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Music Department
PhD Dissertation

**Title: Analysing the Structure of
“Progressive” Rock 1973 and Beyond: The
Who, Pink Floyd, Yes and Genesis**

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Abstract

1973 was an important year for the commercial success of the “progressive” rock album in the UK and overseas. Many of these works warrant analytical attention due to the artists’ application of large-scale structures within extended duration tracks and across the album as a whole: analogous to a cyclical symphony in multiple movements presenting a unified narrative.

This project therefore examines the formal features of four commercially successful British “concept” albums in depth from 1973: The Who’s *Quadrophenia*; Pink Floyd’s *The Dark Side of the Moon*; Yes’ *Tales from Topographic Oceans* and Genesis’ *Selling England by the Pound*. In addition to these four, other albums by these artists are considered for formal comparison with examples spanning from 1965 to the end of the century. Prior to this undertaking, the cultural and commercial context which enabled the rise of the genre is considered with reference to key literature (Macan 1997; Lucky 1998; Stump 2010; Hegarty and Halliwell 2011; Weigel 2017; Moore and Martin 2019). This provides the necessary context for the analytical study.

The analytical methodology involves transcriptions and tables demonstrating structure. Engagement with large-scale *Formenlehre* (particularly sonata form) is necessary to portray the art-music influences in combination with song-form-based structures. Overall, I argue that the different techniques of large-scale form within the corpus clearly demonstrate the importance of structural listening for understanding the musical construction of material from the “progressive rock” canon.

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Introduction

During the late 60s and early 70s, the developments of the so-called “concept album” in the UK produced commercially successful records of significant complexity. Using “countercultural” musical features, artists de-emphasised the typical direct social functions associated with popular music. For instance, the use of unusual time signatures de-emphasised the direct social function of dancing as one of the principal ways of engaging with the music, and as the music was often of extended length (by popular music standards): this meant that the material was often challenging. This was music to be *listened to*.¹

Due to this, there is much to discuss about the *formal* complexity of music from this period: the *Formenlehre* structural listening suggested by the organisation of material. Formal complexity was not limited to individual songs, as narratives often spanned the entire LP (Long Play) album. This was due to the rise of the artistic potential of the LP, which became established as a canvas for a single unified artistic statement rather than a mere commercialised entity to present a collection of unrelated singles. This is especially striking when one considers the purpose of an album was initially to present throwaway collections of unrelated singles just a few years prior. It was not designed to be anything more than a collection of individual tracks. Yet for progressive artists from this period, formal ambition became intrinsic to a cultural movement of the “progressive”.

Therefore, in this thesis, I use formal analysis to examine LP records to assess the extent to which they present unified large-scale narratives. The four contrasting albums chosen for this study engage with structure in different ways. All four of these albums are culturally significant due to their commercial performance and influence. They are also justifiably comparable as they were all released in 1973 and are all by British artists. Whilst different in approach, these four case studies will examine the *progressive* mindset which expanded far beyond a countercultural phenomenon and (briefly) became established within the mainstream canon.

This study takes Innocenzo Alfano’s view that although the practices are significant aspects of the albums in question, the repertoire considered is *music* and nothing else: therefore, form and harmony are fundamental components, as they are in the European art-tradition.² Omission of the traditional musical features in any popular music study suffers a fatal incompleteness, especially when the repertoire is especially complex.³ Whilst the cultural study of any popular music genre is important, I focus on the music as the principal focus of this study as it is concerned with its engagement with structure. This research does not claim absolute objectivity and completion in understanding of the music in relation to its social context, however by using a consistent formal analytical methodology it is possible to make claims on how the music seems to be

¹ Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture* (Oxford: Oxford University Press, 1997), 48.

² Innocenzo Alfano, *Verso un'altra realtà: Cenni di strategia compositiva e organizzazione dei brani nella musica rock, da Jimi Hendrix al rock progressivo* (Roma: Arcane, 2006), 11-12.

³ *Ibid.*

organised. The use of a detailed analysis of four case studies and other material with the added weight of a huge corpus at the end of this thesis provides enough information to justify the claims made based purely on structure, although this is of course just one aspect of the music in question. Hence, this study requires the music to be analysed seriously and rigorously.

A previous scholar who has argued for the applicability of analytical methodologies to popular music is Dai Griffiths in “The High Analysis of Low Music”.⁴ One of Griffiths’s key claims demonstrates the fallacy of high and low altogether in music criticism and analysis, but demonstrates that analysis itself is still of crucial importance and can offer insight and can enhance understanding although it lacks completeness in the social practice of the music. The practice of popular music is partly anti-theory (especially with untrained musicians), but the music itself can still be understood through theory. He argues that any Noel Gallagher chord progression is derived from an untrained intuitive music theory and cognisance.⁵ Related to this claim, is that technical insight provides valid information. He considers and validates the following argument: “one who *does* understand these points has a deeper understanding of the musical passages they adore’ seems to me not only uncontentious but an entirely good thing... for the truth and dignity of these observations”.⁶ Therefore, although we are applying a “high” analytical methodology to a “low” type of music, we can still recognise musical theory as logical underpinning of the tracks in question as well as being able to provide deeper understanding, albeit not *total* understanding.

I begin with The Who’s *Quadrophenia* (Chapter 2): a double album which uses expanded song structures and reoccurring motifs as its large-scale narrative strategy. Subsequently, Pink Floyd’s *The Dark Side of the Moon* is the considered (Chapter 3): a ground-breaking work in sound production which incorporates continuous segues between tracks to present two continuous pieces of music (one for each side of the record) as well as a global tonal and thematic teleology. Thirdly, Yes’ four-movement symphonically-structured *Tales from Topographic Oceans* is analysed (Chapter 4). as incorporating large-scale forms which allude to the sonata-form western-art tradition as well as unifying thematic material throughout the double album. Finally, I examine Genesis’ *Selling England by the Pound* (Chapter 5), with its nested large-scale forms of c. ten minutes (“Firth of Fifth”, “Battle of Epping Forest” and “Cinema Show”) and its “bookending” narrative with the reprisal purpose of the final track.⁷

⁴ Dai Griffiths, “The High Analysis of Low Music,” *Music Analysis* 18, No.3 (1999): 389-435.

⁵ *Ibid*, 411.

⁶ *Ibid*, 412.

⁷ The musical backgrounds to these four artists are quite diverse. Pete Townshend, the main writer for The Who, although came from a musical family was not classically trained and was primarily interested in rock and roll. On the other end of the spectrum, Rick Wakeman of Yes studied at The Royal College of Music. Some of these artists were assisted in their art-music aspirations by classically trained non-members of the bands such as Kit Lambert for The Who and Ron Geesin for Pink Floyd. Whereas for Yes and Genesis, their developments toward structural complexity came from within the band or were influenced by specific historical composers who they attempted to mimic.

Throughout this thesis, the principal methodology is transcription and formal analysis. This is because this study is specifically concerned with large-scale form. Drew Nobile writes that rock music structures are “cohesive entities, gradually unfolding through time a unified musical structure. Their formal components are not merely discrete elements arranged in succession but interdependent, dialogic utterances, each fulfilling a particular role in relation to the whole”.⁸ By taking the structure of these tracks seriously, one can consider the function of specific sections of each track and how it relates to different hierarchies of structure. The formal methodology encompasses both vernacular and symphonic allusions: incorporating song form analysis as well as larger-scale forms such as bipartite and ternary structures. In addition to the analytical emphasis, contextual information is provided with reference to primary magazine and newspaper materials from the time of the albums’ releases and key secondary (musicological) literature on the study of progressive rock (Macan 1997; Lucky 1998; Stump 2010; Hegarty and Halliwell 2011; Weigel 2017; Moore and Martin 2019).

This literature is significant in helping establish scholarly context for the study of the genre and most of the material for the main corpus for this study is mentioned within these works. However, this literature lacks comprehensive analysis of the case studies. For instance, Edward Macan’s seminal *Rocking the Classics* (1997) does feature a brief analysis of “Firth of Fifth” from Genesis’ *Selling England by the Pound*, but his principal focus is the cultural movement of progressive rock rather than an analytical study. His focus is on the integration of the musicological aspects with sociological study.⁹ More analytical scholarship such as Allan Moore and Remy Martin’s third edition of *Rock the Primary Text* (2019) whilst having a significant section on the development of progressive rock and aspects of analytical interest, do not systematically analyse any LPs in depth and is again more of a useful overview of the style.¹⁰

In recent scholarship, there have been attempts to analyse specific formal features of rock songs, albeit not progressive rock.¹¹ Recent examples include: Christopher Doll’s *Hearing Harmony: Toward A Tonal Theory for the Rock Era* (2017), David Temperley’s *The Musical Language of Rock* (2018) and Drew Nobile’s *Form as Harmony in Rock Music* (2020). Doll’s theory takes rock music schema as his starting point rather than using traditional forms of analysis, with the “goal [to] derive a tonal theory *out of* rock, as opposed to using classical tonal theory as a jumping off point into

⁸ Drew Nobile, *Form as Harmony in Rock Music* (New York: Oxford University Press, 2020), xiii.

⁹ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 7.

¹⁰ Allan F. Moore, and Remy Martin, *Rock the Primary Text: Developing a Musicology of Rock* (Abington, Oxon: Routledge, 2019), 107-146.

¹¹ This literature has numerous examples of rock music analysis, but the progressive rock examples are practically non-existent. Tellingly, the times Genesis and Yes are cited are for their more pop-based tracks in the 80s. Of course, this is deliberate as progressive rock examples can be seen as outliers to the norm as they seek to somehow be different. David Temperley writes: “Progressive rock, almost by definition, seeks to break away from the conventions of rock- in harmony, meter, form, and timbre- and to develop new approaches to these dimensions; to some extent, then, each piece must be understood on its own terms”. See David Temperley, *The Musical Language of Rock* (New York: Oxford University Press, 2018), 266 n.6.

rock”.¹² Doll therefore challenges analysts to particularly consider “function, schema, transformation and ambiguity” which allow one to consider how the cycles of chord progressions can have different aural effects on listeners based on how they are used in localised and global contexts.¹³ Popular music chord patterns and their usage warrant study to create a theory of harmony which is distinct from the art tradition.

Temperley’s monograph is primarily concerned with musical features of the most popular songs from the history of western popular music. Unlike Doll, Temperley allows for the individual features of the music (such as melody and timbre) to be considered in each chapter. Two aspects of Temperley’s methodology are particularly useful to this research. The first is that Temperley’s research is corpus-based and supposedly un-biased in that the musical examples are taken from Rolling Stone’s 500 Greatest Songs of All Time chart. Secondly, Temperley does outline a chapter on form. However, as expected based on the nature of Temperley’s corpus list, the song forms are generally simple and are not based on anything particularly progressive.¹⁴

Nobile’s approach, in a way, is a combination of Doll’s and Temperley’s methodologies. The book outlines the ways in which harmonic tensions specifically in popular music tracks can result in different structures which have become a type of schema throughout the last half-century. Nobile looks for instance of stability vs tension within the harmonies of the chord progressions as well as how these can incorporate formal functions for overall structures.¹⁵

Whilst all this scholarship is useful for outlining contextual approaches to popular music analysis, this thesis is interested in large-scale structure as its principal area of research. The previously listed scholarship is generally interested in two aspects of the music which are therefore deemphasised in this study, that is harmony and phrase structures. Whilst harmonic progressions and tonal mapping is crucial for understanding macro level structures, phrase structures and syntax have generally been omitted from this study.¹⁶

As this study focusses specifically on the use of large-scale form for understanding progressive rock, the following core research questions are asked of each case study:

¹² Christopher Doll, *Hearing Harmony: Toward A Tonal Theory for the Rock Era* (Ann Arbor: University of Michigan Press, 2017), 7. Part of his work outlines seventy-seven schemas which appear throughout a significant portion of rock repertoire, albeit the author recognises that the “functional proclivities” is somewhat subjective due to being based on his own experiences. See *Ibid*, 84 and 83-125.

¹³ *Ibid*, 8.

¹⁴ See footnote 12.

¹⁵ Nobile, *Form as Harmony in Rock Music*, 235.

¹⁶ Nobile writes the following: “My approach can be summarised as follows: thematic groups and chord progressions are both organised hierarchically, and the resulting hierarchical elements relate to one another by fulfilling specific *functions*. Thematic groups include *phrases* and *sections*, which can act as the *formal functions* of verse, chorus, refrain, and so on. Harmonic groups include *prolongational areas* governed by single harmony, which can act as the *harmonic functions* of tonic, pre-dominant, and dominant. The interplay between formal and harmonic functions defines a song’s formal process”. See *Ibid*, xviii.

1. What is the *formal purpose* of the large-scale strategy chosen and what does it represent?
2. When was the artist's *era of formal complexity*?
3. Is there some sense of *formal trajectory* throughout the artist's output which can be understood through analysis?

These three questions are crucial for understanding the formal context of each album in the artists' discography and how they incorporate the "progressive" into their structures. To address each core research question in turn: firstly, what is the *formal purpose* of the large-scale strategy chosen and what does it represent? Each case study incorporates different means of expanding the LP format to present something "other" to the norm. The purpose of the strategy may be to convey a narrative or to provide some other sense of continuation to present a "logical" cohesion throughout the experience of listening to the LP. Whilst all the case studies are deliberate in their structuring of material, they do this in a variety of different means. However, this is always with a clearly defined formal purpose.

Secondly, when was the artist's *era of formal complexity*? Unpacking this question further: was the period c.1973 when the artists used their most expansive large-scale strategy? This is important to understand the extent to which cultural trends and attitudes toward the progressive enabled formal complexity and whether this reached its zenith in 1973. Therefore, it is also important to consider whether 1973 was their height of formal complexity and how studio releases before and after 1973 from the same artists compare.

Finally, I ask if there is some sense of *formal trajectory* throughout the artist's output which can be understood through analysis. Whilst this may seem a similar question to the second core research question, this final question muses the artists' relevant discography and considers how the structures of the tracks and the LPs as a whole develop from album to album. More often than not, this process was a gradual one and it is therefore clear how the artists built upon experiments of form in a trajectory towards complexity.

Overall, this research uses analysis of these four case studies to argue for 1973 as the culmination and endpoint of commercial progressive rock's ascent towards formal complexity which was only made possible by radical cultural and musical shifts towards the LP album as a "work". This thesis therefore provides a significant research contribution in strongly suggesting the necessity of an analytical methodology encompassing larger-scale structural listening for understanding this repertoire. This is because analysis demonstrates that within the corpus considered, all the artists were structurally aware of the deliberate placement of material on their LPs. Whilst the approaches to form differ significantly, it is clear that the artists were committed to using formal structure to present their musical narrative. Part of this study considers the commercial ascent of progressive music towards 1973 and its demise shortly after. I begin with a cultural overview of the study, with the music considered in its context before establishing a methodology for investigation of musical structure.

Chapter 1- 1973 and the Commercial Success of Progressive Concept Albums

In this chapter, three key aspects of the progressive movement are examined. First, I outline the cultural and aesthetic conditions in the market which allowed for the countercultural progressive movements to become mainstream. Within this section we subdivide between defining what progressive rock is; how the radio approach to popular music shifted; and the role of The Beatles in the development of the LP narrative. The second examination is a brief statistical overview of the ten most successful progressive rock artists in both the golden era of the movement as well as during its decline, by considering how their musical styles adapted. Finally, any formal analytical issues (which are a result of the progressive album format from this period) are considered, especially the role they play in establishing the methodology for the study.

Throughout this study, it is clear that large-scale form was one of the key features of the genre and therefore using an analytical methodology which considers this is crucial. This requires a vocabulary which can be divided into different formal categories.

Cultural Overview: What is Progressive Rock?

Clearly, a key consideration when studying the cultural conditions which facilitated the rise of progressive popular music, is to define what is exactly meant by the term “progressive rock”. An overview from a variety of scholars and journalists is necessary to understand what this genre descriptor refers to: how do we know if the music is or is not progressive rock? A definition was sought by an early retrospective study in 1976 by Graham Murdock and Robin McCron.

[t]he basic technological and stylistic division between ‘progressive’ rock and mainstream pop largely correspond to a social division within the youth audience, between those who had left school at the minimum age and those who stayed on to take up a place in the rapidly expanding higher education sector, a division which in turn largely reflected the class differentials in educational opportunity.¹⁷

Another simplistic but ultimately helpful definition comes from Geoffrey Feakes who not only writes about the musical features and context of the style, but what it seemingly requires from its audience.

It’s a form of rock music, often structured in long, complex passages that’s primarily not intended for dancing and therefore largely avoids the standard beat with timbre and texture more important. Performed by highly skilled musicians, it requires significantly more commitment by the listener to fully appreciate than is typical of most popular music.¹⁸

¹⁷ Graham Murdock and Robin McCron, “Youth Class: The Career of a Confusion,” in *Working Class Youth Culture*, ed. Geoff Mungham and Geoff Pearson (London: Routledge and Kegan Paul, 1976), 23.

¹⁸ Geoffrey Feakes, *1973: The Golden Year of Progressive Rock* (United Kingdom: Sonicbond, 2022), 11.

The term itself is confusing and seemingly contradictory, as the celebrated artists of the genre we retrospectively refer to as “prog” are certainly not uniformly related as closely as other genres (such as soul or funk). Kevin Donnelly therefore cites the marketing industry for the creation of a blanket term for anything “other” than the norm. Robert Burns also argues this.

Progressive rock defies simple definition, and perhaps was more a tendency or a vague marketing category for music than anything more solid. It was also a banner of aspiration, for musicians and consumers who wanted to aim beyond the simplicities of pop and rock.¹⁹

“progressive rock” was originally a media and recording company marketing term used to describe the various combinations of rock music of the time with music from other stylistic areas.²⁰

Jay Keister and Jeremy Smith write that the uniqueness of the genre descriptor compared with other genres of popular music is that it is the “only one characterised by its musical ambition” rather than specific musical parameters.²¹ This ambition means that there are many different examples of the genre which only share ambition and have vastly contrasting musical features. For this reason, Paul Hegarty and Martin Halliwell define the genre through unification (ambition) and contradiction (diversity of musical features) being a “heterogeneous and troublesome genre”.²² Similarly, Bennett describes the genre as a collective movement towards a more “artistically ambitious” popular music.²³ Therefore, Mike Tiano describes progressive rock *as* extended innovations in form rather than specifically conforming to a specific formal schema.

The word progressive accurately describes the form. This term wasn’t derived from the virtuosity of the musicians, or the different styles that might be touched upon throughout a given composition, or even the often-longer lengths than the average pop ditty. A progressive (or in its shortened form, prog) rock piece unfolds, or more to the point, progresses - hence the genre’s classification.²⁴

¹⁹ Kevin J. Donnelly, “Visualizing Live Albums: Progressive Rock and the British Concert Film,” in *The Music Documentary: Acid Rock to Electropop*, ed. Benjamin Halligan, Robert Edgar and Kirsty Fairclough-Isaacs (New York: Routledge, 2013), 172.

²⁰ Robert G. H. Burns, *Experiencing Progressive Rock: A Listener’s Companion* (Lanham, MD: Rowman and Littlefield, 2018), xvi.

²¹ Jay Keister and Jeremy L. Smith. “Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock,” *Popular Music* 27, no.3 (2008): 434.

²² Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock Since the 1960s* (New York: Continuum, 2011), 3.

²³ Andy Bennett, *British Progressive Pop 1970-1980* (New York: Bloomsbury, 2020), 42. Full quote: “While each of these artists were to a fair degree stylistically different from each other, what unified them was a desire to make more artistically ambitious music that often drew on as much on classical and jazz influences as on rock and blues”.

²⁴ Mike Tiano, “The Beatles’ ‘Abbey Road’ and Prog Rock: Reprises & Recapitulations,” *SomethingElse!*, December 29th, 2019, <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

These definitions avoid the pitfalls of early scholarship which argued the genre attempted to reject its rock and blues roots. The “otherness” from various art and jazz musics was, largely, in addition to the traditional rock influences cited by other artists.

Although we have outlined the contradictory and problematic notions of the term “progressive rock”, it is still possible to see a general trend of a movement towards the progressive from the late 60s. For instance, Macan’s definition of the genre cites the classical influence *as* the ambition itself: the genre wanted the credibility of art-music so sought to combine popular styles with the European art tradition. His insight into this specific engagement with structure is particularly apt for this study.

Progressive rock has proved to be highly eclectic, drawing on a number of different musics from within the overall umbrella of the classical tradition: symphonic music, renaissance and baroque sacred music, classical piano and guitar music, even medieval music. These different bodies of music have, in turn, influenced progressive rock in a number of ways: in its instrumentation, its approach to structure, its harmonic and metric practices, and its attitude toward virtuosity. In short, it is the thorough permeation of progressive rock by the European art music tradition that separates it not only from the earlier styles that it developed out of, but also from contemporaneous styles of popular music.²⁵

Macan’s definition carries more weight when one considers his sociological insight into what these disparate artists strived for and represented. The rise of the genre was a result of related small counter-cultural movements which became the mainstream, all of which used a variety of different progressive techniques within the musical material. Sarah Hill builds upon Macan’s definition by outlining three areas where progressive rock can be defined. Firstly, progressive rock is structurally significant and incorporates multisectional forms, ‘classical’ forms’ and acoustic/electric opposition.²⁶ Secondly, the genre is thematically unique in popular music by virtue of its focus on thematic features not typically associated with the trivial love songs, such as mythological themes, musings upon religion and spirituality and a surrealism which is fantastical. Finally, the musical features result in a variety of orchestral textures, extramusical devices (i.e.,

²⁵ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 30-31.

²⁶ The term “structurally significant” has potentially two valid meanings. Firstly, the genre of progressive rock accords *significance to structure*. This means that one of the mainstays in the *aesthetic* considerations of the artists in question, structure is of importance to their craft. The prevalence of structural complexity is a distinguishing factor of the genre of progressive rock to other popular music genres and the artists concerned valued structure as intrinsically important as their vehicle for unique expression. Secondly, progressive rock is significantly structural. This is particularly important for the analyst as this explains why formal analysis is an appropriate methodology for understanding aspects of the music. This is because the segmentation within the music is often eschewed and requires attention to the entire work before deciphering the key formal markers into subdividing into structure. This structural complexity requires this methodology to be understood. In both these readings of the term, the necessity of *extended duration* is clear as progressive rock needs time to present a structural listening experience which has time for reprise to occur after periods of significant contrast.

explanatory sleeve notes for the LP record) and the deliberate use of shifting and irregular metres.²⁷ Hill uses this categorisation as an analytical methodology for tracking structure, thematic and musical features across a corpus (Peter Gabriel's early solo works).²⁸

Macan argues that the audience was not passive in allowing the counterculture to become the mainstream but was actually pivotal. Macan cites the following rather sweeping statement of John Street: "Musicians attempted with the industry's blessing, to change the meaning of popular music". Macan argues against this absurd notion of the audiences merely accepting change, instead arguing that the audience's role in embracing "the values or identities of the counterculture" and "hippie extension" were crucial in changing the value systems of pop.²⁹ According to Macan, in the late-sixties, places such as the UFO Club, Middle Earth and the Marquee were "important countercultural haunts".³⁰ This kept the countercultural audience and artists close, (literally in terms of the spacing) but more importantly in terms of aesthetic values. Macan therefore writes that as the bands established themselves enough to become stadium artists, the distance (artistically and literally) widened.³¹

Beyond academia, journalists at the time noted this shift in values. Writing at the end of the decade, Robert Christgau muses on a clear shift in how popular music is valued with the development of the subcultural "pop elite" self-consciously ascribing an art-music seriousness to itself.³² Similarly, Will Romano writes "by 1971, the shackles of creative restraint were finally and completely shoved off, as artists would and could not restrain their long-winded expression".³³ It is important to note that this forms a sort of backhanded compliment. The liberation from preceding expectations of the early 60s was freedom for artists but the lack of restraint and knowing what to do with this freedom doomed the movement from the beginning: it was always going to go too far.

²⁷ Sarah Hill, "From the New Jerusalem to the Secret World: Peter Gabriel and the Shifting Self," in *Peter Gabriel, From Genesis to Growing Up*, ed. Michael Drewett, Sarah Hill and Kimi Kärki (Farnham: Ashgate, 2010), 19.

²⁸ Ibid, 21.

²⁹ John Street, *Rebel Rock: The Politics of Popular Music* (New York: Basil Blackwell, 1986), 190; Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 264.

³⁰ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 145.

³¹ Ibid, 146.

³² Robert Christgau, "Rock in the 1970s: Journey Through the Past," *The Village Voice*, December 17, 1979, <https://www.villagevoice.com/2019/12/11/rock-in-the-1970s-journey-through-the-past/>. Full quote: "In the '60s, the best rock and roll had cultural life. The audience wasn't as massive as some acolytes believed, but the music was broadly popular nonetheless, supported by a consensus that made it resonate in ways so-called high art could not. But in the '70s the best rock and roll has had what might be called subcultural life; it is the domain of a new kind of elite, a pop elite. Even when it achieves multiplatinum there's rarely any reason to feel that its millions respond to more than a fraction of what makes it as good as it is. It is no longer enriched by consensus- it has to justify itself formally, *as art*". Rather tellingly of Christgau's tastes, in his final top 40 of the decade, progressive rock is totally absent.

³³ Will Romano, *Close to the Edge: How Yes's Masterpiece Defined Prog Rock* (Milwaukee, WI: Backbeat, 2017), 22.

