

# The Subdominant Tritone in Film and Television Music

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Example 1 transcribes a portion of “Laura Palmer’s Theme,” from David Lynch’s acclaimed series *Twin Peaks*. Laura Palmer, a teenager whose body is found in the first episode, dies under mysterious circumstances, and the ensuing investigation comprises the major story arc of the first season. Introduced in the pilot episode, the theme acts as a leitmotif any time a character speaks of, or thinks of, Laura Palmer.

Coroner turns body over

Sheriff: "Laura Palmer"

SdTT

I vi IV



**Example 1:** Subdominant Tritone (SdTT) in *Twin Peaks* Pilot (S1-E1, 7:57, all transcriptions are my own).

Composed by Angelo Badalamenti (supposedly with David Lynch sitting right next to him at the Fender Rhodes), the theme is meant to evoke “a very lonely girl, walking toward the camera from behind a tree in the back of the woods.”<sup>1</sup> One of the theme’s most distinguished characteristics is the accented

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tritone that occurs above scale degree 4 in the bass—what I call the *subdominant tritone* (SdTT hereafter).<sup>2</sup> As Badalamenti explains, this SdTT occurs at the exact moment that the theme’s affect shifts from “she’s so beautiful” to “she’s starting to leave, to fall down.” At 7:57 in the pilot episode, Laura’s mother, not yet aware of the tragedy, calls upstairs for her daughter to come down for breakfast. The sudden dissonance of the SdTT serves to heighten the emotional state of the viewer, who is witness to the mother’s tragic ignorance and futile appeals. We hear the same SdTT again at 15:00 when she receives the terrible news over the phone, the timing now coinciding with her bereaved wail as we see the dangling handset.

### **Contextualizing the Subdominant Tritone**

Badalamenti’s use of the SdTT to convey a heightened emotional state is by no means unique. The SdTT has a rich history in film music dating back as early as 1937, when it was used extensively in Frank Churchill’s score for *Snow White*. This paper aims to catalog and contextualize SdTTs in film and television music based on their associations with emotionally charged states. I have compiled a partial catalogue of SdTTs in film and television music from 1937 onwards as Appendix 1. While extensive, this is by no means an exhaustive list—these examples might serve as a starting point for those who wish to explore the SdTT in film and television scoring (as well as SdTTs in common-practice tonal music and pop–rock music in Appendices 2 and 3, respectively). In Appendix 1, I have noted the film, the episode (if applicable), the composer, the timing, and the key, so that these examples might be easily located. In examining the same SdTT motive in a number of different films, I aim to shed light on the essence of a complex and multivalent web of emotions it signifies.

But what about the SdTT makes it musically suited to emotionally charged uses? To be sure, embellishing fourths are very common in diatonic music. However, while most embellishing fourths in diatonic music are perfect, in the SdTT (as the name suggests), the fourth above the tritone is augmented. Relative to the fourths that might be suspended above the six other degrees of the diatonic scale, the subdominant tritone is perceptually marked due to its unique tension between what Steve Larson (2012) calls a scalar “magnetism” to resolve its top note upwards by semitone, and a contrapuntal obligation, qua fourth, to resolve its top note down by step.<sup>3</sup> In approximately 82% of the examples given in Appendix 1, the SdTT resolves obliquely to a major third (scale degree 7 to scale degree 6 over a subdominant bass), while most of the remainder resolve

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obliquely in the opposite direction (scale degree 7 to scale degree 8 over a subdominant bass).<sup>4</sup>

Though this contrapuntal formation sometimes occurs as a suspension or incomplete neighbor, SdTTs appear in film and television music most frequently as accented passing tones (as the *Twin Peaks* example demonstrates). Example 2 shows roughly the same figure in measure 14 of Beethoven Op. 2, No. 1, Movement II. Both follow a stepwise descent from scale degree 4 to scale degree 1 with a comparatively longer accented tritone laid bare in the outer voices. This continuation of a descent, emphasized with pregnant pause on a signal dissonance, provides time to revel in the gravity of the figure before it resolves obliquely to a consonant third.

The image shows a musical score for a piano accompaniment in 3/4 time. The right hand has a descending line of notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The left hand has a descending line of notes: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A bracket labeled 'SDTT' spans the final two notes of the right hand (E4 and D4). Roman numerals 'I' and 'IV' are placed below the first and fourth notes of the right hand respectively.

**Example 2:** Accented passing tone in Beethoven Op. 2, No. 1, Movement II, m.14.

Filmic SdTTs can be fruitfully compared to the broader common-practice universe represented by this example: the *Empfindsamkeit* (sensitivity) topic of the eighteenth century, which hinges on a two-note figure that always resolves a stressed dissonance by step to an unstressed consonance.<sup>5</sup> The resulting interval may be the half-step sigh motive (*pianto*), but in the eighteenth century was just as often enlarged to become a major second.<sup>6</sup> While the half-step *pianto* “signifies distress, sorrow, [and] lament” for Raymond Monelle (2006, 11), the whole-step figure regularly heard in eighteenth-century instrumental music eventually lost that association and began to be associated with the “sigh” (Bauer 2011, 59).<sup>7</sup> Berg (1997, 95) describes these sighs in C.P.E. Bach’s music as “introverted, gentle, pensive, somewhat melancholy.”<sup>8</sup>

All of these musical features give rise, semiotically, to the various emotional possibilities for the SdTT. In its scalar magnetism—its desire to resolve upward to the tonic—it signifies longing and striving—but a longing for something that is in the opposite direction from the target of its contrapuntal obligations, the perfect musical accompaniment to unrequited love. Under the right musical circumstances, a tense resolution followed by release makes it possible to hear a kind of relief, or “sigh,” in the SdTT. Taking at face value the immediate pairing of a dissonance (augmented fourth) with a consonance

(major third) also makes possible the same melancholy that Berg hears in C.P.E. Bach: a gentle, muted recollection of past trauma. The tugging in opposite directions at the heart of the SdTT also maps onto the etymological roots of nostalgia (Boym 2001, 7)—a tension between *Nostos* (returning home) and *Algia* (aching, pain).

I am certainly not the first music theorist to index harmonic, melodic, or contrapuntal aspects of film music to a particular emotion. Perhaps the closest precedent for the current work is Scott Murphy's 2014 article "Scoring Loss in Some Recent Popular Film and Television." Through close analysis and an impressively large list of examples, Murphy links a two-chord progression—which he notates as M4m, usually occurring tonally as I–iii—with "sorrowful loss" (Murphy 2014, 301). Frank Lehman's book-length study *Hollywood Harmony* (2018) catalogs many such harmonic/emotional pairings, including whole-tone passages with "expressive states of weightlessness, disorientation, and hypnogogia" (2018, 53). Following in the footsteps of these and other important contributions to film music theory, this paper examines the SdTT in cues from feature films, proposing a homology between the musical structure of the SdTT and that of its narrational associates. Examples of the SdTT in these films will be briefly punctuated by comparisons to similar examples in pop-rock and common-practice music to demonstrate the broader context of the contrapuntal figure itself. Because the SdTT's emphatic and sustained tritone may occasionally strain a listener's tonal orientation (if only temporarily), a brief conclusion on the "Lydian question" will help calibrate our tonal compasses.

