

---

# 8 *Song Analysis, Example I*

---

Click on the following image to hear about this page. You can make the control panel larger by right clicking for PCs or Control-clicking for a Mac and selecting "View in Floating Window".



## **SONG ANALYSIS**

To aid in the familiarization and understanding of song charts, three different examples are presented in this and the following two sections. Included in the examples are charts for each song, followed by several pages of chord possibilities, and then a detailed breakdown and analysis of the charts themselves.

### **EXAMPLE I: *JULIA***

Notice on the following chart of *Julia* that it sticks very closely to the Major scale in the Key of "E".

Such tunes are often referred to as "diatonic," referring to the use of only the eight tones of a standard major or minor scale without (chromatic) deviations.

# Julia



**A** G# mi. 11 F# mi. 11 2

① E Pedal . . . . . ② . . . . . ③ . . . . . ④ . . . . .

A (add) B (add) A/3 B/3

⑤ A Pedal . . . . . ⑥ . . . . . ⑦ . . . . . ⑧ . . . . .

G# mi. 11 F# mi. 11 G# mi. 11 F# mi. 11

⑨ E Pedal . . . . . ⑩ . . . . . ⑪ . . . . . ⑫ . . . . .

**B** F# mi. 7 B13 E Ma. 9 E A A6

⑬ (No Pedal) ⑭ . . . . . ⑮ . . . . . ⑯ . . . . .

G# mi. 7 C# mi. 7 B7 sus. 4 B7 B7 (9/3) B (9/3)

⑰ . . . . . ⑱ . . . . . ⑲ . . . . . ⑳ . . . . .

**C** G# mi. 11 F# mi. 11 G# + 7 (+9) A6

㉑ E Pedal . . . . . ㉒ . . . . . ㉓ (No Pedal) ㉔ . . . . .

F# mi. 7 G# mi. 7 A6 F# mi. 7 G# mi. 7 A/B

㉕ . . . . . ㉖ . . . . . ㉗ . . . . . ㉘ . . . . .

## Chords for *Julia*

<p><b>G<sup>#</sup> mi. 11</b></p> <p>Rt. 11 <math>\flat 7</math> <math>\flat 3</math> 5</p>	<p><b>F<sup>#</sup> mi. 11</b></p> <p>Rt. 11 <math>\flat 7</math> <math>\flat 3</math> 5</p>	<p><b>A (add<sub>9</sub>)</b></p> <p>Rt. Rt. 3 9 5</p>	<p><b>B (add<sub>11</sub>)</b></p> <p>(<math>\flat 7</math>) Rt. 3 Rt. 11</p>	<p><b>A/3</b></p> <p>(Rt.) 3 5 Rt. 5</p>
<p>Bars 1, 3, 9, 11, &amp; 21</p>	<p>Bars 2, 4, 10, 12, &amp; 22</p>	<p>Bar 5</p>	<p>Bar 6</p>	<p>Bar 7</p>
<p><b>B/3</b></p> <p>(<math>\flat 7</math>) 3 5 Rt. (11)</p>	<p><b>F<sup>#</sup> mi. 7</b></p> <p>Rt. 5 <math>\flat 7</math> <math>\flat 3</math> 5</p>	<p><b>B13</b></p> <p>Rt. <math>\flat 7</math> 3 13 9</p>	<p><b>E Ma. 9</b></p> <p>Rt. Rt. 3 7 9</p>	<p><b>E</b></p> <p>Rt. Rt. 3 Rt. 3 (6)</p>
<p>Bar 8</p>	<p>Bar 13</p>	<p>Bar 14</p>	<p>Both in Bar 15</p>	

## More Chords for *Julia*



<p><b>A</b></p> <p>Rt. Rt. 3 5 5</p>	<p><b>A6</b></p> <p>Rt. Rt. 3 6 5</p>	<p><b>G# mi. 7</b></p> <p>Rt. 5 b7 b3 5 Rt.</p>	<p><b>C# mi. 7</b></p> <p>Rt. 5 b7 b3 5</p>	
<b>Both in Bar 16</b>		<b>Bar 17</b>	<b>Bar 18</b>	

<p><b>B7 sus. 4</b></p> <p>Rt. 5 b7 4 5</p>	<p><b>B7</b></p> <p>Rt. 5 b7 3 5</p>	<p><b>B7 (9/3)*</b></p> <p>Rt. 5 b7 9 5</p>	<p><b>B (9/3)*</b></p> <p>Rt. 5 Rt. 9 5</p>	
<b>Both in Bar 19</b>		<b>Both in Bar 20</b>		