Tiano describes progressive rock *as* extended form.

The word progressive accurately describes the form. This term wasn't derived from the virtuosity of the musicians, or the different styles that might be touched upon throughout a given composition, or even the often-longer lengths than the average pop ditty. A progressive (or in its shortened form, prog) rock piece unfolds, or more to the point, progresses - hence the genre's classification.³⁴

To conclude, based on this survey of scholarship and journalism, "progressive rock" is on the one hand an over-simplified blanket term for numerous countercultural movements at the end of the 60s, yet on the other hand is a useful indication of the value systems of what such artists wanted from their music. Progressive rock artists wanted to be taken seriously and were keen to avoid "selling out" and instead achieve success by (seemingly paradoxically) subverting popular expectations.

Retrospective Insight: Why 1973?

The case studies for this study all come from 1973. This is justified on the grounds of reasonable comparison based on a similar context and general audience tastes at the time being related. But this year is not random: this was perhaps the year, more so than any other, in which commercial performance and musical complexity were both highly apparent. Bennett makes this claim:

...by mid-1972 it was evident that the new decade was generating some interesting and innovative turns in British popular music, with the year 1973 in particular being a pivotal one in terms of progressive musical departures... In this context, 1973 can in many ways be regarded as a watershed year for progressive trends...³⁵

Journalistic efforts have attempted to make claims of a particular year of rock music's elevation towards musical and commercial heights. For instance, David Hepworth cites 1971.³⁶ Others have cited 1973 as significant, in addition to Bennett, such as Andrew Grant Jackson and Geoffrey Feakes.³⁷ Jackson's rationale for a book devoted entirely to a single year in popular music is made clear in his introduction, in which he argues that classic rock radio stations play more from 1973 than any other year.³⁸ Jackson also writes of the particular ascendancy of the genre of progressive rock up to 1973 and how this was a key year for its decline.

³⁴ Mike Tiano, "The Beatles' 'Abbey Road' and Prog Rock: Reprises & Recapitulations," *SomethingElse!*, December 29th, 2019, <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

³⁵ Bennett, *British Progressive Pop 1970-1980*, 58-59.

³⁶ David Hepworth, *1971- Never a Dull Moment: Rock's Golden Year* (London: Bantam, 2016).

³⁷ Andrew Grant Jackson, *1973: Rock at the Crossroads* (New York: Thomas Dunne Books, 2019); Feakes *1973: The Golden Year of Progressive Rock*.

³⁸ Jackson, *1973: Rock at The Crossroads*, 2. Jackson cites *FiveThirtyEight* (a statistics database) for this claim.

Prog was one of the bestselling genres [in 1973], with No.1 albums on the US charts by Jethro Tull, the Moody Blues, and Pink Floyd. The only problem, for some, was that the big prog three (Tull, Yes and ELP) no longer believed they needed songs with hooks.³⁹

Similarly, Feakes writes the following as his justification for a book entirely on the “peak year” of prog rock: “In short, it was the year the genre truly came of age”:⁴⁰

In 1973, many of the bands that had formed in the late ‘60s were at their peak, while others were making impressive debuts. Prog rock’s so-called ‘Big Six’- Yes, Genesis, ELP, Jethro Tull, King Crimson and Pink Floyd- all released milestone albums in 1973, two of which would court controversy... over the 1973 Christmas holiday, Yes’ *Tales from Topographic Oceans* and ELP’s *Brain Salad Surgery* were the highest-selling albums in the UK. Prog was in its prime...⁴¹

For this study, 1973 was decided on the basis of research into the commercial performance of the large-scale form albums, and 1973 is the approximate point where formal complexity was most commercially successful in the UK and America.⁴² This was the moment of large-scale form’s engagement with popular culture and focussing on this year is the most useful for comparison between artists operating at the same time and with the same value systems towards a more artistic approach to these artists’ LP output.

Countercultural Mainstream Radio

One way the shift towards the “progressive” can be demonstrated is through the changing approach to radio broadcasting towards the end of the 60s. The role of BBC radio seemed to have provoked a short-term reaction *against* the genre, but as David Simonelli argues, the countercultural values of musical taste and complexity would allow for an aesthetic not dissimilar to the treasured values of the established art-tradition the BBC celebrated.

On the surface, the values of the progressive rock audience were in direct opposition to the paternalist and traditional agenda associated with the BBC, an institution often seen as representative of post-Victorian respectable values that much of 1960s youth culture was positioned against. But beneath the surface animosity, the progressive rock audience was perhaps the best proof the BBC could ask for that its long-term mission- the creation of a discerning audience schooled in elite cultural tastes- had been a qualified success.⁴³

³⁹ Ibid, 102.

⁴⁰ Feakes *1973: The Golden Year of Progressive Rock*, 12.

⁴¹ Ibid.

⁴² For a statistical justification of this claim, look at Table 1.

⁴³ David Simonelli, “BBC Rock Music Programming On Radio And Television And The Progressive Rock Audience 1967-1973,” *Popular Music History* 2, no.1 (April 2007): 95-96.

Another crucial radio development for the emergence of the progressive album was the emergence of Album-Oriented-Rock (AOR) particularly in the USA. However, it came to fruition by the end of the 1970s with music which is closer to “classic rock” rather than “progressive rock”. As Kronengold distinguishes:

AOR differs from progressive rock in crucial ways. AOR relaxes the demand for virtuosity; it is more U.S. than U.K.; it incorporates progressive rock’s musical values as but one of several strands, thereby compromising progressive rock’s single-mindedness; it has a more “realistic” view of the market. Most important- and this is the genre’s central irony- album-oriented rock groups achieved great success on the pop *singles* charts- a form of success that progressive rock seldom sought.⁴⁴

Nevertheless, AOR demonstrates a considerable shift from the radio format of the previous decade of short singles.

Album-oriented rock radio arose as an alternative to AM pop radio, providing a home for many musical practices that the AM stations wouldn’t accommodate. The emergent AOR stations would play songs that were considered too long, too heavy, too instrumentally oriented, too improvisational, too eclectic, too dark for pop radio... the bulk of the playlist in the early of the AOR format was devoted to hard rock, progressive rock, southern rock, and rock singer/songwriters.⁴⁵

Andy Bennett writes that the emergence of the radio format engendered the rise of more progressive aspects of rock. Through the format “progressive rock retained a spirit of 1960s musical innovation but in a context of album-oriented-rock (AOR) that, due to its absence from mainstream music television and radio in Britain during the early 1970s, assumed an essentially underground status at a national level”.⁴⁶

The popularity of this radio movement means that the audience’s response was significant. As argued earlier, this clarifies Macan’s argument against John Street’s passive-audience claim, as this radio movement demonstrates the audience’s pivotal role in the countercultural shift.

The Beatles

Although its status as the first prog rock- or indeed a concept-album is debatable, there’s no denying that The Beatles encouraged other artists to follow in their creative footsteps. The commercial success also gave record companies the confidence to support this unprecedented artistic freedom which would continue into the 1970s.⁴⁷

Feakes’ claim of The Beatles’ influence on the emerging genre of progressive rock, and their influence warrant investigation. Although it is somewhat cliched to overstate their

⁴⁴ Charles Kronengold, “Exchange Theories in Disco, New Wave, and Album-Oriented Rock”, *Criticism* 50, no.1 (Winter 2008): 45.

⁴⁵ Ibid.

⁴⁶ Bennett, *British Progressive Pop 1970-1980*, 7.

⁴⁷ Feakes *1973: The Golden Year of Progressive Rock*, 14.

importance, their undeniable influence on the development of the LP's large-scale narrative is clear. Alfano cites the seminal *Sgt. Pepper's Lonely Hearts Club Band* (1967) as significant in the development of hit-song form, based on the curiosity and experiments of the band (with George Martin playing an important role).⁴⁸ This is also the argument of Russell Reising, who claims the band were crucial for the development of continuous concept album. Although *Sgt. Pepper* is the one most often cited as the "watershed moment", Reising cites *Revolver's* transitions as being key to the full album narrative: with Pink Floyd the most obvious proponents of structuring the tracks in continuous dialogue with one another, as well as some examples from Yes.⁴⁹ Two of the three albums for analysis within this paper are cited in the following quote, as Reising writes that both Pink Floyd and Yes capitalised on the role of *transitions* between tracks on Beatles albums.

Pink Floyd albums regularly peel us from one tune to the next with disorienting transitional ruptures. The movements from one cut to the next throughout *Revolver* dramatizes a wide range of musical possibilities and, while distinctly different from the seamless segues that mark many of the transitions from cut to cut on *Sgt. Pepper's Lonely Hearts Club Band* or the second half of *Abbey Road*, nevertheless creates a language of coherence within musical variety, in many ways one of the hallmarks of psychedelic album composition, explored more fully by the Beatles on albums like *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road*, by Pink Floyd on *Dark Side of the Moon* and *Wish You Were Here*, and by Yes on *Tales From Topographic Oceans*.⁵⁰

Progressive rock artists themselves have also often cited *Sgt. Pepper's* importance: take for instance ex-King Crimson and Yes drummer Bill Bruford:

Without The Beatles, or someone else who had done what The Beatles did, it is fair to assume that there would have been no progressive rock. The music emerged out of the psychedelic and pastoral folk styles of the late 60s and had a golden age from the early to mid 70s. Psychedelic bands such as Pink Floyd, The Moody Blues, Procol Harum, and The Nice, themselves all in transition, laid the foundations between 1966 and 1970. The release of King Crimson's album *In The Court Of The Crimson King* in 1969 signalled the emergence of the mature progressive rock style that reached its commercial and artistic zenith

⁴⁸ Alfano, *Verso un'altra realtà: Cenni di strategia compositiva e organizzazione dei brani nella musica rock, da Jimi Hendrix al rock progressivo*, 21.

⁴⁹ The concept of these two albums is indebted to the innovations of the Beach Boy's *Pet Sounds* where leader Brian Wilson was intrigued by experimentation both harmonically/melodically and with the rising craft of studio techniques as well as employing a full set of classical music session musicians for the recording. For further reading, see Thomas MacFarlane, *The Beatles' Abbey Road Medley: Extended Forms in Popular Music* (Lanham, MD: The Scarecrow Press, 2007), 9-11.

⁵⁰ Russell Reising, "'It is Not Dying': *Revolver* and the Birth of Psychedelic Sound," in *The Beatles' Revolver and the Transformation of Rock and Roll*, ed. Russell Reising (Aldershot: Ashgate, 2002), 235.

between 1970 and 1975 in the music of such bands as Jethro Tull, Yes, Genesis, ELP, Gentle Giant, Van der Graaf Generator, and Curved Air.⁵¹

Another innovation on *Sgt Pepper* specifically was the use of a *reprise* of the title track suggesting the importance of a type of structural listening new to the album form.⁵² This particular aspect of formal innovation was seismically influential on much of the repertoire considered in the case studies for this thesis. As Richard Osborne writes, the use of this reprise would pave the way for conceptual records.

Narrative on *Sgt. Pepper* is achieved through the artful sequencing of music and sound, rather than through any lyrical story. The title track begins and nearly finishes the LP; songs are segued into one another. By using a reprise, and in combining songs into longer movements, this LP mimics the dynamics of classical music.⁵³

Sheila Whiteley similarly speaks about this as the culmination of the Beatles' earlier experiments, which give the album a semblance of *deliberate* structure.

While it could be argued that *Sgt. Pepper* simply brought together many of the ideas earlier explored by the Beatles in their investigation of loneliness and the psychedelic, there is nevertheless a sense of thematic development and structure which supports the notion of a concept. No longer a simple miscellany, the album is a sequence of intricately linked songs which are performed without a break.⁵⁴

The Beatles' final development of larger form can be found on what is commonly referred to as the "Abbey Road Medley" which spans almost the entirety of *Abbey Road's* (1969) B-side. This larger form is an early example of reprises of material and a sense of "musical elements that suggest a preponderance of organic unity".⁵⁵ According to Bennett, The Beatles' success with the increased sophistication of their music enabled the following generation to be given more creative freedom. The licence enjoyed by artists in the early 1970s "owes much to the creative freedom afforded to recording artists in the wake of the commercial success enjoyed by the Beatles".⁵⁶ He even goes as far to say that The Beatles facilitated a cultural and aesthetic shift spearheaded by AOR to change the popular consensus of the album. No longer was an album a convenient lesser form to the live performance; it became itself an artefact of

⁵¹ Bill Bruford, "Reflections on Progressive Rock," in *The Rock History Reader*, ed. Theo Cateforis (New York and London: Routledge, 2018), 177.

⁵² A reprise was also planned for the cancelled *Get Back* project with the original track closing side one and the reprise closing side two. See Walter Everett, *The Beatles as Musicians: Revolver through the Anthology* (New York: Oxford University Press, 1999), 220.

⁵³ Richard Osborne, *Vinyl: A History of the Analogue Record* (London and New York: Routledge, 2016), 110.

⁵⁴ Sheila Whiteley, *The Space Between the Notes: Rock and the Counter-Culture* (London and New York: Routledge, 1992), 58.

⁵⁵ MacFarlane, *The Beatles' Abbey Road Medley: Extended Forms in Popular Music*, 5.

⁵⁶ Bennett, *British Progressive Pop 1970-1980*, 16.

significant value. Bennett argues the album as statement became more “marked” between 1968 and 1970.⁵⁷

...the redefinition of the album as a *cultural* artefact... began to feed a new discourse of musical artistry and ‘authenticity.’ This discourse positioned those artists who, in the style of the Beatles, proved themselves capable of using the album format as a more cohesive, and in many cases conceptual, framing for their music as ‘distinct’ from chart artists, whose reputation and livelihood were very much tied to the commercial success of each consecutive single release.⁵⁸

He also argues that this affected the ability of recording companies to allow artists’ more freedom as a way for the sales to be more successful.

Certainly, from an industry perspective it seems reasonable to suggest the scope given to a number of new British artists in the early 1970s to engage in creative experiments and push the boundaries of rock and pop was at some level motivated by a desire on the part of the music industry to see if the creative and commercial achievements of the Beatles could be matched by a new British artist or perhaps a cluster of artists.⁵⁹

By the time of the early 70s, this commercial shift resulted in many LPs presenting a singular narrative. As Feakes writes:

The long-playing record had evolved from a collection of unrelated songs to a work of artistic expression. Although concept albums would become synonymous with progressive rock, seemingly everyone in 1973, from The Osmonds to The Carpenters to The Who had an ambitious song cycle up their sleeve.⁶⁰

Their influence on the creation of a youth counter-cultural music scene itself as distinct from the adult demographic was realised quickly. As Murdock and McCron write:

The burgeoning British pop culture spearheaded by The Beatles seemed finally to have created a distinctive and homogeneous teenage culture, dissolving class divisions and uniting youth around a common set of symbols and leisure styles.⁶¹

The Beatles therefore allowed for more ambitious deliberate structuring of the LP record concerned with musical narrative rather than just the maximisation of a product’s listenability. With Sgt. Pepper’s success and significant formal innovation, the album format became culturally and artistically significant paving the way for future albums to be concerned with structural unity.

⁵⁷ Ibid, 23.

⁵⁸ Ibid, 22.

⁵⁹ Bennett, *British Progressive Pop 1970-1980*, 58.

⁶⁰ Feakes, *1973: The Golden Year of Progressive Rock*, 8.

⁶¹ Murdock and McCron, “Youth Class: The Career of a Confusion,” 17.

With these three features, the rise of the progressive counterculture; the changing role of radio; and The Beatles' influence on album form, we can see a shift in the popular music album. However, we have not yet stated exactly how popular this movement was and will therefore use the next section to engage with how the commercial performance of the genre developed, using data available on *The Official Charts* and the coverage of the genre in popular music periodicals, particularly *Melody Maker*, *NME* (New Musical Express) and *Sounds*.⁶²

Commercial Success: Charts

In the following section, dealing largely with statistics, the commercial performance of progressive during the late 60, 70s and early 80s is outlined. Table 1 presents the performance for the ten most commercially successful artists (based on peak album chart position).⁶³

Table 1: Commercial Ascendency of Progressive Rock Artists (Peak UK Charts Position)⁶⁴

Artist	1968	1969	1970	1971	1972	1973	1974	1975
King Crimson	N/A	No.05	No.04	No.29	No.30	No.20	No.28	N/A
Yes	N/A	DNC	No.45	No.04	No.04	No.01	No.04	No.27 ⁶⁵
Genesis	N/A	DNC	DNC	DNC	No.12	No.03	No.10	N/A
Pink Floyd	No.09	No.05	No.01	No.03	No.06	No.02	No.24 ⁶⁶	No.01
Jethro Tull	No.10	No.01	No.03	No.04	No.05	No.16	No.14	No.20
Emerson Lake & Palmer	N/A	N/A	No.04	No.01	No.02	No.02	No.06	N/A
The Who	No.13	No.02	No.03	No.01	N/A	No.02	No.10 ⁶⁷	No.07
The Moody Blues	No.05	No.01	No.01	No.01	No.05	N/A	No.14 ⁶⁸	N/A
Strawbs	N/A	DNC	No.27	No.39	No.11	No.02	No.35	DNC
Family	No.35	No.06	No.04	No.14	No.15	No.30	N/A	N/A
Average Position	14.4	3.3	10.2	10.6	10	8.6	16.1	13.75

Within this progressive canon there was what Dowd et al. refer to as the “Big Six” who were commercially successful as well as artistically ground-breaking: Emerson, Lake & Palmer, Genesis, Jethro Tull, King Crimson, Pink Floyd, and Yes.⁶⁹ History has largely

⁶² *The Official Charts*, <https://www.officialcharts.com>.

⁶³ If there are multiple albums released in the year, the best performing one is listed. Albums that did not chart are not included in the average. This does not account for retrospective performance: for instance, Genesis' *Trespass* from 1970 did not chart but charted at No.98 in 1984. There is some leeway with the year positioning (for instance *Tales from Topographic Oceans* was released in December 1973 but charted in early 1974 and hence it belongs in a 1973 release).

⁶⁴ For the sake of consistency, only charted position entries are included in the mean average position for each artist for Tables 1 and 2.

⁶⁵ Compilation.

⁶⁶ Compilation of first two albums.

⁶⁷ Compilation of singles and other unreleased tracks aptly titled “Odds and Sods”.

⁶⁸ Compilation.

⁶⁹ Timothy J. Dowd, Trent Ryan, Vaughn Schmutz, Dionne Parris, Ashlee Bledsoe, and Dan Semenza, “Retrospective Consecration Beyond the Mainstream: The Creation of a Progressive Rock Canon,” *American Behavioral Scientist* 65, No.1 (2021): 119. The

forgotten the other modestly successful artists: The Strawbs and Family are particularly obscure in contemporary discussions on progressive rock. Table 2 presents the performance from 1976 through to 1983, (DNC stands for Did Not Chart).

Table 2: Commercial Performance of Progressive Rock Artists Post “Golden Age” (Peak UK Charts Position)

Artist	1976	1977	1978	1979	1980	1981	1982	1983
King Crimson	N/A					No.41	No.39	N/A
Yes	N/A	No.01	No.08	N/A	No.02	No.22	N/A	No.16
Genesis	No.03	No.04	No.03	N/A	No.01	No.01	No.02	No.01
Pink Floyd	N/A	No.02	N/A	No.03	N/A	No.37	N/A	No.01
Jethro Tull	No.25	No.13	No.17	No.27	No.25	N/A	No.27	N/A
Emerson Lake & Palmer	N/A	No.09	No.48	DNC	N/A			
The Who	No.02	N/A	No.06	No.23	N/A	No.02	No.11	DNC
The Moody Blues	N/A		No.06	No.15	N/A	No.07	N/A	No.15
Strawbs	DNC	DNC	DNC	N/A				
Family	N/A							
Average Position	10	5.8	14.6	17	9.3	11.6	19.75	8.25

In both 1973 and 1974 nine of the ten artists from Table 1 had commercially successful albums, however the average positioning is distinctly worse in 1974 (16.1 compared to 8.6). Of the artists in Table 1, it is clear that every artist who released in 1974 had a more successful album in 1973, suggesting a gradual decline in the commercial acceptance of the genre. It is also significant that from 1974 and 1975 these artists started releasing more compilation albums rather than new studio material.

This data is significant for a musicological/analytical study. After all, to return to Alfano’s definition, the albums are music and nothing else: the commercial performance would surely be of secondary importance. Whilst this view is valid, it is limited. To ignore commercial performance ignores the crucial implications about the extent the material can challenge beyond norms, as during this period in particular, *progressiveness was fashionable*. The music’s progressive qualities were appreciated by a significant audience beyond the counter-cultural fanbase accustomed to formal expansion. Obviously, music designed to be counter-cultural can only be mainstream fleetingly hence the clear commercial decline post-1973.

It is important to note that Table 2 does not necessarily show a clear decline in the success of progressive rock’s most successful artists. It would initially seem that there was no real commercial change between the early and late seventies for the best-selling progressive rock artists. However, this reveals a decline in the self-consciously progressive albums, rather than the success of the artists themselves. Depending on the critic or scholar, it is typically argued that the successful progressive rock artists “adapted to change” or became “sell-outs” by producing more accessible material. Table 2 does not necessarily present a narrative that the progressive rock artists all became less successful. On the contrary, many became more popular commercially and

Moody Blues are also considered more proto-prog or orchestral rock and are therefore outside the Big Six cannon. The Who are often considered separate to the genre of progressive rock, see Chapter 3.

critically. As Macan writes: “progressive rock bands felt they had little choice but to simplify their own music if they were to remain commercially competitive”.⁷⁰ The cultural shift of the late seventies meant that an album like *Tales from Topographic Oceans* would never reach number one again although this did not mean that Yes would not have any more number one records (such as *Going For the One* from 1977 or *Drama* from 1980 which reached number two). This was only possible because they changed their style.

Two clear examples of artists opting to change to more accessible styles after a significant absence were King Crimson and Yes. Both King Crimson’s *Discipline* (1981) and Yes’ *90125* (1983) changed their sounds significantly from previous records. In fact, both of these bands considered changing the name of the group for release, but it was deemed more likely to be successful to maintain the name.

Genesis essentially did the same thing, but gradually. Macan writes that the band has now completely “cut its ties with the progressive rock legacy; a gradual but consistent development toward a straight-ahead pop approach... culminating with the *Invisible Touch* LP of 1986”.⁷¹ However, it seems that some of the band’s progressive legacy has been embraced in more recent times. For instance, the choice of songs for the recent *The Last Domino* tour have attempted to address the two different styles (i.e., prog and pop). As one review puts it: the songs operate within “a space between progressive rock and more mainstream concerns: the synth sounds brighter and brasher, the songs more straightforwardly melodic, but the very British weirdness that characterised early 70s Genesis [is] not fully expunged”.⁷² As expected, the extent any band which changed their sound “sold-out” to be successful remains a contentious topic within progressive rock’s fandom. At worst, many fans believe that changes towards shorter length tracks was the ultimate betrayal. Sheinbaum summarises this shift as “a perception that these bands had turned their backs on the musical style that made them notable in the first place”.⁷³

Overall, artists associated with the genre who changed, tended to start progressive and then become more pop orientated.⁷⁴ This was why prog was doomed to fail, as it

⁷⁰ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 187.

⁷¹ Ibid, 189.

⁷² Alexis Petridis, “Genesis Review- Rock’s Most Unlikely Stars Go Out With a Bang,” *The Guardian*, September 21, 2021, <https://www.theguardian.com/music/2021/sep/21/genesis-review-utilita-arena-birmingham>.

⁷³ John Sheinbaum, “Periods in Progressive Rock and the Problem of Authenticity,” *Current Musicology* 85 (2008): 32. Whilst this was a general trend towards more pop-based sensibilities, the converse was also true. Bennett notes the strange re-rise of some prog artists in the midst of the punk “repulsion” of the genre, which seems to suggest that this was due to the criticisms of punk as well as the potential for “progressive pop” that is, the artists who found complexity whilst maintain elements of the vernacular. Bennett’s study is focussed on Roxy Music, David Bowie, Queen, Electric Light Orchestra, 10cc, Steve Harley and Cockney Rebel. See Bennett, *British Progressive Pop 1970-1980*, 126.

⁷⁴ The band Rush are another example of this. The success of Rush in the mid to late 70s included full side length tracks (such as 1976’s *2112* or the two parts of “Cygnus”

became a trend for artists to maintain their success by broadening their fanbase to include more accessible styles.⁷⁵

Commercial Success and Failure: Periodicals

The emergence of rock journalism was crucial in bringing underground progressive music to a larger audience. This journalism functioned as “mediators” between fans and artists, and initially celebrated the value of progressiveness and complexity at the start of the decade.⁷⁶ In this section, I outline the changing cultural values of progressive music as outlined in journalism.

Music journalism was incredibly important and went hand in hand with AOR in the division between perceived good and bad musical tastes. As Bennett argues, “A quasi-elitist sensibility inherent in much music journalism writing about AOR at the time suggested that this was a musical world beyond the grasp of a *mainstream* audience, whose tastes were shaped by the fads and fashions of the popular charts”.⁷⁷ Late 60’s culture enabled a few years of celebrating the intellectual potential of popular musics.⁷⁸ For instance, *Melody Maker*’s coverage of what we retrospectively call “progressive” popular music was initially successful: the “youth market chimed well with *Melody Maker*, which positioned itself as the ‘thinking fan’s paper’ and prized music offering intellectual challenge as well as somatic pleasure”.⁷⁹ The arrival of *Sounds* in 1970

on 1977’s *A Farewell to Kings* and 1978’s *Hemispheres*) although only explicitly made a full concept record with 2013’s *Clockwork Angels*.