## **The Subdominant Tritone in Film Music**

Though the tritone's venerated designation as the *diabolus in musica* has long set it apart as the most semiotically infamous dissonance in music, it has taken on a special significance in film music for its ability to connote certain emotions. Janet Halfyard (2009) has written about the tritone's role in helping a viewer discern between the comedic and the horrifying in films that involve both. Philip Tagg (1998) has even shown a correspondence between tritones and the detective genre in film and television. Despite this emotional multivalency, a number of films from the past thirty years continue the time-honored tradition of associating the tritone with the spooky or suspenseful. These include the opening battle from Bram Stoker's *Dracula* (1992), the main title from *Signs* (2002), and the first underscore from *Get Out* (2017).

Yet melodic tritones nestled within a diatonic setting often betray a similar tension in comedies and dramas. The SdTT has been used by film composers to signify a range of complex emotions, especially longing, relief, melancholy, or nostalgia. Each of these musical moments represents a rupture in the linguistic universe, a moment of heightened emotion that transcends simple one-word signifiers such as “longing.”

In the paragraphs that follow, I present musical and emotional analyses for a number of SdTTs in film music. Associating the SdTT gesture with a persona of sorts is an effective way to describe these emotions in the following examples. As Robinson and Hatten (2012, 71) remind us, “[o]ur understanding of [emotions in music] will depend crucially [...] on hypothesizing a fictional or virtual persona in the music whom listeners experience as an agent expressing genuine emotions.” I also invite the reader to think of each of these SdTTs as opening what Lawrence Kramer calls a hermeneutic window, allowing us to “throw light on one object by seeking out its multiple affiliations with others” (1990, 13).

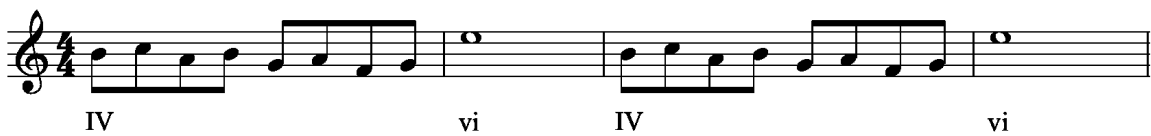
The 2003 romantic comedy *Love Actually* contains two SdTTs in its “Portuguese Love Theme.” Jamie is a recently divorced writer who, after renting a retreat in rural France, slowly but surely falls in love with Aurelia, his cleaning person who only speaks Portuguese. At the end of their time together, they each express to one another their unrequited (or at least misunderstood) love in a language neither can understand. Once back in their home countries, each character begins to learn the other’s language in the hopes of making their love known. In the film’s final scene, Jamie leaves his family’s Christmas celebration to profess his love to Aurelia in her Portuguese village. We hear the SdTT transcribed in Example 3a just as he begins his uncertain proposal in broken Portuguese in front of a crowd of local onlookers. When he reaches the height of his uncertainty (“and, of course, I prediction [sic] you say ‘no’”), the second SdTT, transcribed in Example 3b, begins and the camera cuts to Aurelia’s pensive face staring down from the balcony. Aurelia, of course, accepts (“My answer is being ‘yes’”) to a soundtrack of soaring string gestures and celebration.

We might imagine the music here as embodying Jamie’s awkward romantic escapade. The SdTT transcribed in Example 3a connotes longing because Jamie begins from a place of stability—a melody outlining scale degrees 3 and 5 over tonic harmony—then reaches for something greater, Aurelia, standing in the balcony, imagined as the tonic pitch C in the higher octave, the implied goal of the melody’s ascent. But he makes the leap, ascending to the leading tone (measure 3, beat 1), only to fall short, and fall back down,

descending from the leading note to the submediant. He yearns for tonic/Aurelia, and instead gets only the submediant.



**Example 3a:** “Portuguese Love Theme” in *Love Actually* (2003, 1:20:13), mm. 1–4.



**Example 3b:** “Portuguese Love Theme” in *Love Actually* (2003, 1:21:25), mm. 20–23 (onset of contrasting middle).

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This implied upward trajectory confounded by an unexpected stepwise descent can of course be described as an incomplete neighbor, or an appoggiatura. Though these incomplete neighbors are common in television and film SdTTs, interestingly, a systematic study of the *music21* and *KernScores* databases reveals the incomplete neighbor to be, by far, the least common contrapuntal formation for an SdTT in Western classical music (accented passing tones and suspensions are far more common).<sup>9</sup> An exception that proves the rule is the rare incomplete neighbor SdTT in measure 12 of Emil Waldteufel's 1882 orchestral piece *Les Patineurs* (Example 4), which features the same skip of a major third heard in *Love Actually*.<sup>10</sup>

Violin 1  
Violin 2  
Contrabass  
SdTT  
I<sup>6</sup> IV V<sup>4</sup> = <sup>5</sup>/<sub>3</sub>

**Example 4:** Incomplete neighbor in Waldteufel, *Les Patineurs*, m. 12.

Incomplete neighbor SdTTs are, by contrast, commonplace in pop-rock music (as may be gleaned from Appendix 3). Compared to the Waldteufel example, Swell Season's 2006 song "Falling Slowly" features a much wider incomplete neighbor leap at the end of each of the chorus's two phrases. The upward leap of a major seventh from scale degree 1 to scale degree 7 suddenly transforms lead singer Glen Hansard's full-voiced tenor into a plaintive cry. The incomplete neighbor figure, shown in Example 5, marks a melisma on the words "time" and "now."

SdTT  
Take this sin - king boat and point it home, we've still got time  
I IV vi IV

**Example 5:** Incomplete neighbor SdTT in Swell Season, "Falling Slowly" (2006, 1:10).

Most readers will recognize this song not from the 2006 Swell Season album but rather from the film *Once*, released just one year later. The film follows a struggling busker (played by Glen Hansard himself) as he falls in love with the

pianist who will become his songwriting partner. Most of the film’s music is diegetic, sounding as the two musicians compose or improvise together. This cue is heard as the couple is “falling slowly” in love as they workshop the music and lyrics to this particular song in an instrument store. All of the emotions that a listener may feel based on the lyrics and the SdTT contrapuntal figure alone are amplified when we see the two musicians on-screen, improvising the SdTT harmony together.

*Selma*, the powerful 2015 film that dramatizes the American Civil Rights Movement in Selma, Alabama, uses the SdTT to express the complicated emotions we see on the faces of Martin Luther and Coretta Scott King at the end of the film. Equal voting rights for African Americans seem secured when President Lyndon B. Johnson signs the Voting Rights Act of 1965. We hear the SdTT, transcribed in Example 6, in a two-way shot that switches from LBJ’s television broadcast to MLK’s and CSK’s faces watching at home. First, their faces show exhaustion (rightfully so). A sense of apprehension on both of their faces reveals that they know a backlash will come. Nevertheless, MLK in particular seems to experience relief through a deep and visible sigh.



