of the mountains of cheese hoarded on the US side of the border by bulbous Sylvester, ‘el gringo pussygato’.68 What could illustrate more entertainingly the gulf between rich and poor north and south of the US-Mexican border? How could the need for organisation, courage and resourcefulness in the struggle for equality and justice have been presented more engagingly to a broad public? Those are rhetorical questions. The non-rhetorical question is why those of us living on the gringo pussycat side of the geopolitical border, at least before the dissemination of images from the horrors in Chile (1973-4), were apparently less aware of human suffering in Latin America than we were of human suffering elsewhere.

Simplifying matters drastically, two types of explanation can be offered, one overtly political, the other less so. The first type of explanation concerns issues addressed in Chapter 7 (p. 230, ff.) —corporate power, financial exploitation, media ownership, market economy propaganda and the notion of Latin America as the USA’s own backyard.69 The other set of explanations has two perspectives. One is the notion that human suffering caused by natural disasters (‘acts of God’) merits our solidarity —‘it isn’t their fault’, so to speak—, whereas pain, injustice, death and destruction caused by greed, arrogance, cynicism, oppression, moral sloth and market forces are more likely to be regarded as somehow less deserving of our sympathy, ‘because’ (!?) the misery is caused by human, not divine, action.70 The second perspective is semiotic. It relates to ethnic stereotyping and involves, in a ‘first world’ context, attitudes to Latin America. It’s in this light that Speedy Gonzales may be part of the problem rather than of its solution.

Example 116 presents a synchronised comparison between the start of the Pat Boone single Speedy Gonzales (1958) and a condensed version of the transition in Fernando from intro/interlude into verses 1 and 3.72 Bar 1 in the Boone number (‘Speedy 1’) and Fernando (‘Fernando 1’) are both episodic

68. Tom (mouse) always beats Jerry (cat)! See also Speedy Gonzales (1955) in the RefAppx.
70. The disturbing implication here is in my view also cynical, in that the suffering seems to be regarded, at least partially, as the victims’ own fault. It’s a position which falsely assumes that charity is apolitical and that alleviating human suffering inflicted by other humans is too troublesome because it’s involves politics.
markers consisting of eight quavers descending stepwise in parallel thirds (\(\sim\)), played on acoustic guitar in *Speedy* and by flutes in *Fernando*. Those scalar runs occur over a V function (E) and culminate on a static tonic chord (A). In *Speedy* the tonic chord soon disappears (ex. 116, b.2), leaving room for Boone to deliver a short, literally *parlando* (‘spoken’) introduction which mentions ‘old Mexico’, ‘adobe haciendas’ and ‘the plaintive cry of a young Mexican girl’ (*una chiquitita*?). Also in bar 2 of example 116, *Fernando*, arriving on the tonic (A), sets a scene of similarly ethnic-exotic Latinamerican-ity\(^71\) using solely *musical* means: with its ongoing tremolando charango/guitars and the rest of museme 1 we’re not in Mexico but in Andean open *altiplano* scenery (see pages 71-83).

Ex. 116. *Speedy Gonzales* intro (Pat Boone, 1958, transposed from B) synchronised with transition in *Fernando* from i\(_2\) to v\(_1\) and v\(_3\).\(^72\)

A female vocalist then enters, *quasi parlando*, in both tunes (ex. 116, b.4-8). Instead of ‘adobe haciendas’ and ‘a plaintive young Mexican girl’ (*Speedy*), the Latin American scene set verbally in *Fernando* includes ‘a starry night’ (‘moonlit’ in *Speedy*), ‘distant drums’ and the ‘Rio Grande’. While the *Fernando* vocalist’s delivery can, as I’ll argue shortly (p. 159, ff.), be characterised

\(^{71}\) **LATINAMERICANICITY** is a direct translation of the Spanish word *latinoamericanicidad*. It’s an abstract noun denoting a set of traits perceived as Latin American (see Glossary).