⁷⁵ An interesting contemporary comparison is one of the most successful metal bands of modern times, Avenged Sevenfold, who have actually evolved from metal/pop-metal to more prog-influenced resulting in the 2016 album *The Stage*, being more ambitious with larger-scale form. As frontman M. Shadows puts it: “We’re bringing a mainstream audience into this world, maybe opening the doors to people who haven’t heard the term progressive before... We’re a band that are on the radio presenting something new to our fans, and hopefully it helps the genre...” therefore, “...we’re never going to compromise the art”. See, Luke Morton, “How Avenged Sevenfold Became the World’s Least Likely Prog Stars,” *Prog* February 20, 2017, <https://www.loudersound.com/features/how-avenged-sevenfold-became-the-worlds-least-likely-prog-stars>.

⁷⁶ Bennett, *British Progressive Pop 1970-1980*, 25.

⁷⁷ *Ibid*, 76.

⁷⁸ Although this is true, the actual terminology for progressive rock and the collating of progressive artists together in music journalism was surprisingly infrequent. As Chris Anderton and Chris Atton argue, there was a clear “absent presence” that is, there was no uniform genre description for the music which we categorise the bands associated with the genre retrospectively: instead, they seem to have been “validated more generally as part of Britain’s ‘rock establishment’”: “In the early 1970s the term “progressive” is used much less frequently by the *Melody Maker* than it had been in the 1960s, perhaps reinforcing the notion that “progressive” music was associated with the previous decade. Where it is deployed, it is used interchangeably with other terms such as “pop” and “heavy”. See Chris Anderton and Chris Atton, “The Absent Presence of Progressive Rock in the British Music Press, 1968-1974,” *Rock Music Studies* 7, no.1 (2020): 16-19.

⁷⁹ Bennett, *British Progressive Pop 1970-1980*, 12.

declared the dissolution of seemingly arbitrary genre descriptors: “SOUNDS believes that categories no longer matter. It’s the music that counts”.⁸⁰

Sheila Whiteley therefore proposes that “progressiveness” was embraced at the end of the 60s as an admirable trait regardless of style/genre. She cites the following double review by *Melody Maker* in an article titled “Hendrix: Progressive and beautiful in his ideas” “Clapton: Progressing with ideas and techniques” (June 1967). She argues: “it would appear that the concept of progressiveness was strongly determined by the way in which the two musicians could take on the basic resources of the blues and produce new and unexpected developments”.⁸¹ According to Chris Anderton and Chris Atton, this was a shift concerned with *modernity*.⁸² In other words, music had to move forwards, any sort of praising of music of the past was a nostalgic sentimentalism to be avoided.

However, this desire for change meant that eventually the progressive tendencies celebrated early in the decade would eventually be rejected by the end. The critics quickly turned on the genre in the mid-70s and the term “progressive” was no longer celebrated as intrinsically valuable to “good” popular music. This shift in value of progressive rock is evident in the press coverage of the genre also.

Punk rejected prog partly on the grounds of punk’s commitment to contextual relevance, whereas the fantasy of prog was distant from the working-classes and its lack of engagement with the political issues associated with the times.⁸³ Prog was deemed to be indifferent towards the things that actually matter to people in their lives with its “self-indulgence and concomitant lack of concern with the gritty politics and austere sociopolitical landscape of 1970s Britain”.⁸⁴ Later, Bennett goes as far to say that the release of Yes’ *Tales from Topographic Oceans* and Genesis’ *The Lamb Lies Down on Broadway* (1974) brought the tensions and antagonisms between the press and the artists of progressive rock to a head.⁸⁵ It was the beginning of the end of prog, in favour of punk.⁸⁶

The reviews of what we refer to as the seminal artists post-1973 in particular were generally scathing, even though the critical consensus to some of these albums is retrospectively more forgiving. The changing terminology in critical reviews demonstrates a clear shift, especially towards those who retained the key musical features of progressive rock. For instance, Michael Bloom of Rolling Stone writes of Emerson Lake and Palmer’s 1978’s *Love Beach* as “downright pathetic” “three-chord

⁸⁰ Sounds, “Sounds- For the Seventies.” *Sounds*, 10 October, 1970, 1.

⁸¹ Whiteley, “Progressive Rock and Psychedelic Coding in the Work of Jimi Hendrix,” *Popular Music* 9, vol.1 (1990): 58.

⁸² Anderton and Atton, “The Absent Presence of Progressive Rock in the British Music Press, 1968-1974,” 15.

⁸³ Bennett, *British Progressive Pop 1970-1980*, 8.

⁸⁴ *Ibid*, 80.

⁸⁵ *Ibid*, 104. Feakes also argues that this attitude has resulted in prog being ridiculed in retrospective documentaries as a “musical dinosaur to be ridiculed”. See Feakes, *1973: The Golden Year of Progressive Rock*, 32.

⁸⁶ Jackson argues that in journalism as well as to fans punk was now the most important factor in popular music going forwards and was “the trendiest word in rock criticism”. See Jackson, *1973: Rock at the Crossroads*, 272.

arias and bel canto blues”.⁸⁷ The practices once celebrated as progressive were now being ridiculed for their over-indulgence.

Writing of the opinions of prog in this century, Sean Murphy bemoans the role of the music industry in rejecting the foundational claim of progressive rock: that the music can make you think as well as feel.

For some reason the gatekeepers of the Establishment (many of whom are the ultimate hipsters, poseurs and baby-boomers; many of whom are men; many of whom, coincidentally, have written for *Rolling Stone*) seem embarrassed by the notion that rock music can — or should — be capable of eliciting thought as well as feeling. That it can be unaffected without the face-saving cynicism too many songwriters, the ones predictably lionized by these same besotted journalists, feel compelled to employ. What *is* it about prog rock in general that makes these self-satisfied scribes so uncomfortable? That is a rhetorical question.⁸⁸

Therefore, although views may have softened by the present day, the critical reception to progressive rock became especially negative (particularly in the polemics of the 90s).

Today, the dominant critical characterisation of progressive rock is of overblown, pretentious musicians in ridiculous garb surrounded by banks of keyboards playing bombastic, overlong compositions in time signatures that you couldn't dance to: a music as far removed from 'real' rock 'n' roll as could be imagined a music that failed both as rock music but also as classical music.⁸⁹

It is the last part of the contemporary critical panning of the genre which many artists were particularly concerned about. Their music was supposed to be a response to the frivolities of pop by creating something of its time but also a *timelessness* that works from the “great tradition” seemed to have.

Ultimately, progressive rock was just another fad, which popular culture quickly discarded. Although briefly successful commercially and critically, the progressive rock genre was quickly rejected. Therefore, due to the prominence and importance of popular

⁸⁷ Michael Bloom, “Emerson Lake and Palmer Love Beach,” *Rolling Stone* March 8, 1979, https://web.archive.org/web/20070316000336/http://www.rollingstone.com/artists/emersonlakepalmer/albums/album/230108/review/5945471/love_beach. It could be argued, however, that this album was not progressive rock at all and its apparent failure comes from its pop elements the band were using at the time.

⁸⁸ Sean Murphy, “Why is Prog Rock So Inadequate, Simplistic, Reductive, Portentous and Perfect?,” *PopMatters*, 6th February, 2013, <https://www.popmatters.com/167842-why-is-prog-rock-so-inadequate-simplistic-reductive-portentous-perfe-2495781936.html>.

⁸⁹ Chris Atton, “‘Living in the Past’?: Value Discourses in Progressive Rock Fanzines,” *Popular Music* 20, no.1 (2001): 29.

music criticism at this time, progressive rock artists had to adapt towards more accessible material through the late-70s and early 80s to sustain their success.⁹⁰

Progressive Rock and the Western Art Tradition

Having outlined the cultural phenomenon of progressive, we now study the use of large-scale form for the genre. First, we will examine the influences of complexity borrowed largely from the Western Art tradition, and then we examine how this will affect our formal analysis methodology. The artists associated with the genre have long been concerned with large-scale form. Take, for instance, this summary from Mark Spicer.

[progressive rock artists] were famous for crafting rock pieces of much greater scope and complexity, compositions in which the multiple shifts of texture, affect, and tonality echo those typically found in a nineteenth-century symphonic poem. Most progressive rock was not intended to be immediately catchy or danceable (or even commercially successful, though legions of fans ultimately proved otherwise); on the contrary, prog was “serious” music intended for serious listeners.⁹¹

As John Covach writes, these artists (although different in style and the various fusions they were using to undertake the advancement of the “progressive”) were collectively “characterised by a pronounced attempt to blend European classical music with rock”.⁹² Chris Atton also argues that classical borrowings were crucial for the genre: “the very existence of progressive rock depended on its borrowings and manipulations of form, structure and harmony from predominantly the nineteenth century”.⁹³ From the perspective of fans and journalists this emphasis on large-scale form as the mainstay of the genre’s aesthetics is also often cited. For many progressive rock fans, extended-duration tracks present a monumental process of unification.

Through allusions to the past tradition, the idea was that the music could be somehow more credible due to the artists’ desire for compositional autonomy. Although fans were not necessarily aware of the specific art-music tendencies that the artists were using, it

⁹⁰ The rise and fall of the cultural and aesthetic shifts to favour and then subsequently reject progressive rock is comparable to the development of jazz. From origins in the simplicity of blues and Tin Pan Alley songs, the genre of jazz evolved from popular conventions into the more complex styles of bebop, free jazz etc. Whilst progressive rock’s place within commercial culture meant that it needed to adapt by regression to more commercialised styles, jazz maintained an underground artistic movement which has been maintained since its artistic evolution. One could argue that progressive rock is still within rock music’s sub-genres but it has certainly splintered into obscurity in the present day as its influence is somewhat sporadic and minimal in western culture. Jazz is much more established as a continuous artistic movement.

⁹¹ Mark Spicer, “Large-Scale Strategy and Compositional Design in the Early Music of Genesis,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 78.

⁹² John Covach, “Jazz Rock? Rock Jazz? Stylistic Crossover in Late-1970s American Progressive Rock,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 115.

⁹³ Atton, “‘Living in the Past’?: Value Discourses in Progressive Rock Fanzines,” 33.

was the clear use of something “other” than the banal techniques of the three-minute pop song which was important. As John Sheinbaum writes: “In all likelihood fans do not hear these references the way a musicologist would, but the perception of complexity, seriousness, and ‘depth’ in the style does mean that many fans consider the music a sort of rock-based ‘art-music substitute’ (Bowman 2002:184-89; Covach 1997: 9).”⁹⁴ Secondary aspirations included virtuosity as groups and soloists, but the greatest aspiration was for their music to engender an art-musical seriousness.

In general, the fans seem disinterested in the specifics- even the generalities- of how their music resembles classical models... the fanzines appear anti-intellectual, sceptical of any critical practice that gets in the way of ‘the music’.⁹⁵

Due to the variance of techniques which artists could use to achieve the perception of art-musical seriousness, Allan Moore is careful to define the genre as a general movement of “tendencies” rather than clear “rules”. Although features could be shared from artist to artist, the genre’s desire for expansion beyond the norms could be attempted in different ways. For Moore, it is the clear lack of “respect” for stylistic markers of genre more so than the art-music influence.

Whereas styles of music are conventionally defined in terms of rules... prog clearly can be identified sonically, but in the sphere of tendencies rather than rules... While some have identified prog with the transplantation of European and American Classical music to the rock sphere, as subsequent discussion will show, this conceptualisation of cross-fertilisation does not go far enough. What really distinguishes prog in this regard is the lack of respect paid by band idiolects to style boundaries. Not only does prog make use of classical precursors, but it makes use of a variety of other styles too.⁹⁶

Another scholar who writes of the value of “otherness” for the genre is Will Romano, who outlines how the looking to this “otherness” established the value of complexity.

The progressives appeared to look inward toward the UK and European continent (and away from America) for musical inspiration. The European heritage, less so the African-American musical tradition, served as a guide for this variant strain of rock. As we moved further into the 1970s, rock artists were employing these classical strategies with more frequency. Artists allowed for the appearance of musical motifs, recapitulation of themes and partial themes, sonic and recording-based experimentation, and jagged odd time signatures running for several measures at a time- arrhythmic events within the context of a piece, which virtually symbolized the birth of the entire prog-rock genre. As would be increasingly apparent, rock literally progressed and evolved through multiple “movements” and different moods, and operated using harmonic, rhythmic, and often melodic complexity.⁹⁷

⁹⁴ Sheinbaum, “Periods in Progressive Rock and the Problem of Authenticity,” 29.

⁹⁵ Ibid, 35-36.

⁹⁶ Moore and Martin, *Rock the Primary Text: Developing a Musicology of Rock*, 107.

⁹⁷ Romano, *Close to the Edge: How Yes’s Masterpiece Defined Prog Rock*, 19-20.

Whilst many artists merely sought expansion, the self-conscious evocation of multiple smaller “classical strategies” would inevitably lead to alignment with larger-scale narratives also.

This was recognised in early scholarship noting the significant artistic aspirations of form within the genre. An early scholarly article by Wil Greckel (1979) postulated certain movements within the genre as analogous to the Romantic movement, sharing striking similarities in their conception and ideology.⁹⁸ Socially, Greckel lists conditions such as “personal feeling” and subjectivity, personal freedom, “a spirit of rebellion”, periods of “great technological advances” etc.⁹⁹ This also resulted in musical change. The most important, for this study, is although “the song was an important vehicle of musical expression” it became artistically desirable for its constant expansion: as “established musical forms were changed and expanded”.¹⁰⁰

However, simultaneous to the development of art-musical “otherness” was the expansion and eschewing of more traditional *song forms*. The more formally complex songs of The Beatles are good examples of this approach to form. Examples include the multi-part structure of “Happiness is A Warm Gun” from *The Beatles* (1968); the first part of the medley “You Never Give Me Your Money” from *Abbey Road* (1969) and McCartney would even use the structure on his biggest hit post-Beatles “Band on the Run” from the album of the same name with Wings (1973). Of course, The Beatles were not the first artists to use suite-like forms. Earlier examples include The Mothers of Invention’s “Help I’m a Rock” from *Freak Out* (1966), but of course the seismic influence of The Beatles would be much more influential on the commercially successful development of progressive form. Progressive rock would build upon these suites, especially early “Canterbury Scene” bands which often devoted the B side of the LP to a single extended “suite”.¹⁰¹

Out of the development of the large suite, prog-rock artists expanded this form across a full LP. The LP would become the principal method of releasing their output. This would eventually be part of its downfall due to an unsustainability in keeping a larger audience’s interest.

Although most well-known progressive rockers enjoyed considerable album sales and ever-increasing concert audiences in the first half of the 1970s, their decision to avoid, the most part, writing and releasing *singles* greatly limited their radio exposure and hence their mainstream commercial success.¹⁰²

⁹⁸ Will Greckel, “Rock and Nineteenth-Century Romanticism: Social and Cultural Parallels,” *Journal of Musicological Research* 3 (1979): 177-202.

⁹⁹ *Ibid*, 177-178.

¹⁰⁰ *Ibid*, 178.

¹⁰¹ Some examples of side-long suites in the late-60s: “Ars Longa Vita Brevis” by The Nice (1968); “In-A-Gadda-Da-Vida” by Iron Butterfly (1968); “Shine on Brightly” Procol Harum (1968); “The Valentyne Suite” by Colosseum (1969).

¹⁰² Spicer, “Large-Scale Strategy and Compositional Design in the Early Music of Genesis,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 103. Of course, this is general claim and there are a few exceptions. Many artists especially in their efforts to “break” America released some singles but this was often later in their career. Examples include Kraftwerk (the

Overall, through both the looking to art-musical “otherness” and the expansion of song forms, there was a self-conscious artistry through the constant “stretching of complexity, of harmony and rhythm, of virtuosity and of track length”.¹⁰³ Through innovations of “suites” and extended solo sections, progressive rock was a movement which embraced a variety of expansions. All this expansion therefore suggests the necessity of formal analysis. Using formal analysis helps to establish the predominant traits derived partly from the art-tradition, but also from many of the artists’ experience with standard song forms and sometimes pure innovation/the eschewing of form altogether.

Analysing Large-Scale Form in Progressive Rock

Therefore, to truly understand the use of form as a type of “rock” but also derived from “art” music, some sort of formal comparative methodology is required. Considering classical modelling within these song-form based tracks is the best point of formal comparison. For instance, Bernward Halbscheffel labels some artists associated with the genre as “baroque rock” or “classical rock” as if there are deliberate melodic, harmonic, rhythmic and even formal allusions to specific historical Western Art genres.¹⁰⁴ Greckel even writes that there are striking similarities between the role of expansion within art music history and rock music at the end of the 60s. However, he cites the period of Romanticism as the period with the most similarity to the progressive rock movement, especially with the expansion of structure. Like Moore, Greckel writes that its disregard for formal conventions or rules is the most important feature of the genre’s identity.

Correlatively, Rock and Romantic composers inherited established musical forms which they used but which they freely adapted and expanded to fit the needs of their own personal creative expression. They not only had in common a lack of concern about strict adherence to accented “rules” or traditions regarding musical composition, but they also displayed a common need for more musical time and space. The symphony, for example, which was about twenty minutes in length when the Romantics inherited it from Haydn and Mozart, was expanded to more than double that length by the time of Tchaikovsky and Brahms, and this duration was practically doubled again by Mahler, later in the century. Similar, Rock composers expanded the standard two-to-three-minute duration of the popular song they inherited to double and triple that length. To be sure, the staple pop-rock hit songs on the AM radio “Top Forty” generally do not exceed the standard three minutes; however, many prominent Rock groups and composers such as “Chicago,” “Blood, Sweat, and Tears,” “Yes,” Don McLean, and Bruce Springsteen have produced in their albums numerous hits which are examples of the considerably extended song. Rock composers have also broken

three-minute single version of the twenty minute “Autobahn” from 1974; Yes (“Owner Of A Lonely Heart”) and Genesis (“Invisible Touch” was one of many hits for the band in the 80s by which time they were firmly placed as pop artists rather than progressive rock).

¹⁰³ Robert Wilshire, “Intermezzo No.3: ‘As They Produce The Movement’ (The ‘Yes’ Of Yes),” *Parallax* 16, no.3 (2010): 105.

¹⁰⁴ Bernward Halbscheffel, *Rock Barock: Rockmusik und Klassisch-Romantische Bildungstradition* (Berlin: Halbscheffel Verlag, 2001).

away from the conventional thirty-two-measure, A(A)BA form which had dominated popular music in the preceding decades, and like their nineteenth century counterparts, they were more inclined to follow their creative instincts rather than any established pattern. Rock composers have, of course, used pre-established forms when it suited their needs, and they altered and expanded them at will. But they disregarded form entirely when they felt the need to let their song go where it had to go.¹⁰⁵

Whilst Greckel is careful to speak merely of the similarities between progressive rock and romanticism, implicit within a definition such as Halbscheffel's "baroque rock" is a misleading rigorous connection between the period of influence which would somehow be reimagined through rock music. At best, this relationship between influence and the new music is casual. We must therefore be careful when labelling form and not try to force rock-music into a certain art-based tradition in an attempt of weak validation. Take, for instance, Spicer's critique of Edward Macan using sonata form to analyse Yes' "Close to the Edge".¹⁰⁶

Macan (1997) and others have tended to view full recapitulations of earlier themes in progressive rock pieces as evidence of a kind of "sonata form." There is great danger, however, in mapping large-scale classical tonal forms too literally onto this repertoire: for instance, one might get the thematic scheme to line up loosely with the classical model but then the harmonic scheme has no bearing at all.¹⁰⁷

Similarly, Walter Everett is unconvinced by the applicability of sonata form in much popular music. He only cites an instrumental suite from Frank Zappa's *Hot Rats* (1969) as a potential case.

Many rock aficionados with a little knowledge of sonata form- considered by many to be the apex of thematic/formal organization in Western musical history- claim to find it lurking in countless places in the popular repertoire. I, by contrast, can point to only one pop-rock example from our period for which a comparison to sonata form might have some relevance: Frank Zappa's "Peaches en Regalia".¹⁰⁸

Using "sonata form" is often apt when considering tripartite segmentations and perhaps developmental techniques. However, as Spicer and Everett argue, sonata form's formal function in this repertoire is not appropriate. This tends to be the crucial distinction between art music influence on the one hand, and song forms on the other. Being rock artists, the bands would use rock song forms influenced by the classical tradition. Based on this crucial distinction, the classical formal terminology has therefore been de-emphasised throughout this thesis.

¹⁰⁵ Greckel, "Rock and Nineteenth-Century Romanticism: Social and Cultural Parallels," 197.

¹⁰⁶ This is one of the tracks that is analysed in the thesis, see Chapter 5.

¹⁰⁷ Spicer, "Large-Scale Strategy and Compositional Design in the Early Music of Genesis," 109.

¹⁰⁸ Walter Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes"* (New York: Oxford University Press, 2009), 156.

As Sheinbaum warns, the popular-music analyst must not search for rigorous Western Art formal modelling when it is most likely not there. Sheinbaum's ultimate argument is that the value systems that we apply to music are based on an ideology grounded in the "great tradition". Large-scale music can have formal value regardless of its engagement with this tradition.

Analytic tools and language derived from the study of Western art music, and the implicit value judgments associated with them, are employed in such a way that analyses of progressive rock parallel analyses of classical music... It is not that there are no factual connections between these aspects of rock music and stylistic or formal tendencies in the art-music tradition but that describing rock with the terminology of high music often seems to be an end in itself. The implicit message is that this music can be understood as *good* music because it can be written about in a similar manner to the music of the "great tradition". Although progressive rock's critics and defenders draw very different conclusions about the style's value, there is widespread agreement on the level of observation: progressive is a musical style shot through with both surface and structural affinities for and connections to classical music¹⁰⁹

Another potential issue with analysing form within some of these pieces is the use of contradiction with different styles/genres. Some instances of deliberately balanced control is labelled by Macan as "systematic juxtaposition", but this is not always the case and sometimes the juxtapositions are unbalanced and seemingly random.¹¹⁰ We must also not search for "logic" within some parts of the music when it is clearly not constructed "logically", such as when the music is considerably *avant-garde*.¹¹¹

These scholars establish the issues of using art-musical terminology, but they also demonstrate their applicability. The following research does not use art music as a way of valuing the music, but rather to understand the music as it is through allusion to both art and vernacular. The principles of large-scale form and allusions to the art-tradition are useful for understanding structure in particular.

Categories of Large-Scale Form for Album Analysis

Therefore, I (cautiously) propose four categories of analysis for the study of album form as appropriate for this period. These four categories are a spectrum which demonstrate the art-musical tradition's influence on the formal character of the albums. They are helpful guidelines in understanding the form of LP records, albeit many examples incorporate multiple categories. From here onwards, these terms are used throughout.

¹⁰⁹ Ibid, 127-128

¹¹⁰ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 43.

¹¹¹ As Jay Keister writes, the *avant-garde* was attractive to the counter-culture of progressive rock. The *avant-garde* enabled liberation from alienation from being the counterculture: "many in the counterculture eagerly embraced the utopian promise of creative madness as a way of overcoming personal alienation, as well as instigate radical political change". See, Jay Keister, "The Long Freak Out: Unfinished Music and Countercultural Madness in *Avant-Garde Rock of the 1960s and 1970s*," in *Countercultures and Popular Music*, ed. Sheila Whiteley and Jedediah Sklower (London: Routledge, 2014), 145.

The first category is the *Standard Album*. The *Standard Album* is a collection of songs. There is no interplay between the songs, although they are typically stylistically similar. The Beatles' *Please Please Me* (1963), is an example of an album of fourteen songs, some original and some covers, which are thematically unrelated and are of no interest to the formal analyst of the album form.

The second category is that of the *Extended Suite*. The *Extended Suite* arises at the moment (for artistic or purely practical reasons) the artists decide to devote one side of the album (or the vast majority of one side) to an extended track. Popularised by "Canterbury Scene" bands, the *Extended Suite* may be a selection of unrelated tracks which are somehow merged, or they may have instances of reprises of previous material. The B-side medley to The Beatles' *Abbey Road* is a good example of a suite which has some returning material, although the album itself is fundamentally a collection of songs. A more self-conscious suite-like example is Emerson, Lake & Palmer's seven-part, twenty-minute "Tarkus": consisting of "a series of songs that are joined together by a recurring instrumental theme".¹¹²

The third category takes the suite form and applies it, through a variety of different Approaches, to the full album. However rigorous the relationship between material and narrative is, the *Concept Album* presents tracks in a deliberate systematic way to convey a story, mood or general character which gives each of the tracks an identity as single songs as well as being part of a much grander design. Pink Floyd's *The Wall* (1979) is a selection of songs which presents a story. However, in this case (as in many others) the song forms themselves are relatively straightforward and not of an extended length.

Categories of concepts with various levels of commitment to embodying a narrative through multimedia have been argued for by David Nicholls.¹¹³ Nicholls argues for "five basic levels at which narrativity can operate".¹¹⁴ His examples for the higher levels are especially pertinent for this study (Genesis' *The Lamb Lies Down on Broadway* and The Who's *Quadrophenia*).