**Example 6:** SdTT in *Selma* (2014, 1:50:58).

The SdTT’s ability to connote relief in this scene derives from a simultaneous release of scalar magnetism and resolution of intervallic



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dissonance. In *Selma*, the top note of this figure, the tritone suspension, might represent the violent and deadly struggle that the Kings and other African Americans have endured, while the consonant third to which it resolves represents a feeling of accomplishment, a hope that this law might put an end to the voter discrimination that had kept African Americans from the polls. However, the added dissonance in a suspended perfect fourth over the dominant that follows might be heard as a partial negation to that relief. MLK and CSK know that although the battle is won, the war for racial equality is far from over. It would, in fact, be socially irresponsible for the film to imply otherwise.

A famous scene from the ending of *Field of Dreams* (1989) illustrates melancholy, a third heightened emotional state regularly connoted by the SdTT. Melancholy in film music most often manifests in plots involving long-dead loved ones. In remembering our passed loved ones, there is of course sadness, but that sadness is balanced with positive memories. The two-note SdTT figure, with a dissonance moving to a consonance, highlights this balance of painful and grateful emotions.



The image shows a musical staff in 4/4 time with a treble clef. The melody consists of two measures. The first measure starts with a quarter rest, followed by a half note G4, and a quarter note F#4. A box above the staff contains the text: "Ray, looking at cornfield: 'maybe this is heaven'". Below the staff, the Roman numeral 'V' is centered under the first measure. The second measure starts with a half note G4, followed by a quarter note F#4, and a quarter note E4. A box above the staff contains the text: "Ray looks at father; cut to father's face". Below the staff, the Roman numeral 'IV' is centered under the second measure.



**Example 7:** SdTT in *Field of Dreams* (1989, 1:35:08).

Though it could be possible for a film to highlight either end of this melancholy spectrum, *Field of Dreams* errs on the positive side. The film's protagonist, Ray, has just finished a long, expensive, and laborious mission to

build a baseball field in the middle of an Iowa cornfield. Once the project has been completed, his deceased father, John, visits Ray from beyond the dead, dressed as an old-timey Yankees catcher. After Ray says to his father “maybe this is heaven,” we hear the SdTT transcribed in Example 7 as his gaze moves back to John, to whom the camera then cuts. Most of the happiness Ray feels in this scene comes after the SdTT concludes, when he plays catch with this father for the first time since childhood. Instead of tritones over subdominant chords, we now only hear its lush tertian extensions in a harmonic setting that treats the subdominant as a pastoral tonic-neighbor sonority.

The association between SdTTs and the melancholic is prevalent not only in television and feature films, but also in pop-rock music. Grouper’s “The Man Who Died in His Boat,” an extremely self-serious meditation on mortality, is made all the more emotional through repeated vocal tritones over a looping I–IV harmonic progression. Most of the song’s tritones, like that shown in Example 8, are accented passing tones between scale degree 1 and scale degree 6. On the other hand, singer Billy Corgan’s frail sigh on “greatest” in The Smashing Pumpkins’ “Today” (Example 9) calls into question his sincerity, rendering the sentiment campy and sarcastic. This passage, perhaps more melodramatic than melancholic, features scale degree 7 supported consonantly by V, suspended over the barline, before descending by step over IV.<sup>11</sup>

Example 8: SdTT in Grouper, “The Man Who Died in His Boat” (2013, 2:23).


Example 9: SdTT in Smashing Pumpkins, “Today” (1993, 0:36).

An SdTT at the end of the 2015 film *Room* showcases a number of diverse emotions for two different characters dealing with the same trauma in different ways. *Room* details the kidnapping and eventual escape of a mother and son who

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are imprisoned for seven years in a shed. The SdTT in Example 10 appears when the now-escaped duo, under police supervision, revisit their former prison. The mother, captured at age seventeen, relives the traumatic experiences she has experienced in the shed. Her life has become, in a word, melancholic. Though she is happy to be freed, her residual trauma prevents her from entering the room even after she has escaped; she enters only as far as the antechamber. But her son, who was born two years into the ordeal and has thus known nothing other than “room” (as he calls it), feels nostalgia through this same SdTT, perhaps even a sense of longing for his past home. This nostalgia is most poignant when the young boy wanders around room saying goodbye to each of the inanimate objects.

mother and son saying  
goodbye to the room in which  
they were kept prisoner for years



vi V IV

The image shows a musical score for a scene. It is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of a series of notes: a quarter note G4, a quarter note A4, a half note B4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. Below the staff, the Roman numerals 'vi', 'V', and 'IV' are placed under the first, second, and third measures respectively, indicating the harmonic structure.



**Example 10:** SdTT in *Room* (2015, 1:52:20).

These six filmic SdTTs have at least three things in common. First, while they differ in their specific emotional content, each of these scenes uses the SdTT to depict a heightened emotional state, which the composer amplifies using this markedly emotive figure. Whether feeling longing, relief, nostalgia, melancholy, love, or a combination of these, we identify that the characters on screen are experiencing a particularly fervid emotion. Second, sound editors carefully synchronize the SdTT with corresponding emotional images. Sarah Palmer’s

grievous wail, MLK's deep sigh, a son looking his dead father in the eyes, a mother and son exiting the yard and entering the rest of the world—each of these bears a level of synchronicity that links the SdTT with on-screen events. Third, across the corpus of film examples I have collected, we find composers reserving the SdTT until a moment of apotheosis near the end of the film.<sup>12</sup> SdTTs almost never happen near the beginning of a film, and rarely occur throughout.<sup>13</sup>

### **Addressing the “Lydian Question”**

To be sure, a major (or at least Ionian-modal) context surrounds each SdTT discussed thus far.<sup>14</sup> This mode is, of course, the only diatonic mode that has an augmented fourth above its fourth scale degree. But certain branches of music theory recognize and value the blurring between chord root and tonic.<sup>15</sup> Correspondingly, if the SdTT were sustained long enough, or perhaps if a cue began with the SdTT, a listener may identify the root of an SdTT as a temporary tonal anchor, and thus navigate that musical moment within a Lydian compass, bringing in any number of extra-musical associations with “Lydian-ness” not available under the purely major-key circumstances explored in this article.




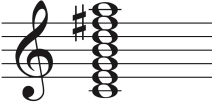
On the face of it, this appears to support potentially another explanation for the SdTT's emotional associations, for the Lydian mode not only is a frequent and distinctive aspect of Hollywood musical styles of the past forty years, but, as Frank Lehman (2018) and others have taught us, it also employs distinctive significations within these styles.<sup>16</sup> However, scrupulousness is needed at this point. Musicians and scholars have applied the term “Lydian” to a number of different musical textures and scenarios. Table 1 provides pithy musical illustrations for four such Lydian scenarios.

In the upper-left quadrant one could make the case for C Lydian based on C's prominent location in the scalar passage (beginning and ending, lowest pitch). David Temperley and Daphne Tan (2013) are working with such a definition of “Lydian” when they report that non-musicians hear Ionian melodies as happier than Lydian ones. Yet in these cases the telltale augmented fourth above that scalar center (F-sharp) is not functioning as part of a chord, unlike the upper-right example, where it acts as the chordal third of a D major triad. When Tom Schneller (2013) notes Lydian's special association with magic, wonder, and flight in film music, he is focusing on this “Lydian-chord” definition as distinct from “tonic-chord” Ionian music.