\(^{72}\) *Fernando 1*’s bar 1 cites the transcription’s bar 61 (p. 55), just before the start of verse 3, but it’s also similar m1a’s sequential descent into the start to verse 1 (bars 8-12, pp. 43-44). Bars 13-20 (v\(_1\)) and 64-71 (v\(_3\)) in the *Fernando* transcription have been compressed into the four bars of example 116’s ‘*Fernando 2*’ line to highlight.
as serious and sincere, the female voice in *Speedy Gonzales* is raucous and verbally no more articulate than its three consecutive bursts of ‘LA-LA-LA-LA-LA-LA-LA-LA-LA’ allow. The effect is probably intended as humorous in that the vocal sound resembles less ‘the plaintive cry of a young Mexican girl’ and more the sound of an understandably exasperated wife.\textsuperscript{73} Despite this obvious difference of verbal content and vocal delivery in example 116, the two vocal lines share three structural traits in common: [1] they’re both delivered in a quasi-recitativo manner; [2] they’re both accompanied by tremolando guitar[s] without ongoing motoric groove; [3] they both follow the milksap vamp progression I-vi-ii/IV-V (A, F#m, Bm/D, E).\textsuperscript{74}

Treating those traits semiotically in reverse order, the vamp chord sequence acts as style flag for post-rock’n’roll North American pop from around 1960—the milksap era. In *Speedy Gonzales* (1958) it’s an indicator of a (then) contemporary popular style, whereas in *Fernando* it’s more likely a genre synecdoche referring from pop in the mid-1970s to an easily identifiable repertoire of ‘golden oldies’ issued fifteen years earlier, including the naively romantic world of their lyrics laden with simple and achingly sincere TEEN-ANGEL love and devotion.\textsuperscript{75} That connotative semiotics is reinforced by the fact that the milksap repertoire includes a fair number of recordings which, like *Speedy Gonzales* and *Fernando*, start with a parlando or quasi-senza-misura introduction, a formal device that can also, either sung as recitative or simply spoken, initiate a Mexican corrido performance.\textsuperscript{76} However, the most obviously ‘Latin’ musical cue in example is the opening scalar run in parallel thirds (ex. 116, 117). Such runs don’t appear only in quasi-Latin songs like *Speedy Gonzales*, *Fernando* and *Chiquitita*: they are also generically ‘Latin’, at least according to the online tutorial *Latin and Classical guitar lesson: parallel thirds*.\textsuperscript{77}

\begin{footnotes}
\footnotenum{73} I had assumed that the LA-LA-LA phrases in the intro to *Speedy Gonzales* were sung by a man because the vocal persona made me think of the pepperpot ladies from *Monty Python’s Flying Circus* ([\textsuperscript{W} List of recurring Monty Python… characters]). In fact the LA-LA-LA voice belongs to (♀) Robin Ward ([\textsuperscript{W} *Speedy Gonzales* (song)]). See also footnote 78 (p. 155).
\footnotenum{74} See under Chapter 3, esp. pp. 92-97, and MILKSAP in Glossary.
\footnotenum{75} See pp. 92-97, especially footnote 33, p. 94, and Tagg (2009b).
\end{footnotes}
The similarities between transitions to verse in *Fernando* and the start of *Speedy Gonzales*, set out in example 116 (p. 153), are certainly striking but that doesn’t mean that *Fernando* is necessarily predicated on the Pat Boone ‘oldie’, even less that *Fernando* in any way plagiarises *Speedy Gonzales*, because, as just mentioned, *senza misura* introductions and vamp progressions are heard in numerous other teenage hits circulating in North Atlantic nations around 1960. On the other hand, I don’t recall another song from the milksap genre and era to feature not just those two structural traits but also: [1] a Hispanic song title (‘González’, ‘Fernando’); [2] verbal references to Latin America (‘Mexico’, ‘Rio Grande’); [3] scalar tertial parallels on acoustic guitar or flutes (ex. 117). It’s here with issues of verbal and musical stereotyping that we can reconnect with *Speedy Gonzales* as a potential semio-political problem.

Considering first the Pat Boone recording’s verbal portrayal of Speedy as an irresponsible and niggardly two-timing drunkard, the ‘young Mexican girl’ of the song’s introduction emits her ‘plaintive cry’ with good reason, except that the vocal persona behind that ‘cry’ sounds more a like nagging housewife than a *chiquitita* crying for help. It’s in this way that the song’s narrative becomes little more than a burlesque based on white US-American stereotypes of a working-class Mexican slob (Speedy) and his understandably bitter wife (Rosita). The humour in *Speedy Gonzales* cartoons, on the other hand, is, as suggested earlier, quite different because the recurring butt of ridicule is neither Speedy nor his fellow Mexican mice but the big ‘gringo

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78. Speedy, who is of course a Mexican, also comes across in the lyrics as a greasy, unhealthy, working-class Mexican slob who’s enthusiastic about green stamps given to Tequila drinkers in the local *cantina*. His T-shirt is stained by a ‘floozie’s’ lipstick and he neglects his wife and home (‘roaches’, ‘leaking roof’, ‘no coke’, ‘no enchiladas in the icebox’, etc.).