- 1) The 'control' level, at which there is no story per se in the lyrics, and as a consequence there is no element of narrative discourse in the musical setting.
- 2) The lyrics contain elements of narrative discourse, but these are not reflected or supported in the (neutral) musical setting.
- 3) The lyrics contain elements of narrative discourse, and these are supported by the musical setting.
- 4) Both lyrics and music contain elements of narrative discourse, which to some degree operate independently of each other, though always in relation to an overlying story.
- 5) A complex narrative discourse is rendered through multiple media, including lyrics, music, prose, and art work.¹¹⁵

¹¹² Tiano, "The Beatles' 'Abbey Road' and Prog Rock: Reprises & Recapitulations," <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

¹¹³ David Nicholls, "Narrative Theory as an Analytical Tool in the Study of Popular Music Texts," *Music & Letters* 88, no.2 (May 2007): 297-315.

¹¹⁴ Ibid, 301.

¹¹⁵ Ibid.

Nicholls' definition is useful as we can see more specific sub-categories of the *Concept Album*. Take, for instance, how he considers the "larger units" to be deliberately narrative-based:

[the higher categories of narrative in popular music are] rather rare; but the application of narrative theory of popular music truly comes into its own in relation to the analysis of larger units, whether these be extended tracks or, more particularly, albums containing a large number of individual songs that are in some way related to each other. This is especially true when the songs are presented in a level-5 concept format- that is, where the authors have intentionally linked the various tracks as a narrative cycle, and where the album packaging has been designed to emphasise or complement the narrative theme or themes of its constituent songs.¹¹⁶

Similarly, Brad Osborn distinguishes between types of concept albums in terms of whether they are narrative or merely thematically linked, such as Jethro Tull's *Thick as a Brick* (1972) as the former and The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) as the latter: "While a narrative concept album deploys a linear narrative across all the tracks on an album, concept albums simply unify those tracks with similar subject material".¹¹⁷ Therefore, our analytical methodology when encompassing the *Concept Album* will consider the various levels of commitment to the narrative, through the lens of formal analysis but also in reference to other media which is relevant for solidifying the concept.

The final category is that of the *Symphonic Structure*. Very rarely has an album engaged with form in what are essentially "movements" analogous to a symphony.¹¹⁸ In theory, this means that the entire album's identity exists in relation to the whole, which means there is no identity of individual songs within this broader narrative: only sections of the movements. Jethro Tull's *Thick as a Brick* of 1972 and *A Passion Play* of 1973 are both split into two parts, but this is entirely due to the necessity of turning the record over to hear the rest of the single work. Similarly, Yes' *Tales From Topographic Oceans* is in a monumental double album form with each side of the record (c.20 minutes) being in relation to the whole although song forms persist within this narrative. This is the end-point of the expansion of the LP to present a unified narrative. For the cynical scholar or casual fan, this is often cited as the moment the progressive nature of the LP becomes too pompous, overblown and therefore to be rejected.

Although the *Symphonic Structure* is the "ideal" progressive fourth category, it is unlikely that one would ever find an instance of a "pure" symphony by an artist, only the pretence of monumentality and artistic importance. An example of a symphony by name and the subdivision of movements is Egg's "Symphony No.2" from the eponymous debut (1970). In said track, although it is twenty-minutes (a.k.a. an example

¹¹⁶ Ibid, 308.

¹¹⁷ Brad Osborn, "Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Rock Music," *Music Theory Spectrum* 35 (2013): 38.

¹¹⁸ At the end of this thesis Table 100 presents an extended corpus of large-scale structure for progressive rock LPs from 1972-1974. There are only seven which can be viewed as *Symphonic Structure* and almost all of these share a dual identity with another category of form, therefore being hybrids. Clearly, this category of form is rare.

of a suite), it is heavily improvised and does not engage with the formal potential of symphonic structuring.¹¹⁹

These categories are therefore an appropriate base methodology for analysing the large-scale form of the music and reveal some insight into the ways in which these artists were using large-scale structure. In discourse with song forms, the interplay between art and vernacular styles can be telling of the artists' innovations of form. The *Extended Suite* and *Concept Album*, in particular, are hallmarks of many of the progressive rock examples that follow.

Reprises vs Recapitulation

At present, scholarship is yet to define a sufficient vocabulary which encapsulates the discourse between vernacular and the art tradition as a systematic analytical methodology. This research attempts to engage with both, but in doing so avoid contradiction in our analysis. As argued earlier, sonata-form language is used as a comparative tool rather than attempting to define progressive rock as featuring formal functions associated with the art tradition. Some crucial distinctions are therefore required. An initial attempt (albeit a journalistic one) is proposed by Mike Tiano for the distinction between reprise and recapitulation.

A major component of this category is the repetition of themes, which in musical terms is known as a recapitulation. Tied to that is the occasional use of reprises. These are major factors in how the composition develops in most prog-rock compositions, and there is some overlap and differences for the two terms. A reprise is usually a song repeated with only minor variations. Recapitulation is the restating of various themes later in the work in a markedly different way.¹²⁰

However, if we analyse the difference between the terms using scholarly secondary literature, it would seem that the distinction is different. William Caplin defines recapitulation in sonata form as follows: "The recapitulation functions to resolve the principal tonal and melodic process left incomplete in the earlier sections. As well, it provides symmetry and balance to the overall form by restating the melodic-motivic material of the exposition".¹²¹ Based on this fragment from Caplin's *Analyzing Classical Form*, it would seem that he defines recapitulation as a feature of sonata form exclusively, as the recapitulation is fundamentally a resolution of the processes of the exposition and development and their incompleteness for tonal stability. However, across Caplin's methodology the term is applied to *multiple* forms such as rounded binary and rondo forms.¹²² For instance, his glossary terminology for a Minuet features

¹¹⁹ Of course, these four categories are problematic and there are significant "grey areas" with the boundaries between them. But this is not the only reason for potential issues. Another reason this analysis is problematic is the reason of incompleteness in understanding popular music without social context (see Introduction for more on this).

¹²⁰ Tiano, "The Beatles' 'Abbey Road' and Prog Rock: Reprises & Recapitulations," <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

¹²¹ William Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013), 475.

¹²² *Ibid*, see 565-698.

the recapitulation of the A section as a fundamental feature as well as other small and large ternary forms.¹²³

However, this is not the view of all analysts. Julian Horton describes the terminology of exposition, development and recapitulation as fundamentally belonging to the specific dynamics of sonata processes.¹²⁴ Whilst rondos can still have reprises, they are not recapitulations. Recapitulation has a connotation of return and resolution. One area that recapitulation must differ in sonata form to other forms is the importance of transposition for the purposes of true resolution. For Horton, a recapitulation is therefore a specific formal feature which is not applicable in other forms where the return is not part of a logical narrative of resolution established by the “problem” of the dialectic between different keys (typically the tonic and dominant) within an exposition and the tension which is then explored further in the development.¹²⁵

For this reason, as well as rock music’s clear distance from sonata form’s consolidation of materials, we must distinguish between recapitulation and reprises. “Recapitulation” in rock music is an allusion to a large-scale strategy, but the role of “reprises” in any form are what contribute to the formal character and logic of the work in question. One must consider any instance of reprises as significant in the development from the second stage of rock’s large scale formal development (i.e., the *Extended Suite*) to the third and fourth stages (*Concept Albums* and *Symphonic Structuring*).

Finally, it is important to address the other musical features which are generally omitted from this analytical study. As a dissertation concerned with formal analysis, I examine harmony and the distribution of material across different hierarchies and particularly the role of reprises. Other features such as timbre and rhythm are still part of the process, but this is generally de-emphasised in favour of formal features. To take Moore’s precaution, this is of course, an omission:

If we are to attempt to pursue the analogy with the Western art music tradition... we have reached a saturation point. All the norms of the music have been challenged- essentially all that remains is for subsequent musicians to ‘fill in the gaps’. But here, the analogy breaks down for, in rock, the established domains (form, rhythm, harmony, melody) tell nothing like the whole story. Indeed, over the past forty years, many interesting developments have been in the areas of timbre, production techniques and texture.¹²⁶

Nevertheless, one can still pursue this analogy for the benefit of understanding more about structure for these works, especially when they operate within different

¹²³ Ibid, 709-711.

¹²⁴ Comment made during a PhD supervision with Julian Horton.

¹²⁵ Horton does recognise that aspects of sonata form are often evident in genres with “loose sonata affiliations”. See Julian Horton, “Criteria for a Theory of Nineteenth-Century Sonata Form,” Open Access, 2017, <https://dro.dur.ac.uk/23077/1/23077.pdf>, 11. Examples could include Fantasias which whilst often improvisational have aspects of variation and often specific formal markers of recapitulation. Chopin’s Ballades are also rooted in the tradition of recapitulation in a thematic and/or tonal sense, often with the representation of material reversed.

¹²⁶ Moore and Martin, *Rock the Primary Text: Developing a Musicology of Rock*, 144.

hierarchies of form. Therefore, in this thesis, I consider the four categories of formal structure as our justified analytical methodology and find a variety of different approaches to the LP form.

Analytical and Typographical Conventions

In this dissertation analytical abbreviations are used. Some of these are self-explanatory such as “Intro” abbreviated from “Introduction”. Some forms require letter usage to denote systematic sections of material (i.e., A, B, C, D etc.). If a section returns in a significantly different variant, it may be written as the latter followed by “var.” or if it maintains most of the original identity of the theme it may be labelled ^{1 2} etc. (e.g. A, A¹, A²). Formal markers are sometimes abbreviated such as TR or RETRANS for transition and retransition, respectively. For conventions from the traditional song form tradition, I often speak of Verses and Choruses, which Temperley writes we can instinctively tell them apart based on a series of differences between the two.¹²⁷ A Chorus (or sometimes labelled instrumental Refrain) is a repeated “hook” which more often than not does not change lyrics with each repetition (albeit in some cases they do hence the labelling of Chorus 1, Chorus 2 etc.). A Verse has changing lyrics with each presentation and is therefore usually more strophic in nature than a Chorus. As Moore argues, these conventional divisions are important on their own terms but also their durations and whether they repeat.¹²⁸ Similarly, Nobile writes that the interplay between Verse and Chorus in these structures is the song’s “central guiding principle”.¹²⁹ Verses and Choruses are the main features of a popular music song and are the largest portion of the song’s structural content.

Throughout this thesis the phrase “Verse-Chorus structures” is employed to denote standard structures. When a specific example conforms to some idea of “Verse-Chorus structures” there is a sense of familiarity and expectation about what is to come within the *song form*. Osborn writes of “commonly held axioms” as and “archetype” for popular song structures.¹³⁰ The extent that the tracks deviate from these norms, in part, can result in increasingly progressive structures.

The formal analysis tables and transcriptions are integrated in the text. Often, the formal analysis is presented with the chord progressions and the formal analysis refers to these progressions. To avoid confusion between what is formal and what denotes the progressions, the form is presented in bold whereas the progressions are in italics. A final disclaimer regards the use of slash chords. When a chord uses a slash (/) this refers to multiple related or unrelated key centres rather than suggesting a secondary dominant key. Therefore, throughout this paper, V/I or A/D mean both A Major and D Major whereas V *of* D refers only to A Major as the dominant key. Regarding labelling, tracks from albums are presented in speech marks, whereas albums are listed in italics. Quotations are listed as with speech marks or on an indented paragraph.

¹²⁷ Temperley, *The Musical Language of Rock*, 158-159.

¹²⁸ Moore and Martin, *Rock the Primary Text: Developing a Musicology of Rock*, 51.

¹²⁹ Nobile, *Form as Harmony in Rock Music*, 148.

¹³⁰ Osborn, “Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Rock Music,” 23.

Chapter 2- The Who's *Quadrophenia* as the Culmination of "Rock Opera" Experiments

The Who and the Progressive Aesthetic

The Who are often omitted from progressive rock studies, in academia as well as in journalism. Key secondary literature, for instance, argues that they are on the periphery of the genre. For example, Bill Martin writes that the band (and, in particular, their leader Pete Townshend), fulfil all the criteria of being progressive in their writing and through the use of large-scale concepts. However, his argument to distinguish the band from the genre is based entirely on the fact that Townshend's standard guitar playing does not align with a genre seemingly obsessed with virtuosity.

[The Who] are not a progressive rock group, but instead a progressive blue-rock group that hovers at the edge of progressive rock. This distinction may seem an exercise in hair-splitting... here's a ridiculous comment: Pete Townshend is *not* a great guitar player. This is singular and somewhat silly reason that I do not consider The Who to be part of the progressive rock trend. Townshend is, of course, a good guitar player; more important, he is a visionary and brilliant composer of extended forms that are based in a very solid foundation of rock and roll.¹³¹

In recent times, Pete Townshend has recognised the issues of categorising the band. Yet, in his opinion, prog rock is a fairly close genre descriptor for the band, arguing that they are not heavy rock as such but are "closer to prog rock than, say, Led Zeppelin".¹³² Ultimately, Townshend believes that the labelling process is arbitrary, and argues the band always aspired to be progressive.

A notable scholar who recognises Townshend's progressive innovations is Walter Everett, who positions Townshend as pioneer of formal expansion: "Pete Townshend can be called the father of prog rock for his early experimentation with suite-like tableaux that sometimes avoided recapitulation of previously heard sections".¹³³

In this chapter, I show that the band's history demonstrates their striving for musical expansion, aligning with the musical mission of progressive rock, even though their sound is more aligned with hard rock. Their first six albums demonstrate this trajectory towards the progressive which can be revealed upon analytical investigation. John Atkins' *The Who on Record: A Critical History* (2000) is a key referential text for this section although the analysis is mostly my own especially since much of The Who's music has yet to be analysed scholarly.

¹³¹ Bill Martin, *Listening to the Future: The Time of Progressive Rock 1969-1978* (Chicago and La Salle, Illinois: Open Court, 1998), 45-46.

¹³² Scott Munro, "Pete Townshend: The Who are Closer to Prog Rock than Led Zeppelin," *Classic Rock*, September 24, 2019, <https://www.loudersound.com/news/pete-townshend-the-who-are-closer-to-prog-rock-than-led-zeppelin>.

¹³³ Everett, *The Foundations of Rock: From "Blue Suede Shoes" to "Suite: Judy Blue Eyes,"* 143.

My Generation (1965) and *A Quick One* (1966)

Overview

Early large-scale narratives are eschewed on early releases by The Who, but they are not completely absent. On their debut album, there is no overarching form at all as the songs are all self-contained and unrelated in any way. However, whilst the song forms on *My Generation* are simple, an early idea for the album considered a larger-scale approach. The band considered presenting the narrative of the album as “a party in progress”, “with each track linked with the appropriate sound effects of people chatting, clapping, dancing, clinking glasses and shouting”.¹³⁴ Perhaps the exception to the otherwise simple song structures is the instrumental “The Ox”, which is difficult to segment using song-form analysis because it sounds like one continuous improvisation. For this reason, Atkins describes the track as the most forward-looking song on the album and capturing some of the raw power of their live shows “devoid of structure and melody”.¹³⁵ Other than this track, the album incorporates simple, balanced song structures (i.e., number of bars in each section tends to be a multiple of four).

The Who then developed form on subsequent efforts. Atkins argues that the release of The Who’s second album *A Quick One* coincided with the commercial and artistic shift from the value of the single to the LP record for artists to be labelled as “ground-breaking”.¹³⁶ Townshend was one of the first popular music musicians to experiment with larger-scale ideas during this time. He envisaged a project which would use narrative and thematic development, entitled *Quads*, but this never materialised (it was probably too ambitious for its time as well as Townshend’s lack of experience on a larger scale).¹³⁷

“A Quick One While He’s Away”

Rather than writing a monumental work, Townshend wrote a smaller suite instead which was the first real attempt at large-scale structuring from the band. This was titled “A Quick One While He’s Away”, which concludes the album of the same name from 1966. This track is a medley of six songs. The names given to each localised track are revealed within the reissued CD sleeve notes. Its form presents six distinct and non-related musical sections which develop the narrative. According to Atkins, the track was created due to the lack of full songs for the album, so the band decided to create one larger track with fragmentary ideas.¹³⁸ Kit Lambert (an important creative force behind the band’s early artistic development) publicised the ten-minute track as “the first rock mini-opera”.¹³⁹ This was clearly a publicity stunt more so than a formal representation of the track itself. The form is original in its combination although the material is

¹³⁴ John Atkins, *The Who on Record: A Critical History, 1963-1998* (Jefferson N.C. & London: McFarland and Company, 2000), 54.

¹³⁵ *Ibid*, 58.

¹³⁶ *Ibid*, 64.

¹³⁷ *Ibid*, 72.

¹³⁸ *Ibid*, 76-77.

¹³⁹ Andrew Motion, *The Lamberts: George, Constant and Kit* (London: Faber & Faber, 2012), 323.

(supposedly) fragmentary and its content is not particularly innovative.¹⁴⁰ Nevertheless, its “novelty of the form was enough to make an impact”.¹⁴¹

“A Quick One Whilst He’s Away” does not have the obscurity of say The Mothers of Invention’s “Help I’m A Rock” Suite from *Freak Out* released earlier that year, as the mini song forms are deliberately simple. Being confined to closely related keys, “A Quick One Whilst He’s Away” simply presents each track and then moves on to the next. There are therefore no deliberate harmonic processes or chord pivots to facilitate the modulations. The first a cappella section “Her Man’s Been Gone” is rooted on a I-IV-I-V progression repeated twice. The final cadence on the line “But he ain’t here” tonicises A Major, however this is immediately treated as a dominant for the start of “Crying Town”. “Crying Town” is based exclusively on a I-IV-V progression in D Major with a tonic pedal throughout. When the track ends, the tonality returns to A Major without transition. “We Have A Remedy” is based on I-IV-V with uses of suspended four chords. “Ivor the Engine Driver” is based on variants of an I-V-bVII-I progression with occasional IV in E Major.¹⁴² However, the end of this also immediately followed by a sudden change to C Major which is significantly distant from E Major. The examples demonstrate the lack of processes.

Although there is no sense of harmonic process in the above examples there are two instances of elision suggesting *some* sense of transition between tracks. Firstly, the spoken dialogue at the end of “We Have A Remedy” is a clear TR between this track and “Ivor the Engine Driver”. Similarly, the final part of “Soon Be Home” cadences from C major to D major through tape speed manipulation and a “dang” TR which softens the sudden harmonic shift to the final track “You Are Forgiven” which is based on a I-IV-V progression in D Major. This is clearly no large-scale formal trajectory, but it is an important early experimentation for what would come later (Table 3). Of course, the track still presents a narrative through the lyrics (such as the reference to Ivor in “You are Forgiven”). As Scott Schinder and Andy Schwartz write:

“A Quick One While He’s Away” introduced a series of distinct musical themes and characters, telling the story of a lonely woman who, in her lover’s absence, has an affair. On her man’s return, she tearfully confesses her infidelity, and is ultimately forgiven.¹⁴³

Table 3: “A Quick One While He’s Away” Formal Analysis

Time	0:00	0:22	1:59	3:16
Song	Her Man’s Been Gone	Crying Town	We Have A Remedy	TR/Elision
Key	A	D	A	A-E

Time	3:30	5:13	6:39	6:55
Song	Ivor The Engine Driver	Soon Be Home	TR/Elision	You Are Forgiven
Key	E	C	D	

¹⁴⁰ Atkins, *The Who on Record: A Critical History, 1963-1998*, 77.

¹⁴¹ Ibid, 81.

¹⁴² The name “Ivor the Engine Driver” is taken from the children’s television programme “Ivor the Engine” from 1959.

¹⁴³ Scott Schinder and Andy Schwartz, *Icons of Rock: An Encyclopaedia of the Legends Who Changed Music Forever* Volume 1 (London: Greenwood, 2008), 243.

The Who Sell Out (1967)

A Pirate Radio Concept Album

The Who's third LP was another step towards large-scale form. The overarching narrative is a comedic casual concept album which intersperses fake commercials between un-related songs. Alexis Petridis summarises as follows:

It would act as a eulogy for Radio London, the pirate station whose support of their debut single, 'I can't Explain', had proved pivotal to its success... it would also embody the forces changing pop. It was that most highfalutin of new ideas in 1967: a concept album.¹⁴⁴

In this regard, the LP similar to the approach of *Sgt. Pepper*, which according to Townshend was a key influence, although he claims to be the innovator and that *A Quick One* actually influence *Sgt. Pepper* first, based on his correspondence with Paul McCartney.¹⁴⁵ The concept draws upon the connotations of losing artistic credibility for commercial success, as during the mid-60s the band were commissioned for Coca Cola adverts.¹⁴⁶ They also used the opportunity to parody the crucial role pirate radio stations played for early 60s bands' success.¹⁴⁷ As stated in the previous chapter, radio changed the trajectory of popular music towards more progressive extended tracks. The pirate radio phenomenon was a crucial aspect of this, according to John Dougan and other scholars who write of the pirate radio movement worked against the mainstream radio and its treatment of new styles of pop. As Dougan writes:

Aimed at an underserved and undernourished audience of young Brits who'd grown weary of the BBC's paternalism, pirate radio, as did pop art, spectacularly announced, "this is tomorrow." If the BBC treated rock and roll as the musical expression of a degenerate subculture, the pirates relished their self-mythologized role as cultural and entrepreneurial provocateurs. Though initially

¹⁴⁴ Alexis Petridis, "The Who Sell Out: Still a Searing Satire on Pop's Commercial Breakdown," *The Guardian*, April 26, 2021, <https://www.theguardian.com/music/2021/apr/26/the-who-sell-out-reissue>. Richard Osborne cites the record as an important instance whereby the artists became self aware of the necessary evils of the music-making industry and used the record for sociological comment through parody: "...the assembly-line disc was neither embraced nor spurned; instead the record became the subject of the record. Unable to escape the commodification process, artists used the commodity to explore and subvert it. This entailed a Brechtian exposure of the record-making machine, using the contents of the disc, its packaging, and the nature of the group itself... The Who's album *The Who Sell Out* addressed consumer culture in its title, though its advert-mimicking sleeve and through the musical contents of the disc, which is structured like a radio programmed, interspersing The Who's songs with real and fake adverts and jingles". See Osborne, *Vinyl: A History of the Analogue Record*, 74.

¹⁴⁵ MyRadioLink.com, "Pete Townshend Talks 'Sgt. Pepper' Inspiring 'The Who Sell Out,'" *MyRadioLink.com*, <https://www.myradiolink.com/2021/04/28/pete-townshend-talks-sgt-pepper-inspiring-the-who-sell-out/> .

¹⁴⁶ Atkins, *The Who on Record: A Critical History, 1963-1998*, 86.

¹⁴⁷ *Ibid*, 87.

tentative and conservative in their programming, the pirates turned out to be considerably more adventurous and eclectic than their terrestrial competition. You were unlikely to hear Pink Floyd, Traffic, or the Incredible String Band (not to mention obscure American blues, soul, and R&B) on the BBC's "Saturday Club," but John Peel would play them (and dozens of other artists not deemed BBC-worthy) on his late-night Radio London show "The Perfumed Garden." In the end, the pirates would lose this cultural battle to a Labour government determined to protect its national broadcasting interests. Still, despite only a short time on the air (1964-67), the pirates succeeded in changing how pop music was broadcast in the UK¹⁴⁸

As mentioned earlier, pirate radio was crucial for the emergence of progressive rock, more broadly. Being a market for the tastes of youth rather than common tastes, it was destined to win the listening public interested in the latest progressive expansions of popular music. As Simonelli argues, "the battle over pirate radio's continued existence was a battle over the tastes of the youth market, one that the BBC, with its claims to represent the tastes of a common culture, could not win without legal action. The pirates proved that the BBC had no right in the late 1960s to believe that its cultural mission was acceptable to the majority of the British people".¹⁴⁹ After the stations became illegal, there was therefore a nostalgia associated with the pirate radio stations, not only because they represented the youth's escape from the establishment, but because they demonstrated the importance of progressive traits of musical expansion. The nostalgia for radio as a narrative device has also been explored by other artists. Most famously, the B side to The Carpenter's 1973 *Now & Then* song entitled "Yesterday Once More" connects the songs with radio sounds/announcements/game show-esque interviews, as well as ending with a reprise of the title song (the first line repeated multiple times with backing vocals which refer to the previous track of the medley) which means that the album was also modelled on *Sgt. Pepper*. We can see hints of this type of structuring by analysing the song forms on *The Who Sell Out*.

The Eschewing of Song Forms?

To analyse the song forms of this LP, it is important to divide between the songs and the jingles. Whilst unnamed on the original LP, some of the CD reissues include the titles of the jingles and commercials as part of the title of each track (like the CD reissues of *A Quick One*). The song forms are clearly distinct from the jingles which tend to "bookend" each track. Table 4 presents the durations of the jingles and the songs.

Table 4: *The Who Sell Out* Jingles and Song Form Durations

Track	Length
A1- "Radio London" Jingle	0:27
A1- "Armenia City in the Sky"	3:10
A1- "Radio London" Jingle	0:09
A2- "Heinz Baked Beans"	0:55
A2- "More Music" Jingle	0:03

¹⁴⁸ See Dougan, *The Who Sell Out* (New York: Continuum. 2006), 52-53.

¹⁴⁹ Simonelli, "BBC Rock Music Programming on Radio and Television and the Progressive Rock Audience 1967-1973," 101.