*\* 9/3 is sometimes referred to as "sus. 2."*



## Still More Chords for *Julia*

$G^\sharp + 7 (+9)$	$G^\sharp + 7 (\flat 9)$	$G^\sharp + 7$	$A6$	$F^\sharp \text{ mi. } 7$
X	X	X	X	X
Rt. $\flat 7$ 3 +5 +9	Rt. $\flat 7$ 3 +5 $\flat 9$	Rt. $\flat 7$ 3 +5 Rt.	Rt. 6 3 5 (7)	Rt. $\flat 7$ $\flat 3$ 5 Rt.
Bar 23	Subs for Bar 23		Bars 24 & 26	Bars 25 & 27

$G^\sharp \text{ mi. } 7$	$A/B$	$A/B$		
X	X	X		
Rt. $\flat 7$ $\flat 3$ 5 Rt.	9 5 Rt. 3 (6)	(9) Rt. 3 5 (Rt.)		
Bars 25 & 27	Bar 28	Sub for Bar 28		

## SONG ANALYSIS: *JULIA*

The following is a bar-by-bar breakdown of the *Julia* chord chart. Notice that each bar has a circled number.

The symbols **A**, **B**, & **C** are just for reference; they are sometimes called “rehearsal letters.”

Bar ① **||:** means repeat.

“E Pedal” means play a low “E” note under the chords until further notice.

$\overset{\frown}{P}$  refers to time only — usually called a “push,” here it means push the “F# mi. 11.”

Bar ② “E Pedal” continues under “F# mi. 11.”

Bars  $\frac{2}{\text{trill}}$  means repeat the previous two bars.

③&④ *Notice the modal effect of the first four bars — this is basically the Ionian mode.*

Bar ⑤ “A Pedal” indicates to play a low “A” note under the chords until further notice.

“(add)<sub>9</sub>” means the chord has no 7th.

$\overset{\frown}{P}$  means push the “B(add)<sub>11</sub>.”

Bar ⑥ “B(add)<sub>11</sub>” means the chord has no 7th or 9th.

Bar ⑦ “A/3” is an “A” with a “C<sup>#</sup>” on the bottom.

Bar ⑧ The same as bar ⑦, “B/3” = “B” with “D<sup>#</sup>” on the bottom.

*Again notice the modal sound with the “A” pedal; this is the sound of the Lydian mode.*

Bars ⑨ Back to the “E” pedal, push “F<sup>#</sup> mi. 11.”

⑩, ⑪, & ⑫

Bar ⑬ “No Pedal” means cancel the previous instruction to play the pedal notes.

“F<sup>#</sup> mi. 7” is the “II mi. 7” chord.

Bar ⑭ “B13” is the “V 7” chord.

Bar ⑮ “E Ma. 9” is the “I Ma. 7” chord.

Bar ⑯ “A” is the “IV Ma. 7” chord.

Bar ⑰ “G<sup>#</sup> mi. 7” is the “III mi. 7” chord. (It cannot have a 9th or 13th!)

Bar ⑱ “C<sup>#</sup> mi. 7” is the “VI mi. 7” chord.

Bar ⑲ “B sus.” is the “V 7” chord.

Bar ⑳ “9/3” means the 3rd has been replaced by the 9th, sometimes called a “sus. 2.”



Bars The same as bars ① and ②.

㉑& ㉒

Bar ㉓ “G<sup>#</sup> + 7 (+9)” is a “G<sup>#</sup> 7” with a raised 5th (“E”) and a raised 9th (“B”).  
*The “G<sup>#</sup>” triad contains “C”, which is not in the “E” major scale. In other words, it is chromatic to the key of “E” major. However, the  $\pm 5$ , the  $\flat 9$ , and the  $\pm 9$ , are all found in the Phrygian mode of the major scale.*

Bar ㉔ “A6” could be “A Ma. 13.”

Bar ㉕ Two beats per chord.

Bar ㉖ “A6” could be “A Ma. 7 (+11)” — it’s Lydian.

Bar ㉗

Bar ㉘ “A/<sub>B</sub>” is an “A” chord (“IV” chord) with “B” (“V”) in the bass — it is a variation of “B7 sus. 4.”

⋮ means repeat back to the top of the chart.