79. Lyrics to Pat Boone’s *Speedy Gonzales* are available at numerous online sites [160429].
pussycat’. That said, even if the Speedy Gonzales cartoons side sympathetically with the ‘little guys’, stereotypes (which demand simplification and one-sided exaggeration to work) are, in any animated short that’s supposed to make us laugh, not so much unavoidable as indispensable to the creation of entertaining and easily identifiable caricatures, moods and settings. Still, problems arise if the stereotypes, positive or negative, are ethnic and if knowledge of the culture represented by those stereotypes includes little else. In such cases our understanding of and identification with that culture and its people will inevitably be impoverished. That’s why, for example, cheerful Speedy Gonzales stereotypes, including the sunny tertial parallels of the *The Mexican Hat Dance*,\(^80\) while encouraging us to identify with Latin American ‘delights’, don’t do much to help us to empathise with Latin American ‘distress’.\(^81\) It’s in this way that Abba’s unhappy *Chiquitita* is difficult to reconcile with the unhappy real *chiquitita* in figure 16b (p. 150). Moreover, as I try to explain in chapter 00, even *Fernando* is affected, albeit to a lesser extent, by this same sort of semiotic incongruity.\(^82\)

Having discussed tertial parallels in the wider perspective of popular song traditions from Northern Europe, the Mediterranean and Latin America, it’s now time to summarise discussion of m5a, the *Fernando* museme subjected to more tertial parallel treatment than any other and the museme that dominates the song’s vocal line in all three verses. \(\text{parallels: tertial}\)

**m5a: a short summary**

We’ve seen that m5a has countless equivalents in the pre-romantic euroclassical tradition and some in popular ballads of the non-African-American type. We’ve also noted that m5a is often performed in tertial parallels over standard tertial harmonies, an idiomatic trait in Mediterranean and Latin American as well as in Northern European popular song (schlager). From these observations it’s possible to summarise, in very general terms, the museme’s signification in the following terms. Since *Fernando* received extensive airplay in Europe and North America in top-forty or middle-of-the-

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80. a.k.a. *Jarabe Tapatio*: see example 109, p. 146.
81. ‘Delight and distress’: see discussion on page 151.
82. Part of the problem is alienation at home in the ‘north’ and its annual antidote in a happy holiday destination in the ‘south’ where the sun shines, where there are plenty of sunny tertial parallels.
road programme formats —pop, rock, disco, etc.—, the appoggiaturas in *Fernando* (1975) can be understood as connoting paramusical phenomena outside that sociomusical sphere in that part of the world at that time. Museme 5a would more likely have suggested notions of the ‘deep feeling’ and ‘great sentiment’ of pre-rock European schlager, or of sunny, melodic latinity or, not least, of the euroclassical tradition with its popular connotations of ‘Olde Worlde refinement’, of ‘grace’ and ‘class’.

*The verse’s vocal line*

In this section I first describe how the melody or main foreground figure in *Fernando’s* verses relates to the accompaniment or background discussed at length in chapter 3. I also discuss how various structural devices (rhythmic liberties, irregular periodicity, etc.) affect the character of the appoggiaturas and tertial parallels examined previously in this chapter.

*Monocentric panning*

As with most recordings of popular song, the vocal line of the verse in *Fernando* is panned centre front. This stereo localisation recreates the physical position of the vocalist or soloist performing live in relation to his/her accompaniment, i.e. in the middle and at the front of a stage, backed and flanked by a sonic semi-circle of accompanying musicians and instruments or singers, and as the *focal point* in a one-way projection of sound from this semi-circle to the auditorium (figure 17). This dualism between melody and accompaniment, a musical parallel to that between figure and ground in visual arts and historically related to monocentrism and bourgeois notions of the individual, has been discussed at length in other publications to which readers are referred for explanation of the phenomenon.

83. *Appoggiaturas* are very rare in rock music. Their absence there makes their presence in a pop tune like *Fernando* more conspicuous as reference to genres where they do occur.