A3- "Mary Anne with the Shaky Hand"	2:04
A3- "Premier Drums" Commercial	0:21
A3- "Radio London" Jingle	0:10
A4- "Odorono"	2:14
A4- "Radio London" "Smooth Sailing" Jingle	0:16
A5- "Tattoo"	2:39
A5- "Church of Your Choice" Jingle	0:10
A6- "Our Love Was"	3:06
A6- "Pussycat" "Speakeasy", "Rotosound Strings" Jingles and Commercials	0:17
A7- "I Can See For Miles"	4:05
B1- "Charles Atlas" Commercial	0:25
B1- "I Can't Reach You"	3:07
B2- "Medac"	0:57
B3- "Relax"	2:39
B4- "Silas Stingy"	3:04
B5- "Sunrise"	3:03
B6- "Rael"	5:45

Piecing together "Rael"

Like *A Quick One*, the final track of the album, "Rael", has a more complex form than the other material. "Rael" could have been the first large-scale conceptual track by the band (it was originally supposed to last a full album side). However, it was gradually reduced until it was only 5:45. The structure is similar to "A Quick One Whilst He's Away" in that it consists of multiple "songs" in one, although Townshend claimed that he had apparently written a fugue for the large-scale 30-minute work for which he considered using an orchestra.¹⁵⁰ However, Kit Lambert halted Townshend's "Wagnerian" intentions and reminded him of his commercial responsibilities for a viable single, so 5 minutes 45 was the eventual compromise.¹⁵¹ Table 5 presents the track as three separate songs.

Overall, there is very little discourse between the songs, except in two ways. Firstly, there is a clear hierarchy of a chorus for the whole track which is the same during Song 1 and Song 2 and is the only section which has a repeat during the song with the same melody and same words as a previous section (i.e., it's a true chorus/refrain). There is also a transposition of some thematic material during its outro (the verse structure from Song 2 is used as an outro verse transposed from G to D and different words). This means that it is not completely through-composed as this bringing together of the songs creates the impression of quasi-recapitulation. Song 3 also has a larger "global" importance for The Who as it is used extensively in their following album *Tommy* particularly in the track "Sparks" and its repetitions. Although there is a clear musical

¹⁵⁰ Atkins, *The Who on Record: A Critical History, 1963-1998*, 88.

¹⁵¹ Jeffrey R. Di Leo, *Vinyl Theory* (Michigan: Lever, 2020), 109. At this point of analysis, it could be useful to consider the recent release of the Super Deluxe Edition of the album as it contains many different versions of the track including early mono versions and the supposed coda "Rael Naïve". However, none of these additional out-takes and different editions provide any hints of the original larger scale intention. Therefore, Table 5 only uses the original release of Rael as its subject of analysis. See Discography for details of the most recent release.

connection, it must be stressed that *Tommy* is not a continuing narrative from the previous album and is more of a recycling of material within a different context.

Here, we return to harmonic processes and pivots to facilitate modulation. Whilst sparse in “A Quick One While He’s Away” which mostly moved between family related keys (with the exception of E Major to C Major from “Ivor the Engine Driver” to “Soon Be Home”), here we have more deliberate pivots. The Introduction and Verse 1 are based on a I-IV-V progression in C Major. “The Bridge” uses the bVII as a local centre and also bVI (B Flat Major and A Flat Major) and is therefore in B Flat Mixolydian. The vocal melody concludes on the major third of an A Flat Major chord which returns the tonality to C Major by pivot. Verse 2 begins as Verse 1 with the I-IV-V progression but arrives on bVII again for the start of the Chorus. This Chorus is more fixed tonally than the Bridge and uses bVII as I in a local B Flat Major I-V progression before an A Flat Major Chord resolves downwards as a global bII in G for the start of Song 2.

The Verses of Song 2 are in G Mixolydian. The pivot back to B Flat for the Chorus is then established as a Link before the Chorus begins and uses the same A Flat bII pivot to return to G for the start of Verse 2. Verse 2 begins in G Mixolydian but becomes an Interlude by sequences the material around to weaken the sense of tonal stability on G. The eventual ascent to B Flat provides a mid-point pivot between G and D which are the keys of Song 2 and 3 respectively (because B Flat is a third away from both G and D). Song 3 is in D Mixolydian with the B section incorporating the Aeolian (through a natural minor descending riff). The Link uses ascending voice leading up from C to C# before arriving at the Outro Verse which remains in D.

At the mid-point of the Who’s first six LPs, it is clear that they have moved from simple song forms with an instrumental on the first LP to a “mini opera” concluding to the second; and at the time of the third they are starting to present a full album narrative with clear aspirations (based on the initial ideas for “Rael”) for more rigorous conceptual narratives of storytelling and using reprises of musical material to create a musical unity.

Table 5: “Rael”, Formal Analysis

Time	0:00	0:16	0:32	0:46	0:50	1:18	1:45
Song	Song 1						
Form	Intro	Verse 1	Bridge	Link	Verse 2	Chorus	Link
Key	C		Bb Mixolydian ->V of C	C	C->Bb	Bb	G
Time	1:53	2:25	2:33	2:59		3:41	
Song	Song 2						
Form	Verse 1	Link	Chorus	Verse 2 -> Interlude		Link	
Key	G Mixolydian	Bb		G->A->G->Bb->Ab->Eb->Bb		D	
Time	3:56	4:23	4:56	5:16	5:24		
Song	Song 3				Song 2		
Form	A	B	Link	Link	Outro Verse		
Key	D Mixolydian/Aeolian		F/C->A/C#	D			

Tommy (1969)

A Narrative and Thematic Concept Album

Tommy was a watershed moment for The Who. According to Bennett, the album, which was influenced by *Sgt. Pepper*, drew on the potential of departing from the norms to create a “rock opera”.¹⁵² This is where we start to see The Who’s more integrated engagement with large-scale structure. The simple structures of their singles just a few years earlier had become the vehicle for something much more expansive and homogenous. Perhaps, the best summary comes from Walter Everett: “the contrast of ideas in *Tommy* is remarkable... The materials are restricted, but freedom with and mastery of them are complete. What is more, formal demarcations attain an expressiveness that goes to the core of the story’s subject matter.”¹⁵³

The story follows a boy who becomes traumatised in his infancy and regressing into a deaf, dumb and blind state, eventually finding solace in pinball and founding a quasi-religious movement from which he is eventually rejected as a false messiah. The narrative of *Tommy* is like a parable: a warning to not fall into the perils of organised religion post-religious experience.

By being committed to presenting this narrative across the LP the band’s approach to large-scale form developed considerably. Throughout the twenty-four-track double-album, the work uses cyclical material. According to Marianne Tatom Letts, *Tommy* is a classic example of the concept album. They argue that *Tommy* is fundamentally a chronological telling of event: it produces an “appearance of unity by presenting an explicit narrative of subject formation”;¹⁵⁴ and presents “a soundtrack to the subject’s inner thoughts and feelings”.¹⁵⁵ I now examine the album’s embodiment of the concept through reprises of material to consider how the formal structure presents a unified narrative.

Predominant Forms: The Three Instrumentals

Before analysing the large thematic development throughout the album, it is first necessary for an overview of the three main instrumentals: the “Overture”, “Sparks” and the “Underture”. These tracks are transitions in the global narrative but can also be viewed as Tommy’s “Dream Sequences” where he experiences the transcendental due to his lack of material senses by being deaf, dumb and blind.¹⁵⁶ For a list of the themes referenced in the following section, see Table 9.

¹⁵² Bennett, *British Progressive Pop 1970-1980*, 18-19.

¹⁵³ Walter Everett, “Confessions from Blueberry Hell, or, Pitch Can Be a Sticky Substance,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 275.

¹⁵⁴ Marianne Tatom Letts, *Radiohead and the Resistant Concept Album: How to Disappear Completely* (Indianapolis, IN: Indiana University Press, 2010), 13.

¹⁵⁵ *Ibid*, 23.

¹⁵⁶ Atkins, *The Who on Record: A Critical History, 1963-1998*, 115.

The LP opens with the “Overture”, a large ternary form with three iterations of the contrasting B section within. The track presents the main themes from the album in this format. It begins with a descending progression from I-V in C Major which is repeated for the beginning of the third track “1921” before a variant of the “See Me Feel Me Theme”. The “A” section uses a horn lead for a rotation of the “We’re Not Gonna Take It Theme” which is on the last track of the album in G Mixolydian. The “B” section is the I-V-IV progression which is the “Go to the Mirror Theme”. Here it is presented with a fragment in G before the horn presents the entire rotation in F. A transition follows which is a variant of the “See Me Feel Me Theme” without the melody line which eventually modulates to E for a return of the “Go to the Mirror Theme” this time without the horn melody. A False Transition presents the “Listening to You Theme” but the key remains E Major/Aeolian for a third presentation of the “Go to the Mirror Theme” and before quick sequential modulation up to F and then G for a return of the “We’re Not Gonna Take It Theme” with more horn elaboration through shrill effects. The track concludes with a transition section which is the “Pinball Wizard Theme”: a descending sequence of suspensions to resolution progression. This immediately segues to the introduction of “It’s A Boy” beginning in the new key of D major presenting the “Captain Walker Theme” (see Table 6 for full analysis).

The second instrumental is the fifth track “Sparks” which is an immediate segue from “Amazing Journey” and is primarily based on the Song 3 material from “Rael” although this is in C# rather than D (the different keys for this material are due to various detunings).¹⁵⁷ The Transition from “Amazing Journey” begins with a fairly static presentation of E major before the “Captain Walker Theme” from the start of “It’s A Boy” returns but this time in E for the second part of the Transition. This sense of E Major is weakened to allow for the A theme which is the first return of “Rael” from the previous album. In Table 7 this is subdivided into the A (which is the undermined C# Major chord with a B in the bass (Mixolydian) presenting instability elaborated through suspensions and descending sequences) and the following B Riff (which is the descending natural minor scale) and the B Chords which is the Riff but with more chromatic harmony/development. A second Transition follows this with the horn entry with a 6/4 chord on E. This then leads to a re-presentation of B Chords in E Mixolydian. The Outro uses a variant of the “Amazing Journey” chords over a B in the bass, eventually resolving on an F# Major chord. The overall form of this track is more eschewed than “Overture” as it is heavily transitional in its function between “Amazing Journey” and “The Hawker”. The final instrumental is the “Underture” which closes side two. “Underture” is essentially an expansion of “Sparks”, with the harmonic scheme mostly the same although down another semitone to be based in C whilst also passing through Bb and Eb. The material is all the same with some variation based more on improvisation than any sort of deliberate transformation. Notably, the track does not resolve, with a sparse D Major/Bb Major implied by the last chord with a horn B natural to add to the harmonic tension and the building of what is to come for the rest of the album. Again, like “Sparks” its function is an extended presentation of important thematic material. The alterations between A, B Riff and B Chords demonstrates the hierarchical importance of material across the LP as Table 8 and Table 9 show.

¹⁵⁷ There is a discrepancy with multiple editions of the album regarding where “Amazing Journey” ends and “Sparks” begins.

Table 6: “Overture” Formal Analysis

Time	0:00	0:37	0:59	1:34	1:57
Form	Intro	A	B	TR	B¹
Key	C-> Gm->G	G Mixolydian	G->F/Dm-> V of F	Gm-> V of E	E/C#m-> V of E

Time	2:19	2:56	3:05	3:21
Form	False TR	B²	A¹	TR¹
Key	E Major/Aeolian	E->F	G Mixolydian	G->F->D

Table 7: “Sparks” Formal Analysis

Time	0:00	1:02	1:41	2:13
Form	TR	TR¹	A	B Riff
Key	E Mixolydian/Aeolian	E Mixolydian->	C# Mixolydian	C# Aeolian

Time	2:30	2:47	3:04	3:24
Form	B Chords	TR²	B¹ Chords	Outro
Key	C# Mixolydian->	E Major 6/4	E Mixolydian->	-> F# Major

Table 8: “Underture” Formal Analysis

Time	0:00	0:46	1:03	1:24	1:35	2:06
Form	A	B Riff	B Chords	TR	B Chords	RETRANS
Key	C Mixolydian	C Aeolian	C Mixolydian->	Eb 6/4	Eb	C Aeolian

Time	2:37	3:06	3:21	3:39	3:56	4:08
Form	A¹	TR	B Riff	B Chords	TR	B Chords
Key	C Mixolydian	Bb->V of C	C Aeolian	C Mixolydian->	Eb 6/4	Eb

Time	4:37	5:13	5:31	5:55	6:09	6:38
Form	A	TR	B Riff	B Chords	TR	RETRANS
Key	C Mixolydian	C Aeolian	C Mixolydian ->	Eb 6/4-> G	V of C	

Time	7:33	8:02	8:49	9:29	9:44
Form	A	A Variation (New Countermelody)	B Riff	A	B Chords
Key	C Mixolydian	C Mixolydian	C Aeolian-> V of C	C Mixolydian	C Mixolydian

Overall, the structure of these three tracks is not modelled on overarching forms but spin out of thematic and motivic development. This is because the use of form is not the innovation here: rather it is cyclical material. The repeated cyclical material within these three tracks therefore has global thematic importance. With the exception of the “Overture” which is mapped through a ternary form, the forms of the instrumentals are essentially through-composed recordings based on limited material, which very likely derived from improvisation from the band. Although the material often incorporates different formal functions within a localised track, in the global thematic narrative themes A, B and C are the fundamental motives of the album.

Cyclical Material: A Watershed Moment in Pop

The material in the three instrumentals and throughout the rest of the album therefore has a hierarchy demonstrating the most important material within the narrative. The

three main themes are as follows: Theme A is “See Me Feel Me” (a.k.a. “Tommy’s Theme”); Theme B is the “Sparks Theme” (the slash chords); Theme C is the “Descending Riff Theme”. As mentioned previously, Themes B and C were originally used on “Rael” from *The Who Sell Out* and are here recycled.

Figure 1: *Tommy* Theme A

Figure 2: *Tommy* Theme B

Figure 3: *Tommy* Theme C

Table 9 presents the thematic narrative as distinct from the song forms, as there is clear cyclical material throughout the album particularly themes A, B and C. It also presents a hint of motivic treatment to come on *Quadrophenia* as the hierarchy of themes would become more deliberate to represent specific moods/personalities. Here, Themes A, B and C are the most used, but not necessarily the most *important* to the narrative.

Table 9: *Tommy* Thematic Narrative

- A- “See Me Feel Me Theme” (Melody and/or Chords)
- B- “Sparks Theme” (Slash Chords interlude)
- C- “Descending Riff Theme” and/or chords.
- D- “Listening to You Theme” (A-B-C-A-B-E-A-B-C-G-D-B)
- E- “Pinball Wizard Theme” (sus-resolution descending sequence)
- F- “Go to the Mirror Theme” (I-V-IV x4 V of vi-vi-(V)-IV-V).
- G- “We’re Not Gonna Take It Theme”
- H- “Captain Walker Theme” (Rhythmic Guitar).

Theme Begins	Theme Ends	Theme	Track
0:18	0:37	A (var.)	1. Overture
0:38	1:00	G	
1:00	1:09	F (frag.)	
1:09	1:35	C	
1:35	1:58	A (var.)	
1:58	2:20	F	
2:20	2:58	D	
2:58	3:06	F (frag.)	

3:06	3:22	G	
3:22	3:47	E	
0:00	0:42	H	2. It's A Boy
2:20	2:50	B (var.)	3. 1921
			4. Amazing Journey
0:00	1:30	H	5. Sparks
1:40	2:12	B	
2:12	2:29	C (Riff)	
2:29	3:04	C (Chords)	
3:04	3:23	C (var.)	
			6. Eyesight to the Blind
2:28	3:03	A	7. Christmas
			8. Cousin Kevin
			9. The Acid Queen
0:00	0:46	B	10. Underture
0:46	1:03	C (Riff)	
1:03	1:24	C (Chords)	
2:37	3:02	B	
3:21	3:39	C (Riff)	
3:39	3:56	C (Chords)	
4:37	5:13	B	
5:31	5:55	C (Riff)	
5:55	6:09	C (Chords)	
7:33	8:02	B (var.)	
8:49	9:29	C (Riff)	
9:29	9:44	B	
9:44	10:09	C (Chords)	
			11. Do You Think It's Alright?
			12. Fiddle About
0:17	0:45	E	13. Pinball Wizard
0:55	1:09	E	
1:38	1:54	E	
2:14	2:43	E (var.)	
			14. There's A Doctor
0:00	0:30	F	15. Go to The Mirror!
0:30	0:51	A (var.)	
0:56	1:17	F	
1:17	1:38	A (var.)	
1:43	2:04	F	
2:12	2:32	F	
2:32	3:16	D	
3:16	3:50	F	
			16. Tommy Can You Hear Me?
			17. Smash the Mirror
			18. Sensation
			19. Miracle Cure
			20. Sally Simpson
2:05	2:40	E	21. I'm Free
			22. Welcome
			23. Tommy's Holiday Camp
1:06	1:22	G	24. We're Not Gonna Take It
2:14	2:28	G	
3:00	3:14	G	
3:30	3:36	B (var.)	
3:36	4:35	A	
4:39	7:04	D	

With this cyclical material it is clear how The Who used organisation of themes for large-scale unity. In particular, the “See Me Feel Me Theme” provides autobiographical continuity through the crucial events in the story. The interplay between themes provides the dichotomous discourse between Tommy’s disabled state and his rise as faux leader and his ultimate rejection by his disciples. The coming together of themes during the final track brings the work full circle by emphasising both aspects of Tommy, the cult leader and the helpless child. Whilst the formal structures of the song form tracks are not particularly ground-breaking, we can see the effect of a musical theatre-esque narrative which uses simplicity of form with consistent interpolation of cyclical material to give consistency to its narrative whilst not alienating the general rock music audience’s accustom to Verse-Chorus structures. This formal technique would be used by the band later in their career- albeit not immediately.

Who’s Next (1971)

The Failure of the “Lifehouse” Project

The Who’s next project was supposed to build upon the formal innovation of *Tommy*. Originally titled *Lifehouse*, the idea was for a multi-media event to portray music as mankind’s grand unifier.¹⁵⁸ Most of the songs written were therefore initially designed with a larger purpose in mind although it is unclear if cyclical material/larger-scale form would have been used. For instance, “Song Is Over” which concludes side one of *Who’s Next* was meant to be the finale of the work. David Hepworth outlines the grand aspirations of the project.

Kit Lambert, whose background was in classical music and who was even more given to grand schemes than Townshend, really wanted another rock opera in the mould of *Tommy*. 1971 was the year *Jesus Christ Superstar* was enjoying a mainstream success most rock bands could only dream about and the common view of the Who was that *Tommy*, which came out in 1968, had been their peak. Just as Elvis had believed that the true pinnacle of his success was in movies, so in the late sixties many believed that the increasing sophistication of rock would inevitably lead it into long-form. Lambert wanted to believe this for reasons of scale and prestige. Townshend wanted to believe it because it seemed the only proper vehicle for his seriousness.¹⁵⁹

Townshend has also spoken retrospectively on the ambition of the project.¹⁶⁰

"We were riding on the back of 'Tommy', a hugely successful concept album, which was actually very dodgy in premise. That had done so well I almost had a carte blanche from everybody around me to do whatever I wanted. In a sense the concept behind 'Lifehouse' was a mechanical device to show how we become disconnected and unaware of the spiritual mechanics that go on in day to day

¹⁵⁸ Jeff Giles, “Revisiting Pete Townshend’s Ambitious ‘Lifehouse’ Project,” *Ultimate Classic Rock*, August 12, 2016, <https://ultimateclassicrock.com/pete-townshend-lifehouse/>.

¹⁵⁹ Hepworth, *1971- Never a Dull Moment: Rock’s Golden Year*, 305.

¹⁶⁰ Townshend did eventually release the project with the track list (supposedly) originally intended. See Discography.

life. I had done a similar thing with 'Tommy'... In 'Tommy' I used the device of a child being smitten, deaf, dumb and blind by witnessing a violent trauma. In 'Lifehouse' I used a similar device again: an individual plunged into a life of virtual reality fed by something like the Internet, suspended in a kind of parallel life in virtual animation, experiencing totally phony lifestyles." Into this very ambitious story were also mixed themes of community with audience and the musical resonance of individual human beings, which can be aggregated to produce a "universal chord".¹⁶¹

Therefore, as *Who's Next* is fundamentally a compromise album, there is no large-scale form. The nine tracks have no thematic relationship, other than being initially conceived as part of a broad narrative. The main development of the band here is the rise of the synthesiser/sequencers throughout the album particularly the famous first and last tracks. For this reason, although the album does not develop the large-scale form of *Tommy* it has been cited as a more progressive album in terms of the instrumentation, which would become crucial for latter prog artists. The use of synthesisers is a seminal moment according to Mark Spicer: citing the album as the moment the band moved away from rock and into "prog".

The addition of synthesisers to Townshend's songs markedly transformed the sound the Who from that of a 'power trio with vocals' (featuring just guitar, bass, and drums) to what often sounded like a progressive rock group, the main difference being that Who songs were less expansive and the riffs leaner and simpler than that of their prog counterparts.¹⁶²

However, the album still provides detail on the expansion of song forms, far beyond the band's earlier work. Therefore, before moving on to the systematic analysis of each track of *Quadrophenia* and its clear large-scale form, I will consider song forms from this album. We will demonstrate the band's expansion through a comparison of the opening track to this album Baba O Riley and the opening track from *A Quick One*: "Run Run Run".

Expansion of Simple Song Forms

Table 10 presents a clear difference between the opening tracks from the albums just a few years apart. Clearly, "Run Run Run" has more formal markers which are much shorter in length and is based on 60s song-form. The largest section is the guitar solo, whereas every other section is only a few seconds. Expansion is therefore evident within the formal markers of "Baba O'Riley". Take, for instance, the introduction to the two tracks. The introduction to "Run Run Run" is only six seconds long and repeats two chords four times. However, "Baba O'Riley" whilst also only based a few chords (three) is much more expansive and the entries of the instrumentation warrant their own explanation rather than a mere "upbeat" to the vocal entry (Table 11). This is certainly

¹⁶¹ Billboard (author unknown), "Exclusive: Townshend on Revisiting 'Who's Next'," *Billboard*, July 4th, 2003, <https://www.billboard.com/articles/news/70143/exclusive-townshend-on-revisiting-whos-next/>.

¹⁶² Mark Spicer, "(Ac)cumulative Form in Pop-Rock Music," *Twentieth-Century Music* 1, no.1 (2004): 35.

more of a *listening* music. These expanded song forms would also appear on *Quadrophenia*.

Table 10: Formal Comparison between “Run Run Run” and “Baba O’Riley”

“Baba O’Riley”

Time	0:00	1:15	2:17	2:33	3:13	3:30	4:10
(Duration)	1:15	1:02	0:16	0:40	0:17	0:40	1:00
Form	Intro	Verse 1	Bridge	Verse 2	Chorus	Bridge 2	Outro

“Run Run Run”

Time	0:00	0:06	0:17	0:29	0:40	0:52	1:03
(Duration)	0:06	0:11	0:12	0:11	0:12	0:11	0:41
Form	Intro	Chorus	Verse 1	Chorus	Verse 2	Chorus	Solo

Time	1:44	1:56	2:07	2:19	2:30
(Duration)	0:12	0:11	0:12	0:11	0:24
Form	Verse 3 (Key Change)	Chorus	Verse 4/ Bridge	Chorus	Outro/ Fadeout

Table 11: Timbral entries on “Baba O’Riley”

Time	0:00	0:05	0:40	0:57	1:06	1:48
Form	Intro				Verse 1	
Entry	Sequencer 1	Sequencer 2	Piano	Drums	Vocal	Electric Guitar

Quadrophenia (1973)

Overview

Quadrophenia is the culmination of aspects from the previous two albums with the larger individual structures of *Who’s Next* but also the cyclical approach of *Tommy*. This is because the narrative of the record is the clear interplay between four themes. The term “Quadrophenia” comes from a play-on-words for the music world’s obsession with recent development of “quadrophonic” sound. Jackson outlines the phenomena before writing the ironic time constraints from the recording company meant that the album would ultimately only be released in stereo.¹⁶³

The recording industry believed quadrophonic sound to be the new cash cow that would convince consumers to buy new hardware and repurchase music they already had in a new format... Always hungry for a gimmick, Townshend decided Jimmy would not only be schizophrenic (at the time generally misconstrued as “split personality” syndrome) but quadrophonic with four distinct personalities. Each band member would sing one the personalities, and each voice would come from one of the four speaker channels.¹⁶⁴

¹⁶³ Jackson, 1973: *Rock at the Crossroads*, 245.

¹⁶⁴ Ibid.

Therefore the term “Quadrophenia” also refers to the protagonist Jimmy’s wrestling with four personalities. His story is presented in the album sleeve notes.

So that’s why I’m here, the bleeding boat drifted off and I’m stuck here in the
pissing rain with my life flashing before me. Only it isn’t flashing, it’s crawling.
Slowly. Now it’s just the bare bones of what I am.

A tough guy, a helpless dancer.
A romantic, is it me for a moment?
A bloody lunatic, I’ll even carry your bags.
A beggar, a hypocrite, love reign over me.

Schizophrenic? I’m Bleeding Quadrophenic (*Quadrophenia* Sleeve Notes 1973)

These four personalities correspond with each of the band members. Many of the themes have multiple parts, each of which can be presented individually but are also often presented together (such as a melody with other material as counterpoint).¹⁶⁵ According to Nicholls’, these four personalities reflecting each of the band members also provides a specific narrative of conflict within the group- a type of metanarrative running parallel to the story, or to put it another way, the story of Jimmy is allegorical to the band’s development as a metaphor.