In the bottom two examples, identifying C as a Lydian pitch center would stem from identifying C as functioning as the root of a prominent “home”

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sonority. Unlike the Ionian-only readings I have evinced throughout this article (a point to which I will return shortly), a scholar with Lydian-tilted ears might hear this same passage in C Lydian, with the accented-neighbor F-sharp not actually playing a role in the home chord. When that F-sharp is actually subsumed within the home chord, as in the lower-right example, we end up with the rather extreme example advanced by jazz musician and theorist George Russell in the beginning of his *Lydian Chromatic Concept of Tonal Organization* (1959), in which he aims to assert a certain intersubjective primacy of Lydian over Ionian.

<i>Modal scenarios</i>	<i>Augmented fourth is not in a chord</i>	<i>Augmented fourth is in a chord</i>
<i>Scalar tonic provides Lydian orientation</i>	 <p>“Tonic-melody” Lydian</p>	 <p>“Tonic-chord” Lydian</p>
<i>Harmonic root provides Lydian orientation</i>	 <p>“Root-melody” Lydian</p>	 <p>“Root-chord” Lydian</p>

**Table 1:** Four Lydian-modal scenarios.

Of course, certain musical scenarios blur the line between these four categories—especially those occupying either of the two upper quadrants of the table. Tom Howe’s “Sparkle Theme,” heard in moments of eager anticipation in *The Great British Bake Off* (Example 11), begins as an example in which the tritone is not a member of the tonic C major chord, but just before the repeat strongly implies the F-sharp as a member of the major supertonic chord, albeit in first inversion.

And yet, ultimately, the ambiguity between these Lydian scenarios in “Sparkle Theme” is not showcased in any of my prior analyses. Though all SdTTs I have analyzed in film clips could be considered transpositionally equivalent to the scenario shown in the lower-left corner of Table 1, none of my analyses make room for Lydian interpretations of any type. Just as I analyzed *Room*’s three-sharp collection in A major (not D Lydian), I would, in fact, analyze the lower-

left corner of the table in G Ionian rather than C Lydian. Hearing SdTTs in Ionian contexts, rather than Lydian, relates to my understanding of their narrativ association in these films. To hear the tritone as tugging in opposite directions, which so many films associate with longing, melancholy, nostalgia, and the like, we have to hear an inherent tension in it, with scale degree 7 wanting to ascend and scale degree 4 wanting to fall. To my ears, hearing these tritones in Lydian settings condemns them to a “floating” quality, in which the raised fourth scale degree glides nebulously underneath the stable fifth scale degree. Furthermore, hearing the four whole steps between scale degree 1 and scale degree 4, a whole-tone segment, would suggest associations with “weightlessness” or the “dreamlike” (following Lehman 2018).



**Example 11:** “Sparkle Theme” from *The Great British Bake Off* (2010–present, throughout).

## Conclusion

This paper began by proposing that the SdTT’s tonal position on scale degree 4 produces a unique harmonic tension. This tension arises from the upward pull of an expected leading-tone resolution and the downward pull of an expected resolution of a metrically accented dissonant fourth. This special musical structure thus analogizes its special narrativ associations in film and television

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music, including longing, nostalgia, melancholy, and unrequited love. And because such an emphatic tritone suggests associations with the whole-tone scale and Lydian mode—two musical features long associated with film music—I addressed the possibility of hearing SdTTs within those contexts, rather than in purely Ionian settings. By squinting our ears (or perhaps opening them even wider) it may be possible to hear the SdTT—if only momentarily—as a small corner of the wider Lydian universe, depending on which definition of “Lydian” we adopt. Ultimately, if our understanding of the SdTT in film and television music is based on a metaphor of tugging in opposite directions (as my analyses have suggested), then an Ionian setting, rather than Lydian, may best showcase this tension between what is expected tonally and what comes to pass contrapuntally.

### *Acknowledgements*

First and foremost, I’d like to thank my friend, mentor, and colleague at the University of Kansas Scott Murphy for his support in bringing these ideas to fruition. His ideas on the history of tritones in film music and Lydian harmonic theory (see especially Table 1, for which he composed the musical examples) were basically lifted wholesale with his generous permission. I’d also like to thank my PhD advisee Matt Ferrandino, who spent countless hours “fact-checking” the musical examples contained in Appendices 1–3, adding the relevant timestamps and metadata. Finally, I’d be remiss not to express my gratitude to my wife, Laura Rossi, who was somewhat patient every time I paused a movie during its emotional apex to write down a plot summary, figure out a key, or sing in solfège; I’ll let her have the final word. “Now that your article’s been published, I feel *myself* tugged in two opposing directions: glad that you’ll stop pausing movies but nostalgic for hearing you sing *ti-la*.”

### *Notes*

<sup>1</sup> Badalamenti explains the genesis of this theme in a documentary called “Secrets from Another Place,” which is included in the *Twin Peaks* Definitive Gold Box Edition.

<sup>2</sup> The music for the opening credits uses this same I–vi–IV progression (in F, rather than C), but without the oblique motion from scale degree 7 to scale degree 6 over the subdominant, arguably making this theme’s SdTT more distinguishing. In fact, one gets farther and farther away from the SdTT over the course of this opening music: at 0:18 we hear an upward resolution from scale degree 7 to scale degree 1 over the subdominant; and at 0:55 we hear a stepwise descent from scale-degree 5 to scale degree 4 over the subdominant.

<sup>3</sup> Larson describes magnetism as “the tendency of unstable notes to move to the closest stable pitch” (2012, 2).

<sup>4</sup> Both the oblique descent heard in the majority of the samples and the distended duration heard in all of them distinguish the SdTT from quick or unaccented lower neighbors that regularly occur in pop–rock music; see for example, the upward resolutions from scale degree



7 to scale degree 1 in Enya’s “Only Time” (2000, 0:18) or Celine Dion’s “My Heart Will Go On” (1997, 0:44).

<sup>5</sup> Monelle describes all such figures as “appoggiaturas,” regardless of what interval precedes them (2000, 70).

<sup>6</sup> Thanks to Olga Sánchez-Kisielewska for pointing out this intervallic distinction to me in a personal communication.

<sup>7</sup> Matthew Head discusses the two-note sigh figure and its relationship to *Empfindsamkeit*, concluding that it “amount(s) to a flexible topic of sensibility in late eighteenth-century music (2014, 269). Thanks to Greg Decker for drawing my attention to this source in a personal communication.

<sup>8</sup> This passage from Berg is quoted in Head (2014, 268).

<sup>9</sup> My former student, Nick Shaheed, who performed this work, has agreed to make this script publicly available at [https://github.com/nshaheed/sdtt\\_finder](https://github.com/nshaheed/sdtt_finder). Appendix 2 presents a list of the common practice SdTTs sourced from this search, as well as a few drawn from personal experience.

<sup>10</sup> Most SdTTs that appear on the surface as incomplete neighbors are also possible to interpret as passing tones at only slightly deeper levels of structure. In the third movement of Haydn’s Op. 77, No. 2, for example, while it is true that the the G#<sup>5</sup> appears as an appoggiatura in m.7, it is preceded by an A<sup>5</sup> as part of a compound melody in the previous measure.