84. See ‘Figure/ground = Melody/accompaniment’ in Chapter 12 of Tagg (2013: 425-446).
In *Fernando*, the dualism just mentioned not only implies that the singer is the central ‘reference point’ of the piece but also that her mouth is placed nearer the listener’s ear, not through proximity to the recording mic but through the relative volume given to the main vocal channel(s) in the mix. It’s a mixing procedure that creates a closeness of confidentiality between singer and listener. The electronically produced and perceived acoustic distance between singer and listener is clearly not the same as that between accompanying instruments and listener. Moreover the generous amounts of reverb given to the guitars and flutes not only emulate large spaces; they also create a sense of distance between the source of the sound and the listener’s ears. It’s more than likely that quite a lot of reverb has also been applied to the main vocal track(s), but the perceived duration of that reverb is less than that accorded to quenas and charangos. It’s in this way that Anni-Frid Lyngstad, *Fernando*’s lead singer, has been put into acoustic close-up and the flutes and charangos further away, as suggested in figure 18.85

Fig. 18. Montage. European model, with headset and poncho, backed and flanked by *quenistas* and *charanguistas* on an Andean altiplano.86

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85. When mixing a track from far-off to close-up, I tend to use four tricks: (1) increase relative mix volume, (2) decrease ratio of reverb to original signal (3) decrease length of reverb, (4) pan centre. This low-reverb, pan centre-front mix puts the track inside the listener’s head, so to speak. See comments by Tony Gurrin (UK National Film School) in Tagg (1980)).

86. Original photos: see figures 9-10 (pp. 82-83) and Image Credits (p. 000).
The next question is what, apart from what the lyrics tell us, does our STAGE-FRONT NARRATOR mediate? Her aural stage placement suggests confidentiality and her ongoing appoggiatura chains connote, as argued earlier, the ‘soothing of emotional discomfort’, something refined rather than vulgar, ‘deep feelings and great sentiment’ in moderation, etc. But there is more.

Recitatival fervour
Ex. 118. Fernando – vocal line, verse 1, bars 14-21; N = as notated in commercial sheet music; R = as recorded.

As notated roughly in the ‘R’ lines of example 118 and in the transcription (b.12-37, 63-75), Fernando’s lead vocalist, Anni-Frid Lyngstad, takes rhythmic liberties in her interpretation of words which in the sheet music version of the song are written as regular quaver movement (‘N’ in ex. 118). This aspect of interpretative license highlights the parlando, rubato, recitatival character of the verse, an effect heightened by the division of musical flow into irregular periods. Taking bars 12, 17, 21, 25, 30, 34, 63, 68 and 72 as upbeat figures (see transcription, p. 42, ff.), the melody of each verse consists of phrases spanning three main periods: [1] 2 + 3 (=5) bars; [2] 2 + 2 (=4) bars; [3] 3½ bars. Such irregular periodicity is uncommon in European and North American popular song whose phrase lengths are normally arranged in multiples of four bars. The divergence of the Fernando verses from that quaternary norm is particularly striking, not only with regard to their division into three instead of two or four main periods, but also considering that none of its phrase lengths is of equal duration. The harmonic rhythm in the verses of Fernando is also irregular: [1] A: 3 × 4 bars; [2] F#m: 2 × 4; [3] Bm: 2 × 4; [4] E: 2 × 4 + 1 × 3; [5] A: 2 × 4. Similar asymmetric patterns can be found in country blues and in other types of rural music where singers alter the regular length
of a phrase to suit the amount of syllables which have to fit in, or to facilitate breathing. They are, however, unusual in mainstream pop music.87

The kind of periodicity and harmonic rhythm found in Fernando's verses is occasionally found in the rarely sung ‘verse’ introductions to 32-bar jazz standards but it’s more common in recitatives, psalm chants and other types of intoned parlando pieces or passages where verbal narrative takes pride of place over metrical articulation. Of course, this does not mean that musical expression is unimportant in recitatives; it’s just that by allowing verbal rhythm to override musical metre, recitatival presentation contrasts strongly with the most common and popular forms of strophic vocal melody, including that in Fernando's refrains.