Thus, each of the four leitmotifs is specifically equated in *Quadrophenia*’s libretto with a member of the band, suggesting that The Who’s personnel are actually at war with each other to some extent. This reading is further strengthened by the album’s front cover photograph, which shows Jimmy astride his scooter. On the back of Jimmy’s parka is The Who’s emblem, and in the scooter’s four offside mirrors are reflected the faces of the band... Thus Jimmy ‘is’ the Who and his image- as reflected in the mirrors- is initially quadrophenic; by the album’s end, though, the band’s past has been exorcised and through a performative and quasi-ritualistic journey similar to that undertaken by Jimmy- its members have lost their individual, warring, identities. Thus, through Rock, their collective *Quadrophenia* has been cured, and they have again become a singularity, The Who.¹⁶⁶

This is a pure concept album level-5 in Nicholls’ definition and there are many features of the album which contribute to a multi-faceted narrative. In comparison with Genesis’ *The Lamb Lies Down on Broadway* he writes:

Quadrophenia’s pictorial narrative is more extensive, comprising a portfolio of thirty-three starkly realistic black-and-white photographs; second, its prose narrative is written as first-person homodiegetic narration by the album’s protagonist, Jimmy; and third, a large number of environmental sounds- such as those of sea, rain, juke box, or train- are employed in order to provide narrative contextualisation for the songs.¹⁶⁷

¹⁶⁵ For a full overview of the thematic narrative, see Table 29.

¹⁶⁶ Nicholls, “Narrative Theory as an Analytical Tool in the Study of Popular Music Texts,” 312.

¹⁶⁷ *Ibid.*,” 310.

Before undertaking the larger-scale thematic narrative through the four themes, it is important to consider the song forms of each of the seventeen tracks. Whilst they are generally straightforward, there is more and more expansion of Verse-Chorus structures even within a mostly standard rock context. The fourteen song forms are analysed first, chronologically, and then the three instrumentals which are interspersed throughout the album are also examined.

Predominant (Expanded) Song Forms

The song forms on side one of the LP are in a typical rock idiom but also incorporate some expansion and use framing tools at the end of each track as narrative exposition to the beginning of Jimmy's story. Track two of the album is the explosive "The Real Me". It uses strophic verses and a refrain which changes lyrics slightly in relation to the preceding verse. Although the bass guitar is constantly moving, the harmony utilises a constant tonic pedal on C with slash-chords elaborated by guitar and brass. The "harmonic progressions" are therefore more akin to "implied harmony" since they are heavily elaborated but harmonically static. During A, there is a Mixolydian elaboration based around chords of Bb and F over a C pedal. They are improvised and slightly different each time. The third of C is eschewed in keeping with blues-based ambiguity between major and minor particularly in the guitar. Eb is only used in passing by the vocal and the bass when constantly moving. This can therefore be described as Dorian.

Even though the chords used are basically the same as A, the motion during B creates the impression of harmonic ascension due to the raised slash chords and inversions. The Eb6/C is essentially Cm7 but it is written as Eb6 due to the rising inversion function working up to the next chord of F/C which is then repeated up an inversion (note that the top voice leading of the brass deliberately jumps back down at the end of each progression from the F to a minor seventh below, to G, rather than resolve to E or Eb in keeping with the major/minor discrepancy). Verses 3 and 4 changes the melody of the verse. Again, the Dorian is hinted at but the third is not overly emphasised in the vocal. During Verse 3, the absence of guitar loses all sense of implied harmony other than being based on C. The link at 2:08 changes rhythmic emphasis through a quaver subdivision of 3+3+3+3+2+2. Overall, this is a structurally song demonstrating the band's hard rock edge, which they were known for as live performers.

The fourth track of the album "Cut My Hair" is more ballad-like but still maintains some harmonic similarity by being based in C and using the tonic as a constant pedal (Table 13). The two parts to the Bridge have the same material with the second part being up a tone. The Coda takes the verse material, (i.e., the slash chords of A), but with a different pedal (the note A in the bass), thus incorporating a minor tonality. Regarding the harmonic framework throughout the track, there is heavy use of B flat but also E naturals (the third) which suggests a Mixolydian rather than Dorian mode (although Eb's are used in passing). Again, the song form is simple but progresses through different modes and ends with a transitional relative minor tonality to segue into the next track which is in A Major.

Table 12: “The Real Me” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>C5-(Dorian Elaboration)-C</i>
<i>B</i>	<i>C5-Eb6/C-F/C-F/C</i>

Form

Time	0:00	0:13	0:26	0:38	0:45	0:58	1:10	1:30
Form	Intro	Verse 1	Chorus 1	Link	Verse 2	Chorus 2	Link	Verse 3
<i>Harmonic Progressions</i>	<i>Ax4</i>	<i>Ax4</i>	<i>Bx2</i>	<i>Ax2</i>	<i>Ax4</i>	<i>Bx2</i>	<i>Bx3</i>	<i>(No Guitar)</i>

Time	1:56	2:08	2:20	2:34	2:47	3:12
Form	Chorus 3	Link	Verse 4	Chorus 4	End	Spoken Close/Segue
<i>Harmonic Progressions</i>	<i>Bx2</i>	<i>Ax4</i>	<i>Ax4</i>	<i>Bx2</i>	<i>Bx4</i>	<i>N/A</i>

Table 13: “Cut My Hair” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Fmaj7/C-G7/C-Em7/C-Am/C-Dm9/C-G7-C</i>
<i>B</i>	<i>Bb5-C5x2</i> <i>Bb-F-Bb5-C5</i> <i>Bb5-C5x2</i> <i>Bb5-F-C5-G</i> <i>F5-G5x2</i> <i>F5-C5-F5-G5</i> <i>F-Eb-Bb</i>
<i>Bridge Pt.1</i>	<i>C-G-Gm-F-G</i>
<i>Bridge Pt.2</i>	<i>D-A-Am-G-A</i>
<i>C</i>	<i>Fmaj7/A-G7/A-E7sus4/A-Am-E7/A-Am</i>

Form

Time	0:00	0:14	0:43	1:08	1:22	1:50
Form	Intro	Verse 1	Chorus 1	Link	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Ax1</i>	<i>Ax2</i>	<i>Bx1</i>	<i>Ax1</i>	<i>Ax2</i>	<i>Bx1</i>
Mode	Major		Mixolydian	Major		Mixolydian

Time	2:16	2:31	2:44	2:57
Form	Link	Bridge Pt.1	Bridge Pt.2	Coda Verse+ News Broadcast
<i>Harmonic Progression</i>	<i>Ax1</i>	<i>Bridge Pt.1</i>	<i>Bridge Pt.2</i>	<i>Cx2</i>
Mode	Major/Mixolydian -> V of C Major		Major/Mixolydian ->V of D Major	A Minor

This following track which concludes side one is “The Punk and the Godfather”.¹⁶⁸ The song form is, again, straightforward but there are extra-musical references beyond this track which suggests a self-consciously artistic awareness, through the references to their early hit “My Generation” from 1965 in the chorus but only in lyrics not music. The first chord is definitively played as an A shape. Again, the bass stays on A so harmonic progression A are technically all slash chords. End of each chorus has an elaboration on D/Dsus2, but there is no harmonic motion it is just an extension of the chorus which then leads into the instrumental link which is the beginning of A. As another riff-based song, the form conforms to standard expectations (Table 14).

Table 14: “The Punk and the Godfather” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>A-D/A-Fmaj7/A-G/A-A</i>
<i>A</i>	<i>(A-D/A-Fmaj7/A-G/A-A) x2</i> <i>D-G/D-D7-G/D</i> <i>A-D/A-Fmaj7/A-G/A-A</i>
<i>B</i>	<i>D-Dsus4-E-Esus4-E-Esus4-E-E-D</i>
<i>Bridge</i>	<i>D-Dsus2-D-Dsus2-G-G/B-A7sus4-A7-A7sus4-A7</i>

Form

Time	0:00	0:15	0:46	1:25	1:40	2:10
Form	Intro	Verse 1	Chorus 1	Link	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Intro x1</i>	<i>Ax1</i>	<i>B</i>	<i>Intro x2</i>	<i>Ax1</i>	<i>B</i>

Time	2:49	3:25	3:40	4:10
Form	Bridge 1	Link	Verse 3	Chorus 3-> Fadeout
<i>Harmonic Progression</i>	<i>Bridge x2</i>	<i>Intro x2</i>	<i>Ax1</i>	<i>Bx1</i>

The structure of the tracks on side two are generally more concise (with the exception of “I’ve Had Enough”). The side opens with the guitar-led “I’m One”. This track makes use of free mixture between Major, Mixolydian and Hexatonic Blues: all based on G. Again, the harmony is simple but there is significant elaboration through sus chords in a very simple song form. Once the band enters at 0:53, the harmony of A is elaborated to features blues through B flats in the lead guitar and bass and slide techniques. The band entries also change the root notes of the harmony for the second chorus onwards (Table 15). Subsequently there is “The Dirty Jobs” which has thematic similarities to “Cut My Hair” due to the C sustained in the bass against changing harmony. The structure is again simple with emphasis on the Major and Mixolydian, with some Dorian in the Bridge. Verse 2 and 3 add-lib to the bass notes, for instance the F chord at 1:14 and 1:27 is in root position but the fundamental A progression is always the same (Table 16). The track ends with a Sousa march recorded in Regents Park entitled “The Thunderer” which conveys workers striking against poor conditions.¹⁶⁹

¹⁶⁸ The recording is significantly sharp, probably guitars up tuned a full semitone. Since the live versions are in A the analysis will view the key as that- especially since the guitar shapes are obviously in relation to open strings.

¹⁶⁹ This is the opinion from the account of recording engineer Ron Nevison. See Richie Unterberger, “Quadrophenia Engineer Ron Nevison, Interviewed for Won’t Get Fooled

“Helpless Dancer” follows: an abrasive track about the dangers of gang culture, and is strophic. Like “The Punk and the Godfather” there is reference to The Who’s previous output, but this is through both music and lyrics in the form of a sample. The sample is a flashback to an early Who track from 1965 (“The Kids are Alright”) which juxtaposes the “You Stop Dancing” shouted by Daltrey at the end of the outro to the care-free times of youth where the protagonist’s biggest concern was someone dancing with his girl rather than life and death issues. Again, a constant pedal of the tonic is used. The horn is used in the Intro and Outro. Verse 1 and 2 are the same progression but the vocal melody is much higher for the second verse to portray the fear of the protagonist (Table 17).

Following this is the acoustic ballad “Is It in My Head?” which is based on a constant tonic pedal primarily in G Major but with passing Mixolydian although the chorus is in the dominant of D. Non-functional movement from implied V/bVII through the C/Bb but moves straight back to G Major. This is probably the most conventional Verse-Chorus structure on the album (Table 18). In contrast, “I’ve Had Enough” is in a more expanded form with the choruses split into two distinct parts. The first part serves as the track’s main chorus but the second part is of more global importance (which we will explain later). This track is harmonically ambiguous between G and D although the bridges are clearly in D. The intro and verses again use a “tonic” pedal on D. The first part of the chorus continues the A-G-D variation whilst the second part is in A Aeolian (Table 19).

Table 15: “I’m One” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>G-Gsus4add9</i>
<i>B</i>	<i>D-D9-Dm7-D9 x2</i> <i>Fmaj7-Dsus2/F#-Fmaj7-Em-Dsus2/F#</i> <i>G-Gsus4add9-G</i>
<i>B¹</i>	<i>D-D7-F/D-C/Dx2</i> <i>F/C-D/F#-F/C-Em-D/F#</i>

Form

Time	0:00	0:09	0:29	0:53	1:03	1:21
Form	Intro	Verse 1	Chorus 1	Link	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Ax4</i>	<i>Ax8</i>	<i>Bx1</i>	<i>Ax1</i>	<i>Ax8</i>	<i>B¹</i>

Time	1:40	1:45	2:04	2:23
Form	Link	Verse 3	Chorus 3	End
<i>Harmonic Progression</i>	<i>Ax1</i>	<i>Ax8</i>	<i>B¹</i>	<i>Ax3-></i> <i>Final G Chord</i>

Again: The Who from Lifehouse to Quadrophenia,” (date unknown), <http://www.richieunterberger.com/nevison.html>.

Table 16: “The Dirty Jobs” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>C-G/C-F/C-G/C</i>
<i>B</i>	<i>C-F x2</i> <i>Dm-C-Bb</i>
<i>Bridge</i>	<i>F-C/E-Bb-F/A-Gm-F-Eb-Bb-F</i>

Form

Time	0:00	0:13	0:37	1:05	1:30
Form	Intro	Verse 1	Chorus 1	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Ax2</i>	<i>Ax4</i>	<i>Bx2</i>	<i>Ax4</i>	<i>Bx2</i>

Time	1:59	2:21	2:34	2:58	3:27
Form	Bridge	Link	Verse 3	Chorus 3	End
<i>Harmonic Progression</i>	<i>Bridge x1</i>	<i>Ax2</i>	<i>Ax4</i>	<i>Bx2</i>	<i>Ax8 with Fadeout to Sousa March</i>

Table 17: “Helpless Dancer” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>E-E/D-Amaj7(Asus2)-E</i>
<i>A</i>	<i>E-Am/E-D/E</i>
<i>Outro</i>	<i>E-E/D-Cmaj7-Asus2-E</i>
<i>Sample</i>	<i>D-G-A (Significantly Sharp)</i>

Form

Time	0:00	0:34	1:03	1:33	2:10
Form	Intro	Verse 1	Verse 2	Outro	“The Kid’s Are Alright” with Fadeout
<i>Harmonic Progression</i>	<i>Intro</i>	<i>Ax6</i>	<i>Ax6</i>	<i>Outro</i>	<i>Sample x4</i>

Table 18: “Is It in My Head?” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>G-G/C</i>
<i>A</i>	<i>G-G/C x3</i> <i>F-C</i>
<i>A'</i>	<i>G-G/C x3</i> <i>F-C</i> <i>G-G/C x3</i> <i>F-C</i> <i>G-G/C-G</i>
<i>B</i>	<i>D-A</i> <i>C-Bb/C x3</i> <i>Bb/C</i>
<i>Bridge</i>	<i>Bb-F x2</i> <i>C</i>

Form

Time	0:00	0:07	0:36	1:15	1:43
Form	Intro	Verse 1	Chorus 1	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Intro x2</i>	<i>Ax2</i>	<i>Bx1</i>	<i>Ax2</i>	<i>Bx1</i>

Time	2:23	2:30	3:02
Form	Link	Bridge	Guitar Solo/Outro
<i>Harmonic Progression</i>	<i>(G Major)</i>	<i>Bridge x2</i>	<i>A¹x1</i>

Table 19: “I’ve Had Enough” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>G/D-A/D-Bb/D-C/D</i>
<i>A</i>	<i>G/D-A/D-Bb/D-C/D</i> <i>G-D-A x2</i>
<i>B¹</i>	<i>A-G-D</i> <i>A-D-G</i> <i>A-G-D x3</i> <i>A</i>
<i>B²</i>	<i>Asus2-Asus2/G</i> <i>Asus2-Asus2/G-Fmaj7-Dsus2add9 x2</i>
<i>C</i>	<i>D-A7-D-A7-D</i>
<i>C¹</i>	<i>D-A7-D-A7-G</i>

Form

Time	0:00	0:19	1:00	1:22	2:09
Form	Intro	Verse 1	Chorus 1a	Chorus 1b	Bridge 1
<i>Harmonic Progression</i>	<i>Intro</i>	<i>Ax2</i>	<i>B¹</i>	<i>B²</i>	<i>C</i>

Time	3:18	3:30	4:12	4:35	5:21
Form	Link	Verse 2	Chorus 2a	Chorus 2b	Bridge 2
<i>Harmonic Progression</i>	<i>Intro</i>	<i>Ax2</i>	<i>B¹</i>	<i>B²</i>	<i>C</i>

Towards the end of the album, with the cyclical narrative coming full circle, the structures become generally more complex. Side three opens with the single “5:15”. Like “The Dirty Jobs” there is reference to the “Cut My Hair” piano lead which bookends this track, although significantly this is over a dominant rather than tonic pedal of G. However, this dominant is then quickly discarded as G becomes the tonic for the arrival of the G Blues Riff. The verses engage with the Major and Mixolydian on G whilst the choruses are based in F. The whole track concludes on a C (Table 20).

“Sea and Sand” follows “5:15” with a tripartite structuring with the Verses, Choruses and Bridges all taking significant amounts of the track which is then extended by an outro. There is no obvious hierarchy between the three sections and is more through-composed. Verses and Bridges are based in A, although the bridge uses the Mixolydian

more so than the Major. Chorus begins in C the modally mixed relative major of A major key for the Verses. D is a pivot back to A Major (II in C, IV in A). Again, there is reference to past material with the reprise of “I’m the Face” which was originally released in 1964. However, this is a reprise (like the lyrics to “My Generation” during “The Punk and The Godfather” rather than an audio sample of “The Kids Are Alright” during “Helpless Dancer”). In the analysis, the bracketed notes during C are optional and variable, for instance they are not played during the first line of the second bridge (Table 21).

“Drowned” follows with more cross-track referencing with the return of the blues bass riff of “5:15” (in a variant but with recognisable brass lead) from 2.43. The previous track “Sea and Sand” is also briefly quoted from the culmination of the track from 5:08. Overall, the track is very riff-driven on a C-F/C-C7-F/C progression which utilises an ascending and descending chromatic inner voice movement (G-A-Bb-A). It is mostly Mixolydian- the B natural from the G in the choruses is eschewed. The interlude moves to D although the third is again eschewed, whilst the horn reprise of “5:15” in A bridges movement back to C. Chorus 3 adds another rotation of the riff although the harmony is implied due to the dropping out of multiple instruments (Table 22). “Bell Boy” follows with key global thematic material (see next section). Regarding this track locally, this song form is expanded by having distinct verses by Daltrey and Moon whilst Moon gets the hook through the chorus. In this regard, it is similar to the expansion of “Sea and Sand”. Harmonically, this is primarily based in Eb Mixolydian although the chorus is principally in the dominant of Bb and the Bridge makes use of various modal mixture (Dm to D for instance) whilst then modulating back to Eb (Table 23).

Table 20: “5:15” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>Fmaj7/G-G7-Em7/G-Am/G-Dm7/G-G-Cmaj7</i>
<i>Riff</i>	<i>G Blues Riff</i>
<i>A</i>	<i>G-F-C-G x2 C7-F x7 C7</i>
<i>B</i>	<i>F-Bb x6 F-G F-C-G x2</i>
<i>C</i>	<i>F-C-G x7</i>
<i>Outro</i>	<i>Fmaj7/G-G7-Em7/G-Am/G-Dm7/G-G-Dm7/G Fmaj7/G-G7-Em7-G-Am-G-Dm7-G-G-C</i>

Form

Time	0:09	0:41	0:55	1:26	1:42
Form	Intro Verse	Riff	Verse 1	Riff	Chorus 1
<i>Harmonic Progression</i>	<i>Intro x2</i>	<i>Riff x4</i>	<i>A</i>	<i>Riff x4</i>	<i>B</i>

Time	2:13	2:44	2:59	3:34	4:22
Form	Verse 2	Riff	Chorus 2	Guitar Solo	Outro Verse
<i>Harmonic Progression</i>	<i>A</i>	<i>Riff x4</i>	<i>B</i>	<i>C</i>	<i>Outro</i>

Table 21: “Sea and Sand” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Asus2-D-E-A x2</i> <i>D-E-G-D-A</i>
<i>B</i>	<i>C-C/B-Asus2-Fmaj7-Em-D x2</i>
<i>C</i>	<i>(G-D) A x4</i>
<i>End</i>	<i>G-D-A</i>

Form

Time	0:16	0:24	1:04	1:38	1:52
Form	Intro	Verse 1	Chorus 1	Bridge 1	Chorus 2
<i>Harmonic Progression</i>	<i>Asus2</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>B</i>

Time	2:25	2:40	3:11	3:32
Form	Bridge 2	Verse 3	False Ending	“I’m The Face” Outro
<i>Harmonic Progression</i>	<i>C</i>	<i>A</i>	<i>End x2</i>	<i>End x23 with Fadeout</i>

Table 22: “Drowned” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>C-F/C-C7-F/C</i>
<i>B</i>	<i>G-C-G-C-F/C-C7-F/C-C</i>
<i>B¹</i>	<i>G-C-G-C-F/C-C7-F/C-C-F/C-C7-F/C-C</i>
<i>C</i>	<i>G-G/F-C/E-F x2</i>
<i>Interlude</i>	<i>D-A</i>
<i>End</i>	<i>C-F</i> <i>C-F/C-C7-F/C x18</i>

Form

Time	0:00	0:15	0:31	0:50	1:06
Form	Intro	Verse 1	Chorus 1	Riff	Verse 2
<i>Harmonic Progression</i>	<i>Ax4</i>	<i>Ax4</i>	<i>B</i>	<i>Ax4</i>	<i>Ax4</i>

Time	1:21	1:40	1:48	2:05	2:43
Form	Chorus 2	Riff	Bridge 1	Interlude	“5:15” Interlude
<i>Harmonic Progression</i>	<i>B</i>	<i>Ax1</i>	<i>C</i>	<i>Interlude</i>	

Time	3:07	3:15	3:30	3:58	5:08
Form	Riff	Verse 3	Chorus 3	End	Sea and Sand Quotation
<i>Harmonic Progression</i>	<i>Ax2</i>	<i>Ax4</i>	<i>B¹</i>	<i>END</i>	<i>(E flat major implied)</i>

Table 23: “Bell Boy” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>Eb-Ab/Eb-Db/Eb</i>
<i>A</i>	<i>Eb-Ab/Eb-Db/Eb x8</i> <i>Cm7-Ab/C-F/C x4</i>
<i>A¹</i>	<i>Eb-Ab/Eb-Db/Eb x12</i> <i>Cm7-Ab/C-F/C x4</i>
<i>B</i>	<i>F-Dm/F-Eb/F-Ab/F-Bb/F-C/F-Db/F-Eb/F</i>
<i>C</i>	<i>Bb-Adim7</i> <i>F-Ab/Eb-Abm7/Eb-Eb</i>
<i>D</i>	<i>Dm7-Cmaj7-D x2</i> <i>F-Fmaj-F7-Ab/Eb-Eb</i>

Form

Time	0:00	0:17	1:17	1:31
Form	Intro	Daltrey Verse 1	Moon Verse 1	Moon Chorus 1
<i>Harmonic Progression</i>	<i>Intro x4</i>	<i>A</i>	<i>Bx4</i>	<i>C</i>

Time	2:04	2:33	3:33	4:02	4:28
Form	Moon Bridge	Daltrey Verse 2	Moon Verse 2	Moon Chorus 2	End
<i>Harmonic Progression</i>	<i>D</i>	<i>A¹</i>	<i>B</i>	<i>C</i>	<i>(Ebsus2)</i>

Side four demonstrates the trajectory of structural expansion by only having three tracks, two of which are Verse-Chorus structured song forms. The side opens with “Doctor Jimmy”. Like previous tracks, there is a significant amount of tonic pedals/slash chords. The track incorporates “transitions” which are the best formal descriptors in this instance. This is unusual since the track is still overall clearly derived from song form. The chorus is in two distinct parts, one in F and one in A minor/Dorian. B¹ expands the chorus with interludes based in A Dorian. There is also a consistent chromatic mediant shift from E to Ab. The end begins in Ab before movement to the Mixolydian through slash chords and eventually moving to the Eb: the key of the climax of the album and the synth motif which starts the next track fades in (Table 24).

The climax of the album is “Love Reign O’er Me” and is an important telos for the thematic narrative (which we will elaborate on shortly). However, as a song form it is in a standard Verse-Chorus structure. The piano introduction is a mostly improvised upbeat to the song form. It begins in Eb before immediately modulating to Ab. A timpani roll then segues into a pitched roll on Db with rapid high descending passages. Db is then established in root position although this is undermined by Lydian motion through the G naturals. Ab⁵ is then the pivot to Eb for the start of the song form. The chords belong to Eb minor for the most part although the guitar tends to play the major third during the verses. It becomes more ambiguous in the chorus by omitting the fifth and therefore sounding more minor based. The Bridge is in the relative of Gb major (Table 25).