<sup>11</sup> Walter Everett (2008, 152) analyzes this passage as an example of the dominant being subservient to the subdominant from a voice-leading perspective: “[t]hus, V supports scale degree 7 but has no harmonic power.”

<sup>12</sup> The recurring leitmotif in *Twin Peaks*, as well as W.G. Snuffy Walden’s use of the SdTT in nearly every episode of *The West Wing* over the course of all seven seasons (1999–2006), are exceptions that prove the rule. That both occur in a television *series* and not a feature film suggests that such long-range leitmotifs are better suited to cueing audience expectations over the course of years, rather than hours.

<sup>13</sup> A notable exception occurs in the 2016 *Star Wars* reboot *Rogue One*. An SdTT-laden motive is introduced first around 45 minutes into the film when protagonist Jyn receives a transmission from her estranged Father Galen Urso regarding a weakness that he has built into the Death Star, and acts like a leitmotif every time Jyn thinks about either her father or the plans for the Death Star.

<sup>14</sup> I have not addressed the possibility that a listener might hear any of these examples from the perspective of the relative minor. For example, I hear m. 44 of the prelude to Wagner’s *Tristan und Isolde* as an SdTT from scale degree 7 to scale degree 6 in E major, but it could be heard as scale degree 2 moving to scale degree 1 over the lowered submediant chord in C# minor. In pop-rock and film music, such a hearing might be driven by a section or cue being directly preceded by its relative minor. The strongest candidate for such a hearing in this article is Laura Palmer’s theme from *Twin Peaks*, which, though strongly centered in C major, is usually preceded by a cue containing enough E and G# to suggest (yet never cadence in) A minor.

<sup>15</sup> Dmitri Tymoczko (2011, 169) describes roots and tonics as “music-theoretic cousins, sharing a number of physiognomic characteristics while being of distinct parentage.” Steven Rings (2011, 107) acknowledges that both roots and tonics can be “centers of tonal attraction” and



foci of “tonal intension.” Daniel Harrison’s “chord key,” which “involves remaining on the chord long enough for it to be proposed as an asserted key” (2002, 144), acknowledges how composers and listeners might avail themselves of this blurring in practice.

<sup>16</sup> Lehman provides extensive analysis of Lydian themes and cues in film music, and even in studio logo music, such as the Lydian-heavy Universal Studios logo sequence (Lehman 2018, 242n7).

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**Appendix 1:** Subdominant tritones in film and television.

Year	Film/Series	Song/Description/Episode	Composer	Timing	NCT	Key
1937	<i>Snow White</i>	"Someday My Prince Will Come."	Frank Churchill	58:00	IN	G
1939	<i>Gone With the Wind</i>	Tara's theme.	Max Steiner	12:10	SUS	E <sub>b</sub>
1942	<i>Kings Row</i>	Title music.	Eric Korngold	00:15	IN	B
1962	<i>To Kill a Mockingbird</i>	Title music.	Elmer Bernstein	01:30	APT	E
1984	<i>NeverEnding Story</i>	Bastian meets Rockbiter.	Klaus Doldinger, Giorgio Moroder	1:05:45	SUS	E
1984	<i>The Natural</i>	The final game.	Randy Newman	2:19:20	IN	F
1985	<i>Cocoon</i>	Main theme.	James Horner	2:30	APT	A
1985	<i>Rocky IV</i>	Training montage.	Vince Di Cola	57:25	IN	C
1986	<i>An American Tail</i>	"Somewhere Out There."	James Horner	42:17	APT	E <sub>b</sub>

## Current Musicology

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
1990	<i>Total Recall</i>	A new life.	Jerry Goldsmith	1:48:15	IN	E
1990	<i>Twin Peaks</i>	Pilot.	Angelo Badalamenti	08:10	IN	C
1990	<i>Poirot</i>	S2 E9	Christopher Gunning	02:20	SUS	G
1991	<i>The Rocketeer</i>	Main theme.	James Horner	01:02	IN	D
1991	<i>Poirot</i>	S3 E4	Christopher Gunning	49:15	SUS	B <sub>b</sub>
1992	<i>Aladdin</i>	"A Whole New World."	Alan Menken	56:05	IN	D
1992	<i>Inspector Morse</i>	S6 E1	Barrington Pheloung	11:34	APT	C
1993	<i>The Three Musketeers</i>	Queen Anne reminisces about marrying Louis.	Michael Kamen	56:05	IN	G
1993	<i>Adventures of Brisco County Jr.</i>	S1 E24	Velton Ray Bunch	45:08	IN	C
1994	<i>The Pagemaster</i>	Richard despairs.	James Horner	45:50	APT	C
1995	<i>The American President</i>	Andrew and Sydney kiss.	Marc Shaiman	53:10	IN	B
1995	<i>First Knight</i>	Pyre at sea.	Jerry Goldsmith	2:06:25	APT	B
1995	<i>Jumanji</i>	Allan Parish.	James Horner	35:42	APT	B <sub>b</sub>
1996	<i>Courage Under Fire</i>	Nat calls wife.	James Horner	1:05:20	IN	D
1997	<i>Contact</i>	After court hearing.	Alan Silvestri	2:16:25	SUS	B <sub>b</sub>
1997	<i>Mr. Show</i>	S3 E7: "Bush is a Pussy."	Mark Rivers	7:40	SUS	C
1999	<i>New York: A Documentary</i>	Part II.	Brian Keane	50:38	APT	G

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
1999	<i>The West Wing</i>	Title music.	W. G. Snuffy Walden	00:15	APT	E <sub>b</sub>
1999	<i>The Sixth Sense</i>	Anna says “goodnight.”	James Newton Howard	1:42:00	IN	A
2000	<i>Farscape</i>	S2 E13: John and Erin, find out their DNA is compatible.	Guy Gross	42:27	APT	B
2000	<i>Farscape</i>	S2 E13	Guy Gross	42:38	UNT	C#
2001	<i>Samurai Jack</i>	S1 E10	James L. Venable	20:10	APT	C
2003	<i>Farscape</i>	S4 E22: Erin discovers that she is pregnant.	Guy Gross	39:05	APT	E
2003	<i>Love, Actually</i>	Title music.	Craig Armstrong	01:28	IN	C
2003	<i>How to Lose a Guy in 10 Days</i>	Andie’s in bathroom thinking about how much she loves Ben’s family.	David Newman	1:21:18	APT	D
2004	<i>50 First Dates</i>	Lucy finally realizes she has amnesia.	Teddy Castellucci	48:40	APT	C
2004	<i>Dark Place</i>	Title music.	Andrew Hewitt	00:50	IN	A <sub>b</sub>
2004	<i>House</i>	S1 E4: Cameron watches healthy baby leave the hospital after possibly admitting she lost a baby.	Jason Derlatka and Jon Ehrlich	40:00	IN	A
2005	<i>Family Stone</i>	Family’s realization that their mother is dead.	Michael Giacchino	1:37:55	IN	C
2005	<i>Fever Pitch</i>	Ben learns Linday’s not pregnant and puts away the Red Sox onesie.	Craig Armstrong	1:03:35	SUS	C
2006	<i>Holiday</i>	Amanda and Graham say farewell.	Hans Zimmer	2:03:55	SUS	D
2006	<i>Flyboys</i>	Rawlings and Luciane fly.	Trevor Rabin	1:08:08	IN	C