Since recitatival presentation, irregular rhythmic articulation and asymmetric periodicity are unusual in postwar pop, it could be argued that Fernando's verses constitute not so much a type of vocal expression in which words are necessarily more important than music, but rather a device conveying a sense of emotionally heightened verbal narrative which gives the impression that the words are particularly important. This notion of heightened verbal narrative is also substantiated by considering the vocalist’s small crescendos, portamenti, interpretative phrasing, accentuation, etc. and her shifts in vocal timbre. Moreover, the average delivery rate of sung syllables is much higher in the verses than in the refrains (2¼ compared to 1½ syllables per second). There is, so to speak, ‘so much more to say’ in the verses.88 All these expressive devices create an impression of urgency, concern and sincere involvement, the feeling that there’s a lot to tell, that the story is emotional and honest, demanding a respectfully engaged and intense sort of delivery, and that it's all too important to be subjected to the constraints of a metrically and periodically regular pop-rock singalong.

87. 4x4 bar metrification is one important feature distinguishing urban blues (or ‘rhythm and blues’, e.g. Muddy Waters, Chuck Berry) from country blues (e.g. Charlie Patton, Blind Lemon Jefferson, etc.) and citified country blues (e.g. John Lee Hooker).

88. In the verse, 65 syllables are delivered in 30"; in the refrain 57 syllables are delivered in 39" (65 ÷ 30 = 2.17; 57 ÷ 39 = 1.46).
Melodic profile and process

The m5a appoggiaturas and their paramusical connotations, discussed above, are contained within each verse’s three periods. These are visualised diagrammatically in figure 19, where each appoggiatura is represented by a slur, the top note in each period (e₄ f♯₄ g♯₄) by a thin horizontal line and each final bottom note by a short, thick horizontal bar (a₃ b₃ a₃).

Fig. 19. Overall profile of melodic line in verses of Fernando

Each melodic period has an ‘arched’ or ‘tumbling strain’ pitch contour.89 It rises quickly to its top note and descends more slowly to a pitch lower than the one it started on. Period 1, consisting of a short rising phrase addressing Fernando (c♯₄-e₄, a minor third) and a longer descending phrase (e₄-a₃, a fifth) stating what the female persona has to tell him, is repeated sequentially, one diatonic step higher, as period 2 (d₄-f♯₄, f♯₄-b₃). Period 3 is pitched another diatonic step higher (e₄-g♯₄) and, with its ¾ bar of extra syllables, descends a whole major seventh to the verse’s original lowest note (g♯₄-a₃, a major seventh). It contains no initial ‘Fernando’ address and consists of just one single, longer phrase of what the vocalist’s first person has to tell him. The sequential process of top note (and register) from e₄ via f♯₄ (increased intensity) to g♯₄ (even more) highlights the start of period 3 and its subsequent ‘extra words’ as the verse’s main melodic and verbal target. Its importance is also underlined by the change from a₃ to b₃ as end note in period 2 and by the simultaneous shift of harmony to E7, and the slightly delayed (the ‘extra’ ¾ bar) final V-I cadence in A. In short, all the potential connotations of deep feeling, sincerity, urgency, confidentiality, pleading, consoling, etc. discussed on pages 127-160 are sequentially intensified by the processual devices just described and brought to a targeted conclusion.

89. For melodic profile (pitch contour) categories, see Tagg (2013: 183).
Museme 5b is in one sense out of place at this point in the analysis because it occurs only in *Fernando*’s refrains (b. 41-43, 45-47; 79-81, 83-85, etc.), never in the instrumental or verse sections. But this is in another sense the ideal moment at which to deal with it because, thanks to its legato articulation and slurred onbeat ‘dissonances’\(^\text{90}\) —it includes the note pair \(f\# - e\) three times—, it’s closer than any other museme in the song to the appoggiaturas of m5a.\(^\text{91}\) It’s in this way that m5b can be heard as a momentary audio flashback in the refrain to what the verses were all about. That interpretation can be backed up by three other observations. [1] Each \(\textit{mañana}\) unit in m5b is basically an augmentation of m1a, the \(\textit{mañana}\) turn, another museme which, like m5a, is exclusive to the verse and instrumental sections. [2] The final six quavers in m5b —\(f\# - g\# - f\# - e - c\# - e\)— are virtually identical to \(f\# - g\# - f\# - e - c\#\), the pitches of m1a (\(\textit{mañana}\)) in bars 1-2, 5-6, 9-10 (intro), 29-30 (verse 2) and 67-68 (verse 3). [3] An instrumental fill is not just a matter of padding a melodic blank between vocal phrases; it can also function as ‘conversation partner’ in dialogue with the vocal line it punctuates.\(^\text{92}\) Now, the motivic material in m5b derives not from the refrain but from other episodes in the song, and it always occurs in direct response to m6 —‘FERNANDO’— whose narrative identity\(^\text{93}\) can only be surmised from lyrics in the verses, not in the refrain. Considering also that quena flutes are heard playing m5b in the Spanish-language mix of the song, the ‘conversation partner’ of this museme can be understood as momentarily representing ‘Fernando’ (whoever he is)\(^\text{93}\) or as the far-away, long-ago world he inhabits, with its honour, friendship and difficulties, all from the viewpoint of the main melodic line’s vocal persona. As suggested above, the main function of m5b is to act as momentary reminder of ‘what the verse were all about’.