Table 24: “Doctor Jimmy” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>A-D/A-E/A</i>
<i>A</i>	<i>A-D/A-E/A-A x2</i> <i>Bbmaj7/A-F/A-D/A-Asus2 x2</i>
<i>B</i>	<i>F-C/E-Dm-Bb x4</i> <i>(E7)-Am-G-C-D x2</i> <i>Em-D-C-D-E</i>
<i>B¹</i>	<i>F-C/E-Dm-Bb-F-C/E-Dm-Bb-(Am-Am7-D/A-Am-Am7-Am-D/A) x3</i> <i>A5-Am-G-C-D x2</i> <i>Em-D-C-D-E</i>
<i>C</i>	<i>Abmaj7-Gsus4-G-Cm7-Cm/Bb-Abmaj7</i> <i>Eb-(Cm)-Ab x2</i>
<i>D</i>	<i>E/G#-Ab-Gb/Ab-Eb</i>

Form

Time	0:32	0:45	1:16	1:48	2:19
Form	Intro	Verse 1	Chorus 1	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Intro x2</i>	<i>A</i>	<i>B</i>	<i>A</i>	<i>B</i>

Time	2:52	3:18	3:56	4:13	4:43
Form	Transitional Interlude	Bridge 1	Transitional Interlude	Verse 3	Chorus 3
<i>Harmonic Progression</i>	<i>E Major-> Ab Major</i>	<i>C</i>	<i>E Major (V of A Major)</i>	<i>A</i>	<i>B¹ x3</i>

Time	5:59	6:25	7:04
Form	Transitional Interlude	Bridge 2	Outro
<i>Harmonic Progression</i>	<i>E Major->Ab Major</i>	<i>C</i>	<i>D</i>

Table 25: “Love Reign O’er Me” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Eb-Eb/Db</i>
<i>B</i>	<i>Eb5-(Eb/Db)-Cb-Abm-Bb</i> <i>Eb5-(Eb/Db)-Cb-Abm-Eb/Bb-Bb</i>
<i>C</i>	<i>Gb-Cb/Gb- x3</i> <i>Eb-Ab/Eb-Bb/Eb</i>

Form

Time	0:00	1:02	1:29	2:00	2:25	2:56
Form	Piano Intro	Verse 1	Chorus 1	Verse 2	Chorus 2	Bridge
<i>Harmonic Progression</i>	<i>(Improvised)</i>	<i>Ax2</i>	<i>B</i>	<i>Ax2</i>	<i>B</i>	<i>Cx2</i>

Time	3:28	3:58	4:22	4:59
Form	Instrumental	Instrumental Verse	Chorus 3	End
<i>Harmonic Progression</i>	<i>Cx2</i>	<i>Ax2</i>	<i>B</i>	<i>Ebsus2</i>

Upon inspection of the forms for the “songs” for this album two issues become evident. Firstly, the song forms themselves, whilst generally expanded (particularly towards the end of the album) are generally standard and certainly a type of heavy rock music first and foremost and any “progressiveness” within these forms (through expansion) is a secondary identity. However, this is countered by the second consideration. As alluded to in the analysis, the song forms share musical material as part of their form. Yet, what has been incomplete through this song form-based analysis, is the use of localised motifs across the scope of the album. We will therefore now outline these themes for the Quadrophonic personality of Jimmy and outline how this spans the album, with a detailed analysis of the three instrumentals which function as the coming together of these themes which are mostly fragmentary in the song forms.

The Four Themes

Roger’s Theme is usually presented in E Major and has three distinct parts, which are not necessarily presented together. R1 is the main phrase outlining E Major and is mostly played by the horn. It is used prominently for “Helpless Dancer” as well as a transitional tool in the overture/instrumental sections. R2 tends to be used as a harmony/hint of counterpoint with R1 but is also used on its own (such as during the transition sections of “Doctor Jimmy”). This is exclusively played by bass register of horn. R3 is typically performed staccato on a synthesiser but it also becomes the melody for “Helpless Dancer”. There is a significant use of modal mixture within the motif, with implied harmony of I-iv/I-VII/I (which is played by the piano during “Helpless Dancer”). Pete’s theme is also in three parts. P1 is the synth arpeggiation, P2 is Love Reign O’er Me Melody, P3 is guitar descending counter melody. P1 and P3 have significant variation and often improvised whereas P2 is very much a recognisable chorus. Usually in E flat minor there is a notable tritone relationship when it is played in A minor for “I’ve Had Enough”.

John’s Theme is the “Is It Me For A Moment?” melody and/or chords and has two distinct sections which allows follow, one based in C minor and the other in the relative major of E flat. They are both labelled as J1. As the drummer of the band, Keith’s theme is aptly titled “Bell-Boy” which is used on the track of the same name. This is connected to the other theme which is much more prominent through the album particularly at the start of “Quadrophenia” and “The Rock” as well as in “Bell Boy” (K2). K2 is a riff based in F (or E flat during “The Rock”) a brief progression mixing chords from the major and tonic minor. All of these themes are presented below.

Figure 4: Roger’s Theme(s) from *Quadrophenia*

Roger Theme 1 (R1)



Roger Theme 2 (R2)



Roger Theme 3 (R3)



Figure 5: Pete's Theme(s) from *Quadrophenia*



Figure 6: John's Theme(s) from *Quadrophenia*

John Theme 1 (J1)

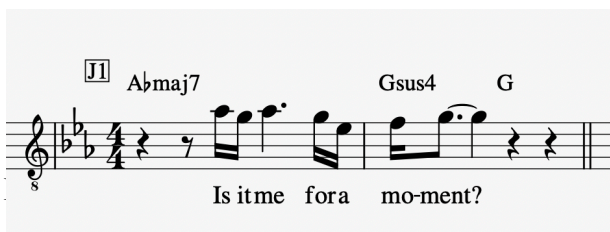


Figure 7: Keith's Theme(s) from *Quadrophenia*

Keith Theme 1 (K1)



Keith Theme 2 (K2)



Therefore, like *Tommy*, there are three tracks which present this cyclical material through instrumental-based tracks: “I Am The Sea”; “Quadrophenia” and “The Rock”. “I Am the Sea” begins with the sounds of waves crashing (used throughout the album) before presenting a fragmentary upbeat to the album opener “The Real Me”. There is no repetition, it is a global introduction to the most important material throughout the album (Table 26).

Table 26: “I Am the Sea” Formal Analysis

Time	0:00	0:10	0:59	1:12	1:29	1:40	2:03
Form	Intro		A (R1)	B (J1)	C (K1)	D (P2)	TR
Key	N/A	Ebm	E	Eb	Bb	Eb	Cm

The title track is the real overture to the album and presents the main material with full instrumentation. It is this approach to melodic development which progressive rock criticism has appreciated, as one reviewer puts it, the track “firmly placed the band in the realm of prog rock”.¹⁷⁰The four personalities are again represented. “Quadrophenia” begins with the modally mixed riff in F before using a Mixolydian pivot slash chord to transition to C minor for John’s theme. The Neapolitan of the relative major (E major first inversion) is used as the transition for Roger’s “Helpless Dancer” theme in E major. A chromatic mediant shift to Ab Major then follows, although this is revealed to be chord iv in E flat minor for the rest of the track to present Pete’s Love Reign O’er Me Theme without the vocal melody (P2). The track then ends with the cyclical sounds of waves crashing (Table 27).

“The Rock” is very similar in form, although the transition to the B section of John’s theme uses a different transition and also uses a variant of R1 played by the synthesiser as countermelody. Figure 8 presents the guitar elaboration of J1 (“Is It Me For A Moment?”) used in combination with the horn R1 variant (same pitches rearranged to sound more fanfare-esque). Another instance of thematic combination of J1 is at 4:39 in dialogue with “Love Reign O’er Me” P1 and P2. The final outro then uses a combination of Keith’s K2 as well as a major variant of “Helpless Dancer” (R3). As Figure 9 demonstrates, during this solo the horn motif of R1 is also used here in discourse with the overall “Love Reign O’er Me” section of the form. This track is also a final interlude functioning as a reminder of the main thematic material on the album leading to the climax of “Love Reign O’er Me”. As mentioned earlier, the final chord returns to the sounds of the sea/rain to set up the finale (Table 28).

¹⁷⁰ Conor Fynes, “The Who- Quadrophenia,” *Prog Sphere*, November 8, 2012, <http://www.prog-sphere.com/specials/the-who-quadrophenia/>.

Table 27: “Quadrophenia” Formal Analysis

Time	0:00	0:39	0:47	1:37	2:12
Form	A (K2)	TR	B (J1)	TR (J1+J2)	C (R3)
Key	F	Eb/F Pivot	Cm-Eb	E	

Time	3:34	3:46	4:17	4:46	5:27	5:39
Form	TR		D (P1)	D (P3)	Final Chord	(Waves Crashing)
Key	E->Ab	Ab (IV of Eb)	Ebm		N/A	

Table 28: “The Rock” Formal Analysis

Time	0:00	1:02	1:11	1:58	2:45	3:24
Form	A (K2)	TR	B (J1+R1 var.)	TR (R1)	C (R3)	
Key	Eb	Eb (IV of Eb)	Cm->Eb	E		Eb

Time	4:39	5:11	5:42	6:25
Form	D (P1+P2+ J1 var.)	Outro (K2+R3)		Final Chord->(Rain Sounds)
Key	Ebm	Eb		N/A

Figure 8: Combining Themes in Instrumentals Example 1

The Rock 01:11
Guitar

Chord annotations: $A\flat$ maj7, G sus4, G, Cm7, Cm/B \flat , $A\flat$ maj7

Horn

Theme labels: J1 (var.), R1 (var.)

etc.

Figure 9: Combining Themes in Instrumentals Example 2

The Rock 4:55
(During P2 Guitar Solo) (5:11)

Theme labels: R1 (var.), R1

Overall, Quadrophenia demonstrates a thematic narrative through the consistent cyclical themes which are interspersed throughout the album. Table 29 presents this narrative of reprisal. In contrast to *Tommy* there are less themes overall, but the extent the four themes are integrated in the whole is much more significant and deliberately formally

aware about all four themes most of the way through the album. Like *Tommy*, the three instrumentals provide dichotomous discourse between the opposing material. On the one hand, there is the interaction between the four themes representing the schizophrenic tensions for the character, but there is also the narrative elements with where they take place in the linear story. The musical theatre formal approach clearly has returned.

Outside of the instrumentals, *Quadrophenia* also demonstrates the complexity of The Who's song forms at this point which means that the easy segmentation from the previous albums becomes problematic. For instance, somewhat paradoxically there are two distinct Verse-Chorus structures within "Bell Boy" based on the two personalities of Jimmy. This is in addition to the heavy sampling/reusing of material from previous albums to demonstrate the distance the band have come (such as the lyrics to "My Generation" in "The Punk and the Godfather" and the direct sample of "The Kids Are Alright" at the end of "Helpless Dancer").

Table 29: *Quadrophenia* Thematic Narrative

Theme Begins	Theme Ends	Theme	Track
0:07	0:45	P0	1. I Am the Sea
0:57	1:07	R1	
1:12	1:24	J1	
1:28	1:34	K1	
1:39	1:52	P2	
			2. The Real Me
0:00	0:39	K2	3. Quadrophenia
0:47	1:33	J1	
1:37	2:08	R1, R2	
2:12	3:46	R3	
4:02	4:46	P1	
4:46	5:44	P3	
			4. Cut My Hair
			5. The Punk and the Godfather
			6. I'm One
			7. The Dirty Jobs
0:00	0:33	R1	8. Helpless Dancer
0:33	1:03	R3	
1:03	1:32	(R3 var.)	
1:32	2:10	R1 (var.)	
2:24	2:34	J1	
			9. Is It In My Head?
1:22	2:09	P1, P2	10. I've Had Enough
4:33	5:20	P1, P2	
			11. 5:15
			12. Sea And Sand
			13. Drowned
0:00	1:01	(K2 frag.)	14. Bell Boy
1:01	1:30	K2	
1:30	1:45	K1	
2:32	3:32	(K2 frag.)	
3:32	4:00	K2	
4:00	4:15	K1	
0:32	0:45	R1 (var.)	15. Doctor Jimmy
1:42	1:48	R2 (var.)	
2:45	3:18	R2 (var.)	
3:18	3:56	J1	

3:56	4:13	R2 (var.)	
5:59	6:25	R2 (var.)	
6:25	7:04	J1	
7:04	7:25	R2 (var.)	
7:36	8:29	P0	
8:30	8:35	P1	
0:00	1:02	K2	16. The Rock
1:11	1:58	J1, R1 (var.)	
1:58	2:45	R1	
2:45	4:39	R3	
4:39	5:42	P1, P2, R1 (var.)	
5:42	6:25	K2, R3 (var.)	
1:02	1:29	P1	17. Love Reign O'er Me
1:29	2:00	P1, P2, P3	
2:00	2:25	P1	
2:25	2:56	P1, P2, P3	
3:58	4:22	P1	
4:22	4:59	P1, P2, P3	

The Who by Numbers (1975) and Beyond

Simplification?

The Who never sought to emulate the large-scale structures of *Tommy* or *Quadrophenia* in their subsequent albums. The writing became more introspective. According to John Swenson their next album *The Who by Numbers* (1975), demonstrates Townshend's return to simplicity: "The songs here are very personal, a looking forward to Townshend's solo songwriting style dealing with the contradictions of becoming an adult while still attempting to live out the rock and roller's lifestyle".¹⁷¹

The opening track of *The Who by Numbers*, for instance, takes the formal simplicity of The Who's earlier albums, but also the brevity of the earlier albums. "Slip Kid" is not like a track off *Who's Next* but is a return to the much earlier style of, say, *A Quick One*. Based on a Mixolydian progression (I,IV,bVII), "Slip Kid" is fairly easily defined in Verse-Chorus structures with a bridge being based on a standing on a G7sus4 chord. Although 4:30 for a track length seems slightly extended from the norms, this is a track based on structural simplicity, with only two clear harmonic progressions. As demonstrated by this opening track, *The Who by Numbers* was therefore a deliberate stepping back from the ambition of the previous three projects (including the failed "Lifehouse" project), in favour of an unrelated collection of songs. Yet, these songs did not obtain the same level of success as *Who's Next*.

¹⁷¹ John Swenson, "The Who By Numbers," http://albumlinenotes.com/The_Who_By_Numbers.html.

Table 30: “Slip Kid” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>G-C-F</i>
<i>B</i>	<i>C-F-Eb-Bb</i> <i>C-F-G</i> <i>Am-D x3</i> <i>Bb- (G)</i>

Form

Time	0:00	0:24	0:37	0:54	1:00	1:13
Form	Intro	Verse 1	Chorus 1	Link	Verse 2	Chorus 2
Harmonic Progression	<i>Ax4</i>	<i>Ax4</i>	<i>B</i>	<i>Ax2</i>	<i>Ax4</i>	<i>B</i>

Time	1:31	2:09	2:21	2:48	3:13	3:27
Form	Interlude ->Bridge	Guitar Solo		Interlude	Verse 3	Chorus 3 -> Outro
Harmonic Progression	<i>(mostly a G7sus4 vamp)</i>	<i>Ax4</i>	<i>B</i>	<i>(mostly a G7sus4 vamp)</i>	<i>Ax4</i>	<i>B</i>

The Who continued right into the 80s also but still did not return to their large-scale formal experiments of *Tommy* and *Quadrophenia*. Their only modest hit from that period was “Eminence Front” from *It’s Hard* (1982). Yet, this was also based on simplicity and had no engagement with large scale form within itself or across any other tracks. This was pop simplicity in a different era: this was a funk reimagining of The Who’s sound. The song length here, is based on the extended disco-eque “jam” of the simple material. It was designed for what was apparently the *opposite* of any progressive tendencies of the large-scale listening of the previous albums (i.e., music for dance). “Eminence Front” was a minor hit with its funk-based guitar riff and the sequencing of the Lowry organ (not dissimilar to “Baba O’Riley” and “Won’t Get Fooled Again”). However, the entire song is an alternation between F minor and Db Major and lacks any formal significance.

Table 31: “Eminence Front” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Fm7-Dbmaj7</i>
<i>A¹</i>	<i>Fm7-Dbmaj7 x2</i> <i>C7sus4</i> <i>Fm</i>
<i>B</i>	<i>Ab-Eb-Bb</i> <i>Ab-Eb-Bb-F</i>

Form

Time	0:00	0:40	1:57	2:38	3:17	3:22	3:50	4:29	5:09
Form	Ambient Intro	Intro	Verse 1	Chorus	Link	Bridge	Verse 2	Chorus	Outro Bridge
Harmonic Progression	<i>N/A</i>	<i>Ax8</i>	<i>Ax4</i>	<i>Ax4</i>	<i>B</i>	<i>A¹</i>	<i>Ax4</i>	<i>Ax4</i>	<i>A¹</i>

Right until the present day, The Who have still never explicitly returned to the larger-scale form of *Tommy* and *Quadrophenia*. Regardless of the changing style of the band, they struggled commercially post-1973 too. Keith Moon died shortly before the release of *Who Are You* in 1978 and subsequent releases were predominantly a series of compilations before two poorly-received studio efforts in *Face Dances* (1981) and *It's Hard* prior to their re-emergence as a duo (after the death of John Entwistle) in recording new music in the mid-2000s. The only hint at large-scale return can be found on 2006's *Endless Wire*. This includes a small opera "Wire and Glass" (which was also released as a standalone EP) returning the band to a similar level of scope to "A Quick One While He's Away". However, like "A Quick One While He's Away" the songs are unrelated and do not incorporate cyclical return, and is merely a collection of mini-songs across the track. *Tommy* and *Quadrophenia* were therefore the zenith of structural ingenuity for The Who, a feat they scarcely attempted ever again afterward.¹⁷²

Conclusions: The Problem of The Who's Large-Scale Form

It is clear that the after-effects of *Tommy* and *Quadrophenia* had a mostly negative impact on The Who with their subsequent non-conceptual work. The large-scale innovations of the band's mid-output, proved to be an inevitable comparison point with their latter work. Daltrey therefore bemoaned the audience's expectation of subsequent albums to come "with a certain amount of heft".¹⁷³ As Townshend's writing became more introverted and self-contained, their commercial success dwindled. The idea was to create albums similar to *Who's Next* by returning to thematically unrelated songs and for the band to return to their roots.¹⁷⁴ The trajectory of the band doomed their latter releases (an interesting parallel with traditional prog-rock artists who struggled to adapt to a changing culture). Daltrey cited this in an interview from 1975 with *Rolling Stone*.

Rock & roll got caught up in technology. It took an enormous leap between 1964 and 1974, and suddenly it's got nowhere to go. Rock isn't going to change and you can't let it die. That's why being flexible is so important. At the moment the Who isn't very flexible.¹⁷⁵

From this point onwards, the band distanced themselves from the progressive movement. Townshend would continue exploring various concepts, particularly completing *Lifehouse* in various formats but not with The Who (See Discography).

¹⁷² One has to look at Townshend's solo discography to find anything resembling large-scale structure across an album. Returning to the tried and tested formulae of the "musical" Townshend's *The Iron Man* (1989) which used different voices to present different characters as an aural play in action.

¹⁷³ Jeff Giles, "How The Who Struggled with Getting Old on 'The Who By Numbers'," *Ultimate Classic Rock*, October 3, 2015, <https://ultimateclassicrock.com/the-who-the-who-by-numbers/>.

¹⁷⁴ However, it has been confirmed that the songs are all similarly melancholic as a "grim personal manifesto from Townshend as he approached middle age" in these releases post-*Quadrophenia*. See *Ibid*.

¹⁷⁵ Barbara Charone, "Daltrey on What the Who's Been Doing," *Rolling Stone*, September 11, 1975, <https://www.rollingstone.com/music/music-news/daltrey-on-what-the-whos-been-doing-236036/>.

Nevertheless, *Tommy* and *Quadrophenia* stand as crowning large-scale achievements through using musical theatre/operatic elements. This is achieved through cyclical material and the expansion of Verse-Chorus structured songs. This expansion of the LP format through these two structural devices is certainly a type of progressive rock.¹⁷⁶

Formal Purpose?

In considering our first research question about The Who, it is necessary to use the evidence from the corpus analysed to examine the extent by which formal purpose is evident. The song forms of The Who certainly demonstrate formal awareness for the typical structures of standard rock songs (i.e. Verse-Chorus structures), yet also a desire to expand this into extended instrumental sections for large-scale narrative across a record. Part of the reason for the extended instrumental sections was their reputation as a live band of energy and to attempt to capture some of this onto record. After all, most artists in the early 60s particularly, were keen to create the live experience as best as possible for the record.

However, throughout their first six records, The Who were increasingly concerned with the record as a compositional unity. In *Tommy* the short forms accentuate certain events in the narrative (such as “Do You Think It’s Alright” “There’s a Doctor” and “Smash the Mirror”), but after this the song forms are expanded further. Even in *Who’s Next* which is no conceptual record, the awareness of formal expansion was aligned with changing attitudes to extended duration across records. Whilst traditional song forms are comprehensibly simple with Verse-Chorus structures throughout the majority of The Who’s catalogue, the influence of musical-theatre-esque thinking throughout the concept albums of the band in particular, demonstrates a double formal identification with cyclical material. The Who’s search for “more” in their music was not out of over-self-indulgence and to create a barrier between the “learned” audience and their more typical fanbase. Rather, they sought comprehensibility of their music with a comprehensibility of narrative: hence the deciding for cyclical material. Whether this is successful is another matter, the story of *Tommy* is notably vague and ambiguous. However, the presentation of the conceptual records from the band were deliberate and formally aware for the possibility of musical narrative across an LP which aligned with the cultural mission of progressive rock.

A Clear Era of Formal Complexity?

As made clear in the analysis, there is an obvious era of structural complexity within The Who’s discography. The ambition of Pete Townshend from the end of the 60s and early 70s resulted in the most complex record of the band’s catalogue, *Quadrophenia*. The cyclical material is infused within the formal character of the album and the song forms themselves are examples of stretching out Verse-Chorus structures for the purpose of narrative development. Part of the reason this complexity was not upheld was cultural, (i.e. the fall of progressive musics and the beginning of punk), but also due to Townshend’s writers block and inability to go beyond the integrated conceptual structure of *Quadrophenia*. For The Who to go to the final category of Symphonic

¹⁷⁶ Whilst this research has considered The Who’s discography in considerable depth there is clear further research possibilities such as reconsidering the post-1973 works in more detail or Townshend’s solo work.

Structuring, for instance, would be a betrayal of their roots in hard-rock and Mod-culture. The dual identity was not possible to uphold long term. The fact that The Who's latter albums have not received the critical praise of their first six records is telling of the inability to create music which was culturally relevant, structurally interesting and fulfilling Townshend's desire for more ambition. As one reviewer writes of *It's Hard*: "This period of The Who's career is the period they transitioned from relevant rock powerhouse to a nostalgia act. Their focus shifted towards selling tickets for stadium tours as they morphed into this corporate entity, rather than a band that still had something interesting to say".¹⁷⁷ The band had firmly exited their period of structural innovation after *Quadrophenia*.

A Formal Trajectory?

If one ignores *Who's Next* there is a clear progressive intent from album to album with The Who culminating in *Quadrophenia*. Moving from simple typical early 60s song forms to suite-constructions to conceptual records The Who demonstrate the trajectory of the first three categories of album form. They move from the *Standard Album* format of *My Generation* to the extended suite hinted at towards the end of *A Quick One* and *The Who Sell Out*, where the latter simultaneously is identifiable as a *Concept Album* with a sense of flow throughout (often through the radio jingles connecting the presentation of tracks). The *Concept Album* was then explored more with an integrated cyclical narrative of melodic material as well as linear storytelling on *Tommy* and *Quadrophenia*. In between these two records, *Who's Next* takes the classic rock formulae for simplicity but expands simple structures of the individual tracks which would be combined with the innovations of *Tommy* for their work of highest complexity, *Quadrophenia*. One can then see that this was not pushed further after *Quadrophenia* as large-scale form/narrative beyond each individual track was not pursued.

¹⁷⁷ Joe Taysom, "The Who Album Roger Daltrey Thought 'Should Have Never Been Released'," *Far Out*, December 28, 2020, <https://faroutmagazine.co.uk/the-who-album-its-hard-roger-daltrey-hates/>.

Chapter 3- Continuous Narrative: Pink Floyd's *The Dark Side of the Moon*

Early Pink Floyd: Moving Towards Progressive Rock?

Like The Who, Pink Floyd were another band on the periphery of the genre of progressive rock, and fans have fiercely contested exactly where they stand, although secondary scholarship tends to include them in the history of the genre. Their approach to the studio craft rather than having the overt virtuosic instrumental abilities of their contemporaries is what distinguishes them from the standard canon of prog. A brief retrospective consideration of this issue is argued by Will Byers (in an often-polemical manner against other progressive artists). Byers defends the band by distinguishing them from the excess of prog: he instead argues that they “rarely indulged in the show-off polymetric twaddle practised by Genesis or Yes”.¹⁷⁸ Generally, Pink Floyd are therefore often cited as *psychedelic rock*, although this notion is problematic when one considers that their albums are some of the most iconic (if not *the* most iconic) concept albums of all time: particularly *The Wall* (1979).

Therefore, like The Who, Pink Floyd's conceptual mapping and commitment to concepts through extended duration forms across album sides and entire albums, justifies their inclusion in this study, regardless of where they stand in relation to the genre. In this chapter the seminal *The Dark Side of the Moon* (1973) is analysed in depth with comparison before and after, using some of the band's other output.

The early band were certainly more associated with the psychedelic. Formed around 1965, the band had brief success with the UFO Club and were in fact the first act to play there before moving on to bigger venues as they become more successful.¹⁷⁹ Perhaps a coincidence, but certainly retrospectively significant, is that the band's debut album was recorded at EMI studios next door to where the Beatles were recording *Sgt. Pepper*, titled: *The Piper at the Gates of Dawn* (1967).¹⁸⁰ The album was generally warmly received. *The Record Mirror* was particularly positive: “the psychedelic image of the group really comes to life on this LP, which is a fine showcase for both their talent and the recording technique. Plenty of mind blowing sound, both blatant and subtle here, and the whole is extremely well performed”.¹⁸¹ Retrospectively, this album is cited as unique as a Syd Barrett-led project as he left the band during the next year due to his deteriorating mental health and drug use.

¹⁷⁸ Will Byers, “School of Rock: Why Pink Floyd Were Not Prog,” *The Guardian*, October 8, 2008, <https://www.theguardian.com/music/musicblog/2008/oct/08/pink.floyd.not.prog.rock>.