## Current Musicology

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
2006	<i>Venture Bros.</i>	S2 E1: "Powerless in the Face of Death."	Remix of Rozzala's "Everybody's Free" (pop song from 1991)	01:24	SUS	C
2006	<i>Avatar: The Last Airbender</i>	S2 E5	Benjamin Wynn and Jeremy Zuckerman	23:00	IN	B <sub>b</sub>
2007	<i>Once</i>	A musician writes new songs about their ex.	Glen Hansard, Marketa Irglova	39:45	SUS	C
2008	<i>Madmen</i>	S2 E13: Don returns to office after missing in action in CA	David Carbonara	9:40	IN	E <sub>b</sub>
2009	<i>Watchmen</i>	"As long as John is still watching us."	Tyler Bates	3:22:46	SUS	E
2009	<i>The Twilight Saga: New Moon</i>	Bella tells Jake she is marrying Edward.	Alexandre Desplat	1:58:31	SUS	F#
2010	<i>Touch of Frost</i>	S15 E2: Taking somebody off of life support.	Ray Russel	1:22:00	APT	A <sub>b</sub>
2010	<i>Parenthood</i>	S1 E1: Mother admits to son that he deserves a better father.	Jason Derlatka and Jon Ehrlich	41:53	SUS	C
2011	<i>Melancholia</i>	Title music.	Richard Wagner (from <i>Tristan und Isolde</i> )	01:50	IN	C
2011	<i>Portlandia</i>	S5 E6	Fred Armisen, Carol Brownstein	13:35	SUS	D <sub>b</sub>
2011	<i>Another Earth</i>	First kiss.	Will Bates, Phil Mossman	59:14	SUS	C

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
2012	<i>The News Room</i>	Title music.	Thomas Newman	00:30	IN	E
2013	<i>Game of Thrones</i>	S3 E7: Man threatened with dragons.	Ramin Djawadi	25:49	APT	E <sub>b</sub>
2014		S4 E3: Jamie and Cersei kiss over their dead inbred son's body.		14:18		
2014	<i>Tyrant</i>	Title music.	Jeff Danna	00:30	IN	E
2014	<i>Selma</i>	LBJ Passes Equal Rights Act.	Jason Moran	1:50:58	IN	D
2014	<i>Clouds of Sils Maria</i>		George Frideric Handel (Largo from <i>Xerxes</i> )	38:22	SUS	G
2014	<i>Touch of Cloth (parody of Touch of Frost)</i>	S3 E2	Christopher Gutch	43:22	SUS	E <sub>b</sub>
2015	<i>The Age of Adaline</i>	Adaline in hospital.	Rob Simonsen	1:37:59	IN	C
2015	<i>SOMM: Into the Bottle</i>	Son tastes his father's wine.	Brian Carmody	31:38	SUS	A
2015	<i>Room</i>	Leaving shed.	Stephen Rennicks	1:52:20	IN	A
2016	<i>Chance</i>	S1 E1	Will Bates	08:45	IN	C
2016	<i>Stranger Things</i>	S1 E6	Kyle Dixon, Michael Stein	43:10	SUS	B
2016	<i>Passengers</i>	Anticipates Aurora's entrance at bar.	Thomas Newman	1:45:05	RET	D
2016	<i>Rogue One</i>	Jyn Erso receives secret Death Star plans from her father.	Michael Giacchino	46:14	IN	E <sub>b</sub>
2016	<i>Captain Fantastic</i>	A family loses their wild lifestyle.	Alex Somers	1:29:00	SUS	D

## Current Musicology

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
2016	<i>My Big Fat Greek Wedding 2</i>	Young woman supports her mother.	Christopher Lennertz	45:00	APT	C
2016	<i>The Magnificent Seven</i>	A hunter realizes his trade is no longer valid after government stops paying for Crow scalps.	Simon Franglen and James Horner	41:25	APT	C
2016	<i>Planet Earth II</i>	S2 E1: Penguins have just completed harrowing journey to feed their chicks.	Hans Zimmer	49:37	SUS	F
2016	<i>Fantastic Beasts and Where to Find Them</i>	Mind reader sees picture of Zoe Kravitz clearly Newt's lost love.	James Newton Howard	1:31:08	ANT	A
		Bird erases the city's memory and all destruction is fixed—but at the cost of the non-magical people losing their memory of all things magical.		1:52:46	SUS	C
		Investigator reminds Newt of his lost love.		2:01:00	ANT	C
2017	<i>The Zookeeper's Wife</i>	Diegetic piano playing when the hiding Jews emerge.	Ludwig van Beethoven (Op. 2, No. 1, Mvt. II)	57:00	APT	F
2017	<i>Love</i>	S2 E3: Protagonist regrets having sex after addiction therapy.	Brady Cohan	24:11	APT	D
2017	<i>A Handmaid's Tale</i>	S1 E10: Delivering contraband package.	Adam Taylor	6:21	APT	F
2017	<i>Phantom Thread</i>	"The Tailor of Fitzrovia."	Jonny Greenwood	1:04 (in soundtrack clip)	APT	E <sub>b</sub>
2017	<i>Beauty and the Beast</i>	Belle realizes she loved the beast after he is shot.	Alan Menken	1:50:13	SUS	E
2017	<i>Alien Covenant</i>	Daniels's partner dies, she goes through his possessions.	Jed Kurzel	11:40	APT	A
		Daniels remembers her dead partner.		18:15	APT	A

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
2017	<i>Stranger Things</i>	S2 E7: an older sister gives tender talk about not killing somebody.	Kyle Dixon and Michael Stein	33:10	APT	B
		S2 E9: Eleven closes the portal.	Kyle Dixon and Michael Stein	44:14	SUS	B
2017	<i>S-Town (podcast)</i>	S1 E5: Interviewing a man about suicide.	Daniel Hart, Try Pollard, Helado Negro, and Matt McGinley	54:45	APT	E
2017	<i>The Post</i>	Kay says "I love this paper!"	John Williams	1:30:00	SUS	B
2018	<i>Ready Player One</i>	Digital Halladay dies after handing over egg to Parzifal.	Alan Silvestri	2:04:14	IN	B <sub>b</sub>
2018	<i>Black Panther</i>	One character is killed to save another.	Ludwig Göransson	1:07:00	APT	B
2018	<i>The Americans</i>	S6 E10: Looking over their new Russian cityscape.	Nathan Barr	1:05:07	APT	A
2018	<i>A Wrinkle in Time</i>	Meg meets her father.	Ramin Djawadi	1:15:31	ANT	D
		Mrs. Ws leave Earth.		1:31:38	ANT	C#
2018	<i>Casual</i>	S4 E8: Diegetic funeral music.	Mateo Messina	7:01	SUS	F
2018	<i>The First</i>	S1 E7: Scientist gets offer to go into space, maybe to die.	Colin Stetson	36:56	IN	F
2018	<i>The Kissing Booth</i>	First kiss in front of Hollywood sign.	Patrick First	59:00	ATP	C
2018	<i>Dumplin'</i>	Willowdean is comforted by drag queen after her aunt dies.	Jake Monaco	55:34	ANT	C
2018	<i>Juliet, Naked</i>	Tucker admits to abandoning his first daughter.	Nathan Larson	1:11:53	IN	E