\(^{90}\) For the FROM DISSONANCE TO CONSONANCE aspect of appoggiaturas, see pp. 124-126.

\(^{91}\) For the legato properties of appoggiaturas, see pp. 119, 120, 126, 133.


\(^{93}\) See ‘Who is Fernando? (1)’, p. 166, ff.
Of course, the use of legato string obligati or fills like m5b in popular song is extremely common in connection with ‘love’, ‘deep feelings’, etc. as a general field of paramusical connotation. The equation NON-DISSONANT, MELODIC LEGATO STRINGS = ROMANTIC LOVE is so well established in music for the moving image that further explanation of the phenomenon seems superfluous.  

**m6: ‘Fernando’**

Ex. 120. Museme 6  

Llorando, cantando, pensando  

Museme 6 is the only one heard in both verse and refrain of Fernando. Placed at the end of the phrase, it has a syntactic function as melodic cadence for mla. With its weak-strong-weak accentediation, m6 is ideally suited to the articulation of Spanish words like Maria, Señora, querida, contigo, sincero, recuerdo, Tequila, Sevilla, Grenada, España, mañana, cantando, flamenco, fandango, pensando, belleza, llorando, tristeza, partido, destino.  

Museme 6 is also ideal for the setting of such standard Spanish trisyllabic song expressions as mi canto, la vuelta, su puerta, mi alma, la noche, y siento, el viento, la playa, tan solo, en pena, los años, el mundo, el pueblo, no puedo, de todo, mi vida, te quiero, tus ojos, tu pelo.  

94. Most Hollywood love scenes between 1927 and 1960 sport sumptuous legato string scoring. Here are a few examples: Driscoll and Anne kissing on the boat in King Kong (Steiner 1933); Olivia de Haviland’s and Errol Flynn’s romance in Captain Blood (Korngold 1935); Robin and Maid Marion planning their future together in The Adventures of Robin Hood (Korngold 1938); John Wayne proposing to Miss Dallas in Stagecoach (Hageman 1939); Bette Davis and Paul Henreid in Now Voyager (Steiner 1942); Barbara Stanwyck as femme fatale Mrs Dietrichson in Double Indemnity (Rózsa 1944); luscious Laura (Raksin, 1944); the G.I. and the Geisha in Sayonara (North 1957); Romeo and Juliet (Tchaikovsky 1869 or Rota 1968). Most of these examples are on Fifty Years of Film or Fifty Years of Film Music (1973).  

95. Translations: querida beloved (fem.), contigo with you (sing.), recuerdo I remember, belleza beauty, tristeza sadness, pensando thinking, cantando singing, llorando crying.  

96. Most of these phrases are taken from tango lyrics (Vilarriño 1981). They mean: my song, that time, her gate, my soul, the night, and I feel, the wind, the beach, so alone, in pain, the years, the world, the people, I can’t, at all, my life, I love you, your eyes, your skin.
True, the rhythm created by these words and phrases is also common in other Neo-Latin languages — *Madonna, Milano, Lisboa, Janeiro, Ceauşescu*, etc.— but set to a descending melodic formula, as in m6, it has a distinctly Hispanic flavour. This observation is illustrated in examples 121 through 131, all of which draw on either hispanophone popular song (ex. 121-123) or on stereotypical anglophone or Northern European notions of Spanish and Latin American music (ex. 127-132).

**Ex. 121. Los Gallos (Spanish trad.)**

In example 121, the \( \frac{3}{4} \) figure is at [gall]-o nero, [gall]-o rojo, el dia and [cant]-aria. In example 122 it’s notated \( \frac{3}{4} \) and occurs at [oj]-os tienes, [es]-as cejas, dos cejas and los dejas.