## Current Musicology

(Year)	(Film/Series)	(Song/Description/Episode)	(Composer)	(Time)	(NCT)	(Key)
2019	<i>The Aftermath</i>	Just as Rachael is leaving her husband for someone else, he admits that he thinks of their dead child still.	Martin Phipps	1:37:13	SUS	C
2019	<i>A Handmaid's Tale</i>	S3 E5: Offred refuses asylum and chooses to go back to Gilead.	Adam Taylor	42:33	APT	B <sub>b</sub>
2020	<i>Love, Guaranteed</i>	58:29 After a romantic night a woman extends her hand for a handshake.	Ryan Shore	58:29	SUS	C
2020	<i>David Attenborough, A Life on Earth</i>	Recounting the Apollo 8 footage.	Steven Price	19:24	SUS	A <sub>b</sub>

### Appendix 2. Subdominant tritones in classical music.

Year	Composer	Work	Movement/Section	Measures	NCT	Key
1737	Johann Sebastian Bach	Cantata BWV 197	Mvt. V	m. 1, b. 4	APT	A
1738	George Frideric Handel	<i>Xerxes</i>	“Ombra mai fu”	m. 23, b. 4	APT	F
1772	Wolfgang Amadeus Mozart	Divertimento in B-flat Major, K. 137	Mvt. III	m. 15	APT	B <sub>b</sub>
1774		Piano Sonata No. 5, K. 283	Mvt. I	m. 5	SUS	G
1774–76	Joseph Haydn	Piano Sonata No. 47, Hob. XVI:23	Mvt. II	mm. 42–45	IN	B
1775	Wolfgang Amadeus Mozart	Violin Concerto No. 2, K. 211	Mvt. III	m. 110	APT	F
1785		Piano Concerto No. 21, K. 467	Mvt. II	m. 50	APT	C
1794	Joseph Haydn	Piano Sonata No. 56, Hob. XVI:42	Mvt. I	m. 11	APT	F*
1795	Ludwig van Beethoven	Piano Sonata No. 1, Op. 2, No. 1	Mvt. I	m. 14	APT	F

(Year)	(Composer)	(Work)	(Movement/ Section)	(Measures)	(NCT)	(Key)
1795–96	Ludwig van Beethoven	Piano Sonata No. 20, Op. 49, No. 2	Mvt. I	m. 11	APT	G
1796–97		Piano Sonata No. 4, Op. 7	Mvt. I	m. 69	APT	B <sub>b</sub>
1796–97	Joseph Haydn	String Quartet, Op. 76, No. 3	Mvt. II	m. 13	SUS	G
1799		String Quartet, Op. 77, No. 2	Mvt. III	m. 7	IN	A
1803–04	Ludwig van Beethoven	Symphony No. 3, Op. 55	Mvt. II	m. 71	SUS	C
1803–04		Piano Sonata No. 21, Op. 53	Mvt. I	m. 43	SUS	E
1809		Piano Sonata No. 25, Op. 79	Mvt. I	m. 4	APT	G
1811		Piano Concerto No. 5, Op. 73	Mvt. II	m. 20	SUS	B
1817–18		Piano Sonata No. 29, Op. 106	Mvt. III	m. 23	APT	G
1825		Felix Mendelssohn	Piano Sonata No. 1, Op. 6	Mvt. I	m. 7	APT
1829–45	<i>Song Without Words</i> Op. 19b		Mvt. IV	m. 18	APT	A
1830	Theobald Böhm	<i>Fantasy on a Theme of Schubert</i> , Op. 21	Thema	m. 3	APT	E <sub>b</sub>
1832–45	Robert Schumann	<i>Albumblätter</i> , Op. 124	No. 4	m. 18	APT	F
			No. 8	m. 3	IN	F
			No. 11	m. 15	APT	A
1840		<i>Dichterliebe</i> , Op. 48	"Am leuchtenden Sommermorgen"	m. 4	APT	B <sub>b</sub>
1845	Richard Wagner	<i>Tannhäuser</i> , WWV 70	Overture	m. 31	APT	E

## Current Musicology

(Year)	(Composer)	(Work)	(Movement/ Section)	(Measures)	(NCT)	(Key)
1850	Richard Wagner	<i>Lohengrin</i> , WWV 75	Vorspiel	m. 63	SUS	A
1865		<i>Tristan und Isolde</i> , WWV 90	Prelude	m. 44	APT	E
1865–68	Johannes Brahms	German Requiem, Op. 45	Mvt. IV	m. 12	APT	E <sub>b</sub>
1870	Richard Wagner	<i>Siegfried-Idyll</i> , WWV 103		m. 79	SUS	B
1876–77	Johannes Brahms	Gesänge, Op. 72	No. 3	m. 4	SUS	A <sub>b</sub>
1878		Violin Concerto, Op. 77	Mvt. I	m. 206	ANT	A
1882	Emil Waldteufel	<i>Les Patineurs</i> , Op. 183		m. 12	IN	A
1883	Johannes Brahms	Symphony No. 3, Op. 90	Mvt. III	m. 74	IN	B
1884		Symphony No. 4, Op. 98	Mvt. IV	m. 116	SUS	E
1885	Antonín Dvořák	Symphony No. 7, Op. 70	Mvt. II	m. 12	SUS	F
1886	Johannes Brahms	Op. 100	Mvt. 1	m. 53	APT	E
1888–95	Gustav Mahler	Symphony No. 2	Mvt. V	m. 701	IN	E <sub>b</sub>
1893	Johannes Brahms	6 Klavierstücke, Op. 118, No. 2	Intermezzo	m. 31	APT	A
1893		6 Klavierstücke, Op. 118, No. 5	Romance	m. 6	APT	F
1893	Antonín Dvořák	Symphony No. 9, Op. 95	Mvt. II	m. 11	IN	D <sub>b</sub>
1898	Richard Strauss	<i>Ein Heldenleben</i> , Op. 40		m. 6	SUS	E <sub>b</sub>
1906–7	Sergei Rachmaninoff	Symphony No. 2, Op. 27	Mvt. III	m. 2	IN	A
1929–31	Ferde Grofé	Grand Canyon Suite	No. 5 "Cloudburst"	ca. 31:20	APT	E

(Year)	(Composer)	(Work)	(Movement/ Section)	(Measures)	(NCT)	(Key)
1937	Eric H. Thiman	“I love all the graceful things”		m. 36	IN	A <sub>b</sub>
2010	James MacMillan	Missa Dunelmi	Sanctus	m. 57 (harmony is ii7)	APT	A <sub>b</sub>
2013	Phillip Glass	Violin Concerto No. 2	Mvt. II	m. 284	APT	Am
2018	Ólafur Arnalds	<i>re:member</i>	"Partials"	1:34	SUS	A