**Ex. 122. Malagueña Solerosa (Mexican trad.)**

**Ex. 123. Osvaldo Farrés (1947): Quizás (© Nat King Cole, 1958)**

*Quizás* (ex. 123) features the m6 figure twice at both pensando and [hast]-a cuando,\(^97\) while it occurs just once, at presencia, in *Hola Soledad* (ex. 124).

\(^97\) Here, at the start of the refrain in *Quizás*, \( \frac{3}{4} \) is immediately preceded by \( \frac{4}{4} \) (m7) and a tritone motif almost identical to m8 (see pp. 169-183).
The ‘Fernando’ in *San Fernando* (ex. 125) is articulated a little differently to m6 ( emit instead of z|zl), but *La casa de Fernando* (ex. 126) includes a descending m6 at pensando, esperando and twice at its own ‘Fernando’.

Like m1a (the j^jj ‘mañana turn’), m6-type figures ( z|zl) seem also to be a reliable signal of Hispanicity in music emanating from non-Hispanic parts of the world. Bizet’s *Carmen* contains several such ethnically specific end-of-phrase markers, including the one at [Lil]-las Pasta (ex. 127).

In example 128 (p. 166), Broadway composer Vincent Youmans uses z|zl, at [Car]-i-oca and a polka), in a song about dancing in Rio de Janeiro, where they speak Portuguese. It seems that, in 1933, z|zl could, at least for movie-going North Americans, connote a more general sort of Latinness.

98. *San Fernando* ( Lucho Bermudez) and *La casa de Fernando* ( Raúl Saladén) are both Colombian porros.
The Hispanic flavour of m6’s (Δ7)-6-5 ▼ ▼ ▼ melodic cadence is clear in examples 129-131. Example 129 is a piece of UK library music piece with the in-house characterisation ‘exotic, Mediterranean…, fiesta, sunny’, while example 130 is a UK skiffle hit that contains the word ‘Fernando’ set to the same Δ3-2-1 gesture and a similar Δ7-6-5 gesture as m6 in Fernando itself. The Δ7-
Δ6-5 ▼ ▼ (g#-f#-e) on ‘España’ in example 131 needs no comment.

Who is Fernando? (1)

With the m6-like articulation of ‘España’ in example 131 (▼ ▼ ▼) we’ve reached a point at which, in order to discuss the meaning of the museme, it’s necessary to consider the song’s lyrics. That Fernando and his m6 are Hispanic seems reasonably clear, as are the Abba song’s English and Spanish lyrics about him as an old friend and comrade-in-arms, but with the Swedish version of Abba’s Fernando (pp. 217, 262), with Sylvia’s Viva España (ex. 131), Kristina Bach’s Tango mit Fernando (ex. 132, p. 167) and Lady Gaga’s Alejandro

99. Youmans, composer of Tea For Two, wrote The Carioca for the Flying down to Rio, starring Fred Astaire and Ginger Rogers.

100. For Swedish stereotypes of Latinamericanicity, see pp. 291-292. For hispanicisms in mainstream popular music, see Tagg & Clarida (2003: 330-357).
(ex. 133), we seem to be dealing with lyrics about package-tour romance and/or Latin lovers. In examples 132 (b. 2, 4, 8, 10, 14) and 133 (b. 2, 4), even the \( \text{\texttt{J|J}} \) of m6 has been replaced by the more flat-footed \( \text{\texttt{J|J|J}} \).

Ex. 132. Kristina Bach (1994): Tango mit Fernando (refrain)^101

Ex. 133. Lady Gaga (2010): Alejandro (hook)

Fig. 20. Tango mit Fernando? Rudolph Valentino with Alice Terry in Four Horsemen of the Apocalypse (1921)

So, is Fernando the Fernando of Fernando’s English and Spanish lyrics, or is he a holiday fling, or a Latin lover, as in the Swedish lyrics and in examples 131-133? Or is he a bit of everything? And what does the name Fernando connote? Those questions are addressed in chapter 7 (p. 257, ff.), after the chapters on musemes in the refrain and on musical processes.

101. Rough translation: ‘A tango with Fernando is never just tango. He took me in his arms and it was like nothing else. Feverishly weightless, I was simply in love with the night’, etc.

The melody is performed in tertial parallels (not shown here in ex. 167; see also p. 143, ff.).