**Appendix 3:** Subdominant tritones in pop-rock music.

Year	Artist	Album	Track	Timing	NCT	Key
1960	Elvis Presley	<i>Elvis is Back!</i>	“It’s Now or Never”	0:47	APT	E <sub>b</sub>
1961	Henry Mancini	<i>Breakfast at Tiffany’s</i>	“Moon River”	1:32	APT	D
1972	Neil Young	<i>Harvest</i>	“A Man Needs a Maid”	0:01	APT	F
1972	Randy Newman	<i>Sail Away</i>	“Old Man”	2:28	APT	C
			“Burn On”	1:06	IN	B
1974		<i>Good Old Boys</i>	“Rollin”	1:40	IN	F
1974	David Bowie	<i>Diamond Dogs</i>	“Sweet Thing” (Reprise)	1:12	IN	F
1977	Randy Newman	<i>Little Criminals</i>	“Baltimore”	1:24	SUS	G
1979	Styx	<i>Cornerstone</i>	“Lights”	2:06	APT	A
1980	Eric Carmen	<i>Tonight You’re Mine</i>	“Almost Paradise”	0:32, 1:50	APT	G
1981	Journey	<i>Escape</i>	“Open Arms”	0:40	SUS/IN	D
1983	David Bowie	<i>Let’s Dance</i>	“Modern Love”	0:18	IN	G
1986	Peter Cetera	<i>Solitude/Solitaire</i>	“Next Time I Fall”	0:39	IN	A <sub>b</sub>

## Current Musicology

(Year)	(Artist)	(Album)	(Track)	(Timing)	(NCT)	(Key)
1986	Boston	<i>Third Stage</i>	“Amanda”	1:24	IN	G
1987	Dinosaur Jr.	<i>You're Living All Over Me</i>	“Little Fury Things”	0:41	SUS	G
1987	Neil Diamond	<i>The Jazz Singer</i>	“Hello Again”	0:49	IN	C
1987	U2	<i>The Joshua Tree</i>	“Where the Streets Have No Name”	0:14	SUS	A
1988	The Pogues	<i>If I Should Fall From Grace With God</i>	“Fairytale of New York”	0:50	APT	D
1990	Slowdive	<i>Slowdive EP</i>	“Slow Dive”	2:01	APT	D <sub>b</sub>
1991	Mercury Rev	<i>Yerself is Steam</i>	“Chasing a Bee”	2:30	APT	E
1991	Slowdive	<i>Just for a Day</i>	“Catch the Breeze”	1:04	APT	G
1991	Van Halen	<i>For Unlawful Carnal Knowledge</i>	“Right Now”	0:43	ANT	F
1991	R.E.M.	<i>Out of Time</i>	“Losing My Religion”	1:28	APT	C
1993	Smashing Pumpkins	<i>Siamese Dream</i>	“Today”	0:36	SUS	E <sub>b</sub>
1996	Kenny G	<i>The Moment</i>	“The Moment”	0:26	IN	E <sub>b</sub>
1997	Ben Folds Five	<i>Whatever and Ever Amen</i>	“Smoke”	4:32	IN	C
2000	A Silver Mount Zion	<i>He Has Left Us Alone but Shafts of Light Sometimes Grace the Corner of Our Room...</i>	“For Wanda”	3:51	SUS	A
			“Broken Chords can Sing a Little”	0:06	IN	E
2001	Yiruma	<i>First Love</i>	“Love Me”	0:09	SUS	F
2001	Michael W. Smith	<i>Worship</i>	“Above All”	0:17	APT	B <sub>b</sub>
			“Breathe”	1:20	RET	C
			“Purified”	3:00	APT	A

(Year)	(Artist)	(Album)	(Track)	(Timing)	(NCT)	(Key)
2002	Michael W. Smith	<i>Worship Again</i>	"Lord Have Mercy"	0:42	APT	G
			"You Are Holy (Prince of Peace)"	1:01	ANT	G
2003	M83	<i>Dead Cities, Red Seas, &amp; Lost Ghosts</i>	"Unrecorded"	3:30	ANT	F
2003	Mew	<i>Frengers</i>	"She Spider"	3:41	IN	D
2004	Stars	<i>Set Yourself on Fire</i>	"Your Ex-Lover is Dead"	3:25	APT	C
2004	Arcade Fire	<i>Funeral</i>	"Wake Up"	4:00	ANT-APT	C
2005	Sufjan Stevens	<i>Illinois</i>	"The Predatory Wasp of the Palisades is Out to Get Us"	2:16	APT	E
2005	Jason Howland	<i>Little Women</i>	"Some Things are Meant to Be"	4:10	APT	G
2006	The Swell Season	<i>The Swell Season</i>	"Falling Slowly"	1:10	IN	C
2007	Radiohead	<i>In Rainbows</i>	"Nude"	2:55	RET	E
2007	Wilco	<i>Sky Blue Sky</i>	"On and On and On"	1:44	APT	G
2008	Hey Marseilles	<i>To Travel &amp; Trunks</i>	"To Travel & Trunks"	0:43	APT	F
2009	Sleepy Eyes of Death	<i>Dark Signals Remixed</i>	"Final Heart Beats Black"	1:49	SUS	C
2010	Alcest	<i>Eccalieses de Lune</i>	"Eccalieses de Lune Part I"	0:37	IN	D
2011	Panopticon	<i>Social Disservices</i>	"Client"	8:27	APT	E <sub>b</sub>
2011	Haken	<i>Visions</i>	"Nocturnal Conspiracy"	10:11	SUS	G
2013	M83	<i>Oblivion</i>	"I'm Sending You Away"	0:50	SUS	G

## Current Musicology

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(Year)	(Artist)	(Album)	(Track)	(Timing)	(NCT)	(Key)
2013	Hammock	<i>Oblivion Hymns</i>	“Holding Your Absence”	3:12	PED	C
2013	Grouper	<i>The Man Who Died in His Boat</i>	“The Man Who Died in His Boat”	1:28	APT	D
2014	Chaos Chaos	<i>Committed to the Crime</i>	“Do You Feel It?”	0:11	APT	C
2015	Muse	<i>Drones</i>	“Aftermath”	2:10	SUS	D
2015	Alcest	<i>Eccalieses de Lune</i>	“Eccalieses de Lune 1”	0:37	IN	D
2015	Theodore	<i>It Is But It’s Not</i>	“Are We There Yet”	0:33	APT	A
2016	Violet Cold	<i>Magic Night</i>	“Warm Winter”	0:41	SUS	F
2016	Mitski	<i>Puberty 2</i>	“Your Best American Girl”	0:18	ANT	D
2016	Dream Theater	<i>The Astonishing</i>	“Dystopian Overture”	4:05	SUS	A
2016	Shawn Mendes	<i>Illuminate</i>	“There’s Nothing Holding Me Back”	0:24	IN	D
2018	Leland	<i>Sierra Burgess is a Loser (OMPS)</i>	“Lights”	0:20	APT	C#
2018	Marc Shaiman and Scott Whitman	<i>Mary Poppins Returns</i>	“The Place Where Lost Things Go”	0:52	IN	A