¹⁷⁹ John Cavanagh, “Pink Floydnd London's Notorious UFO Club,” *Salon*, November 11, 2017, <https://www.salon.com/2017/11/11/33-13-excerpt-pink-floyd/>.

¹⁸⁰ Paul Stump, *The Music's All That Matters* (Chelmsford, Essex: Harbour Books, 2010), 24.

¹⁸¹ Kevin Holmes, “It's the 50th Anniversary of Pink Floyd's Debut Album ‘The Piper at the Gates of Dawn’,” *Rockarchive*, August 4, 2017, <https://www.rockarchive.com/news/2017/pink-floyd-the-piper-at-the-gates-of-dawn>.

Classic Proto-Prog through Psychedelia: The Atom Heart Mother Suite (1970)

After Barrett’s departure, the band developed towards a different sound, which is where they become significant to this study. Because of this, there are numerous examples within early Pink Floyd of extended duration tracks each incorporating formal experimentation.

By the time of their fifth album, they were composing suites. The first side of *Atom Heart Mother* (1970) with its suite of the same name, was the most ambitious and paved the way for the more “progressive” large-scale narrative rather than the psychedelic soundscapes of previous albums. As the Rolling Stone reviewer Alec Dubro puts it: it is “almost a symphony”.¹⁸² The album also featured another smaller suite, “Alan’s Psychedelic Breakfast”.

According to the sleeve notes, the track is split into six. The Pink Floyd scholar Shaugn O’Donnell has argued for logical coherence in the band’s extended duration works, and here is no exception. The following table presents the time stamps of the six sections according to O’Donnell’s analysis.

Table 32: O’Donnell’s Formal Analysis of the “Atom Heart Mother Suite”¹⁸³

Sections (Movements)	Times	Keys	Description
a. “Father’s Shout”	0:00	E drone	Introduction, dissonant brass fanfare
	1:25	E minor	‘Theme from an Imaginary Western’- heroic brass, rock accompaniment
	1:55	collage	Dissonant development, brass and tape effects
	2:21	E minor	‘Theme from an Imaginary Western’
b. “Breast Milky”	2:52	E minor	Cello theme with arpeggiated organ and bass
	3:56		Slide guitar replaces cello, brass enters second time
c. “Mother Fore”	5:22	E minor	Static organ ostinato supporting untexted chorus; a few relatively strong motions to IV
d. “Funky Dung”	10:11	G minor	Blues vamp on bass ostinato with percussive organ accompaniment, features guitar solo
e. “Mind Your Throats Please”	14:56	E minor	‘Theme from an Imaginary Western’ returns
	15:26	atonal	Tone clusters on the synthesisers, plus other abrasive electronic sounds, climactic explosion
	17:56	collage	Electronic retransition featuring crossfades of previous material; ‘Silence in the studio!’
f. “Remergence”	19:12	E minor	Recapitulation of ‘Father’s Shout’
	19:41		Recapitulation of ‘Breast Milky’
	22:12		‘Theme from an Imaginary Western’ - <i>tierce de Picardie</i>

¹⁸² Alec Dubro, “Atom Heart Mother,” *Rolling Stone*, December 10, 1970, <https://www.rollingstone.com/music/music-album-reviews/atom-heart-mother-111812/>.

¹⁸³ Shaugn O’Donnell, “‘Silence in the Studio!’: Collage as Retransition in Pink Floyd’s ‘Atom Heart Mother Suite,’” in Ciro Scotto, Kenneth Smith and John Brackett, ed. *The Routledge Companion to Popular Music Analysis: Expanding Approaches* (New York: Routledge), 294. Contrary to O’Donnell’s analysis a better descriptor for Funky Dung is to label the role of G to be Dorian rather than Minor due to the progression from Gm to C7, thus incorporating an E natural rather than flat. Otherwise, the analysis is sound.

Implicit within O'Donnell's analysis is a larger-scale global narrative. If one considers the first four sections, there is little recapitulation of material from other sections. As O'Donnell recognises, a larger strategy is not evident until the fifth section: "Mind Your Throats Please". Up until this point, the track resembles a through-composed collage.

The triumphant arrival of the first theme that begins 'Mind Your Throats Please' creates the sensation that this movement will be the conclusive return of the primary themes to end the work, but it quickly reveals itself to be a false recapitulation as the movement instead functions as a dissonant development section.¹⁸⁴

O'Donnell then writes:

This movement of formal self-awareness calls particular attention to the concluding segment of the movement, the collage that provides the path back to tonality and the work's principal themes, that is, the primary retransition leading to the real recapitulation. It is not surprising that rather than composing a bridge linking the atonal passage to the recapitulatory material in 'Remergence,' the band instead solves their problem using the tools of the studio. They use splicing techniques and the mixing board to create a collage of previous musical material... The layers create heavy dissonance with multiple keys and grooves sounding simultaneously, and this unnatural polytonality effectively bridges the gap between the previous atonality and the upcoming return of E minor.¹⁸⁵

From these remarks, O'Donnell uses key terminology which tentatively suggests larger-scale functions, particularly "development" "retransition" and "recapitulation". The segmentation of this track is fundamentally sextartite, but one can also see a "bookending" sonata form-esque framing tool with the return of material from the beginning at the end. The terminology of sonata form is apt, albeit often in the wrong places. This is because the recapitulation is interspersed with developmental episodes also, particularly the return of "Theme from an Imaginary Western" during "Mind Your Throats Please". Therefore, to modify O'Donnell's analysis slightly, the final two sections ("Mind Your Throats Please" and "Remergence") are more of an A¹ and A², respectively with A¹ being a variant of "Father's Shout" and A² being a variant of both 'Father's Shout' and "Breast Milky" and thus a combination of the original A and B sections. The six parts therefore conform to an ABCDA¹A² structure which frames in a similar way to sonata form.

Retrospectively, the album is generally cited as inferior to the band's latter work. Paul Stump critiques the album as somewhat "cautious" with its motivic experimentation and similar material throughout. He recognises that "critics have harped tiresomely on the excellence of the album's 'stereo imagery', however as a musical work it is lacking as it 'seems to overemphasise engineering of music rather than composition or improvisation'.¹⁸⁶

¹⁸⁴ O'Donnell, "'Silence in the Studio!': Collage as Retransition in Pink Floyd's 'Atom Heart Mother Suite,'" 297.

¹⁸⁵ Ibid, 298.

¹⁸⁶ Stump, *The Music's All That Matters*, 57.

Understanding the band's personnel during this period is important in understanding their progressive experimentation on tracks such as the "Atom Heart Mother Suite". Like The Who with Kit Lambert, Pink Floyd had a non-band member who greatly influenced their expanding of rock music's norms. This was the composer/arranger Ron Geesin who had worked with Roger Waters on a soundtrack album to the movie *The Body* in 1970.¹⁸⁷ Indeed, even members of the band have cited Geesin's importance on their artistic development. Take, for instance, drummer Nick Mason:

He understood the technicalities of composition and arranging, and his ideas were radical enough to steer us away from the increasingly fashionable but extremely ponderous rock orchestral works of the era. At the time arrangements of such epics tended to involve fairly conservative thinking; classical music graduates had been indoctrinated with a lack of sympathy for rock and "crossing over" was still seen as something of a betrayal of their years of discipline and training.¹⁸⁸

Whilst the band had artistic intentions with the dividing of the suite into six, they also had obvious financial motivations. Mark Blake writes that the dividing of the suite was primarily a functional end so that the band could be paid royalties for each of the six parts rather than only getting paid for one track, and Geesin's input was significant for this. King Crimson also encountered a similar issue on their seminal debut album, with each track's subtitles or "songs-within-songs" being a stretch to make a fair amount on the record as their album was only five tracks long (but each track was of significant length).¹⁸⁹

due to Floyd's US record deal the suite had to be divided into separately titled movements as quickly as possible: "Or else they'd only get paid publishing royalties on one song." Between them, Geesin and Pink Floyd carved the piece up into six movements. Geesin suggested the title *Father's Shout* after one of his heroes, US jazz pianist Earl 'Fatha' Hines. The group suggested other titles inspired by the 'cow' cover, including *Funky Dung* and *Breast Milky*. For monetary purposes, one song became six.

It turned out to be a shrewd move. Released on October 2, 1970, *Atom Heart Mother* reached No.1 in Britain, making it Floyd's biggest seller yet. *Beat Instrumental* described it as "an utterly fantastic record", and *Circus* magazine in the US (where it reached No.55) called it a "trip trip trip, a tippy top trip".¹⁹⁰

Overall, the "Atom Heart Mother Suite" looks to the western art musics through the explicit reference to the sonata form tradition by having two contrasting themes and the

¹⁸⁷ Ibid, 56.

¹⁸⁸ Nick Mason, *Inside Out: A Personal History of Pink Floyd* (London: Weidenfeld & Nicolson, 2017), 145.

¹⁸⁹ Isaac Conroy, "King Crimson's *In The Court Of The Crimson King* (1969): A Formal And Aesthetic Analysis," (MA diss., University of Durham, 2020).

¹⁹⁰ Mark Blake, "Kettles And Bacon: The Tortured Creation Of Pink Floyd's Atom Heart Mother," *Classic Rock*, July 24, 2019, <https://www.loudersound.com/features/the-tale-of-the-tortuous-creation-of-pink-floyds-atom-heart-mother>.

recapitulation of said-themes after a clear development section.¹⁹¹ The use of this large-scale structure was due to the guidance of Geesin. However, post-this album, the band would develop in a different direction without Geesin's influence.

"Echoes" from *Meddle*: A Precursor to Floydian Conceptual Narratives

Although the subdivisions of the track is different to the "Atom Heart Mother Suite", "Echoes", the B side from *Meddle* (1971), was another important precursor to *The Dark Side of the Moon*. This is because it is another example of a full LP side incorporating a unified structure. Some of this track is also repeated and developed on their next record. The verse material is strikingly similar to the verses of "Time" from *The Dark Side of the Moon*, due to the slow minor ballad with soft singing in thirds (see next section for more detail). Jackson writes that this approach to using the same material was a process of "recycling and tightening".¹⁹² The album obtained a positive review by Rolling Stone upon release. Reviewer Jean-Charles Costa, praised its "recapture" of previous album material with "Echoes" the crowning "aural extravaganza".¹⁹³ According to David Hepworth, none of this would have been possible without the success of *Atom Heart Mother*. This is because there was a shift in artistic control that Pink Floyd had after the successes of said-album with a new recording contract which allowed them more creative freedom.

Pink Floyd had a curious relationship with their record company EMI. As part of their new deal they were given unlimited time in the company's studios. They soon decamped to George Martin's newly established AIR studios because there they could record on sixteen tracks. This expanding new technology afforded them all manner of new ways of indulging their great weakness, which was not being able to make up their mind. Veterans of the sessions for the record that eventually became *Meddle* recall interminable days taken up by experimentation with the capturing of sounds made by household objects...

Clearly, this description argues against any sort of formal logic to the *Meddle* sessions, particularly "Echoes", as the recording of ideas was a random on-going process rather than attempting to present a sort of formal narrative. For this reason, "Echoes" is of course not an immediate formal development from the "Atom Heart Mother Suite". However, what it certainly is, is the non-classically trained Pink Floyd using their *own* artistic initiative for formal expansion without the guidance of a traditional composer/arranger. Like Lambert's influence on Townshend after he quit the band, Geesin's influence had allowed the band to attempt formal expansion without an external supervisor. This is the view of Jérôme Melançon and Alexander Carpenter.

Echoes is the endpoint of the first period in Pink Floyd's progression, building on what had been done in the carefully constructed *A Saucerful of Secrets* and *Atom Heart Mother* but relying solely on the four-piece band and all their musical and technical skills... it is also the last LP side-long song they would

¹⁹¹ Innocenzo Alfano, *Verso un'altra realtà: Cenni di strategia compositiva e organizzazione dei brani nella musica rock, da Jimi Hendrix al rock progressivo*, 27.

¹⁹² Jackson, *1973: Rock at the Crossroads*, 50.

¹⁹³ Jean-Charles Costa, "Meddle," *Rolling Stone* January 6, 1972, <https://www.rollingstone.com/music/music-album-reviews/meddle-100626/>.

record, as their next three albums would explore the possibilities of concept albums, structuring LPs into albums that comprise one coherent LP-long suite, for which songs like “Echoes” opened the way.¹⁹⁴

The following analysis presents the track in reference to song form as well as the more extensive elaboration (Table 33).

Table 33: “Echoes” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>C#6-A-G#sus4-G# C#m-F#m-C#m C#6-A-G#sus4-G#</i>
<i>A</i>	<i>C#m-G#m-F#m-G#7 x2</i>
<i>B</i>	<i>C#-G#-F#m7-G#-A</i>
<i>Riff</i>	<i>C#m-A Riff (with elaboration) x3 E-B-(B#)</i>
<i>Inter</i>	<i>C#m7 (with Blues and Dorian elaboration) (Fadeout to Soundscape)</i>
<i>Sound</i>	<i>-> Bm Bm-F#-D-E</i>
<i>Trans 1</i>	<i>Bm-F#-D-E</i>
<i>Trans 2</i>	<i>C#m-G#m-E-F#m x2</i>

Form

Time	0:00	01:54	02:58	03:28
Form	Introduction		Verse 1	Chorus 1
<i>Harmonic Progression</i>	<i>N/A (repeated sonar “ping” on B)-> C#m Chords</i>		<i>Intro</i>	<i>A</i>

Time	03:43	04:12	04:41	04:56	05:24
Form	Bridge	Verse 2	Chorus 2	Bridge	Instrumental Verse
<i>Harmonic Progression</i>	<i>Riff</i>	<i>A</i>	<i>B</i>	<i>Riff</i>	<i>A</i>

Time	05:52	06:07	07:01	c.11:25	15:16
Form	Instrumental Chorus	Bridge	Interlude		
<i>Harmonic Progression</i>	<i>B</i>	<i>Riff x2</i>	<i>Inter</i>	<i>Sound</i>	<i>Trans 1</i>

Time	18:43	19:11	19:41	19:55	21:17
Form	Interlude (cont.)	Verse 3	Chorus 3	Bridge	Outro Verse
<i>Harmonic Progression</i>	<i>Trans 2</i>	<i>A</i>	<i>B</i>	<i>Riff</i>	<i>A-> Final Soundscape (Sonar “Ping” on G#)</i>

The track is a simple song form expanded through improvisation and soundscapes (although there is a lack of repetitive lyrics). Beginning with a “ping” effect on B the song form emerges in C# Minor with a Chorus in C# Major. The soundscapes are faded

¹⁹⁴ Jérôme Melançon and Alexander Carpenter, “Is Progressive Rock Progressive? YES and Pink Floyd as Counterpoint to Adorno,” *Rock Music Studies* 2, no.2 (2015): 142.

in and out of the song form. After a lengthy middle section of guitar led improvisation (07:01) the soundscape interrupts the song form before the song emerges again, which is then faded out again into another soundscape which has a sense of resolution as the G# of the “ping” belongs to the global C# tonality. The form is therefore significantly different to the “Atom Heart Mother Suite” as the form is from the perspective of *song form*.¹⁹⁵ This song form-based innovation would lead to a different type of formal expansion especially without Geesin’s classically trained input. This structural expansion was explored on *The Dark Side of the Moon*.

The Dark Side of the Moon (1973): From Psychedelia to Progressive Rock

Overview and Hierarchies of Form

Now *The Dark Side of the Moon* is analysed with particular reference to previous analytical work from O’Donnell.¹⁹⁶ Overall, the form of this album is significantly progressive through its multiple hierarchies of structure. This is significant when one considers its profound success: the LP was (and is) extraordinary commercially successful. It is the album with the longest lifespan for the USA’s Billboard 200: 939 weeks in total on chart (as of 2019).¹⁹⁷ It first reached number in the US on the 28th April.¹⁹⁸ Keyboardist Richard Wright muses its success: “We knew it had a lot more melody than previous Floyd albums, and there was a concept that ran all through it. The music was easier to absorb and having girls singing away added a commercial touch that none of our records had”.¹⁹⁹ The album was created with a desire for less experimentation and more coherence as a whole unit. As Jackson writes “after five experimental albums, it was time to tighten up”.²⁰⁰

The critical reception of the album noticed its large-scale conceptual narrative rather than a collection of songs. Take, for instance, Loyd Grossman’s review for Rolling Stone: “*The Dark Side of the Moon*... is a single extended piece rather than a collection

¹⁹⁵ The track can also be viewed as contextually significant as it is the end point of creative control enjoyed by artists during this period. Pink Floyd went into the studio to experiment without limits. Trial and error considered, there was no “pressure” from the record companies which would typically be impatient during other periods. Paul Théberge writes as follows: “it was normal for bands to compose in the studio, spending weeks and months experimenting with various creative possibilities inherent in the multitrack process”. See Paul Théberge, “‘Plugged In’ Technology and Popular Music,” in Simon Frith, Will Straw and John Street, ed. *The Cambridge Companion to Pop and Rock* (Cambridge: Cambridge University Press, 2001), 11.

¹⁹⁶ Shaugn O’Donnell, “‘On the Path’: Tracing Tonal Coherence in *The Dark Side of the Moon*,” in. *‘Speak to Me’: The Legacy of Pink Floyd’s The Dark Side of the Moon*, ed. Russell Reising (Burlington, VT: Ashgate, 2005), 87-103; O’Donnell, “‘Silence in the Studio!’: Collage as Retransition in Pink Floyd’s ‘Atom Heart Mother Suite,’” 291-299.

¹⁹⁷ Lukas Schneider and Claudius Gros, “Five Decades of US, UK, German and Dutch Music Charts Show That Cultural Processes Are Accelerating,” *Royal Society Open Science*, 6, no.8 (2015), 11.

¹⁹⁸ Jackson, *1973: Rock at the Crossroads*, xii.

¹⁹⁹ Karl Dallas, *Pink Floyd: Bricks in the Wall* (New York: Shapolsky Publishers, 1994), 108.

²⁰⁰ Jackson, *1973: Rock at the Crossroads*, 48.

of songs. It seems to deal primarily with the fleetingness and depravity of human life, hardly the commonplace subject matter of rock”.²⁰¹ Upon analysis it is clear that the LP’s grandiosity and large-scale form warrants the description of progressive rock rather than psychedelic rock.

As expected, on a local level, each track is a song (although not always using Verse-Chorus structures). On a higher level is each album side of the LP which is a self-contained continuous piece of music. Yet, there is an overarching conceptual and musical narrative across the scope of the entire record. Even though this was probably accidental and is a result of the desire for continues segues between tracks, there is a clear *teleology* with the harmonic and thematic trajectory of the album as a whole. This is through a large-scale progression to the global I (D Major) as well as the return/recapitulation as well as recomposing of material. This multifaceted three-part hierarchy is the progressive structure of the album (Table 34). This analysis is based on previous analytical scholarship. Sheila Whiteley also argues for the cyclical narrative of the entire album (see quote), as does Ger Tillekens (Table 35).

There are five major tracks on each side of the album, all of which are linked musically and conceptually to contribute towards a cyclical effect, with the record opening and closing with a sound resembling the pumping of the human heart, the fundamental signifier of life.²⁰²

Table 34: Multifaceted Hierarchical Formal Analysis of *The Dark Side of the Moon*

Song Forms

Side	Side One					
Track	Speak to Me	Breathe	On the Run	Time	Breathe (Reprise)	The Great Gig in the Sky
Song Form?	No	Yes	No	Yes	Yes (frag.)	No (Bipartite Rotations)

Side	Side Two					
Track	Money	Us and Them	Any Colour You Like		Brain Damage	Eclipse
Song Form?	Yes	Yes	No		Yes	No (Outro)

²⁰¹ Loyd Grossman, “Dark Side of the Moon,” *Rolling Stone*, May 24, 1973, <https://www.rollingstone.com/music/music-album-reviews/dark-side-of-the-moon-255381/>. The influence of this LP can be found in much later seminal LP’s such as Radiohead’s *OK Computer* (1997), due to its pacing and subject matter. Like *The Dark Side of the Moon*, *OK Computer* is also another album supposedly on the periphery of prog-rock, with its most famous track “Paranoid Android”, according to Nadine Hubbs being a “neo-prog-rock grandiosity”. See Nadine Hubbs, “The Imagination of Pop-Rock Criticism,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 16.

²⁰² Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 105.

LP Side 1 Narrative

Side	Side One					
Formal Function	Overture	A	Transitional Episode	B	A	C
Track	Speak to Me	Breathe	On the Run	Time	Breathe (Reprise)	The Great Gig in the Sky
Tonal Centre	N/A	E Dorian	E-> Non- tonal	F# Aeolian/ A Major	E Dorian	G Dorian

LP Side 2 Narrative

Side	Side Two				
Formal Function	A	B	Transitional Episode	C	Coda
Track	Money	Us and Them	Any Colour You Like	Brain Damage	Eclipse
Tonal Centre	B Dorian	D Major	D Dorian	D Major	

Full Album Narrative

Side	Side One					
Formal Function	Overture	A	Transitional Episode	B	A	Transitional Episode (A)
Track	Speak to Me	Breathe	On the Run	Time	Breathe (Reprise)	The Great Gig in the Sky
Global Key	N/A	ii	ii-> Non- tonal	iii/V	ii	iv

Side	Side Two				
Formal Function	C	D	Transitional Episode (A)	E	Coda
Track	Money	Us and Them	Any Colour You Like	Brain Damage	Eclipse
Global Key	vi	I	i	I	

Table 35: Tillekens Analysis of *The Dark Side of the Moon*'s Large-Scale Form²⁰³

Section	Song
I	1. Speak to Me
	2. Breathe
	3. On the Run
	4. Time
II	1. Breathe (Reprise)
	2. The Great Gig in the Sky
	3. Money
	4. Us and Them
III	1. Any Colour You Like
	2. Brain Damage
	3. Eclipse

²⁰³ Ger Tillekens, "The Keys to Quiet Desperation: Modulating Between Misery and Madness," in *'Speak to Me': The Legacy of Pink Floyd's The Dark Side of the Moon*, ed. Russell Reising, (Burlington, VT: Ashgate, 2005), 108.

Tillekens argues for the three-part structuring of the album based on the recapitulations of the Dorian “Breathe” material.

Due to its release on the by now traditional double-sided vinyl record, one may argue that there are only two parts to the composition... Indeed, when listening to *The Dark Side of the Moon* on the record, one is easily inclined to locate the cutting point right between the sings of the A-side and those of the B-side- that is, between “The Great Gig In The Sky’ and ‘Money’ - a cut that has been preserved on the later CD-reissue by a 15-second pause. However, some critics have pointed out that this causes some unbalance. To them, the way the A-side ends, makes Wright’s composition ‘The Great Gig’ seem out of place, even superfluous... The CD-reissue, in contrast, is not hindered by this problem. Here one is forced to perceive three sections... The first two of those open with ‘Breathe’ and its reprise respectively; the third one start with ‘Any Colour You Like’. In the official guitar tablature book, this last song is listed as ‘Breathe (Second Reprise)’ (Pink Floyd, 1992). If we go along with this title, each section opens with a ‘Breathe’, acting as a kind of prelude, with the first of these having itself a prelude in ‘Speak To Me’.²⁰⁴

Tillekens is not arguing particularly analytically here and is focusing on the conceptual narrative. However, whilst the LP bipartite structure (i.e., the two sides) could be arbitrary and merely functional, the harmonic relationships between tracks suggest the pause between “The Great Gig in the Sky” and “Money” to be necessary. It is also clearer the function of the Dorian progression (i.e., the Breathe reprises) to be transitional rather than “Preludes” to sections which they begin.

Therefore, the album clearly has a full narrative based on the tonal teleology. The exception to this is “Money”, which interpolates an otherwise obvious forward trajectory to a structural close in D Major, although B Aeolian is the relative minor of D. “Us and Them” transitions through the material of A (the localised Dorian ii-V featured extensively on Side One as we will see) before a very similar finale “Brain Damage” which continues into “Eclipse” as the album’s coda.

According to Kevin Holm-Hudson, a key influence, albeit probably an unconscious one from the band’s perspective, was Marvin Gaye’s *What’s Going On* (1971). Obviously, the styles and material and different but there is a remarkable similarity between the unification of each side through segues and especially the reemergence of “grooves” throughout the album creating a sense of continuity. The organization there is split into two side long suites.²⁰⁵ I also argue this is also the case within this album, which becomes clear when the tracks are systematically analysed in relation to the whole.

²⁰⁴ Ibid, 107.

²⁰⁵ Kevin J. Holm-Hudson, “‘Worked Out Within the Grooves’: The Sound and Structure of *The Dark Side of the Moon*,” in *‘Speak to Me’: The Legacy of Pink Floyd’s The Dark Side of the Moon*, ed. Russell Reising, (Burlington, VT: Ashgate, 2005), 80-81.

“Speak to Me” and “Breathe”

O’Donnell argues that the first track is an “overture of *musique concrète*”.²⁰⁶ Similarly, Whiteley writes of “the juxtaposition of images on this track creates an experience of madness. As individual pulses conform to a common rate under the stimulus of an amplified heart, so the opening ten seconds cause the listener to move towards the communality of pace necessary to shared experience”.²⁰⁷ The seemingly random timbres evoked are all to be revealed as important for different tracks. As O’Donnell summarises, it is a structural upbeat to the album.²⁰⁸ Recently, he has provided an analysis of the timbral entries to this overture which segues into the second track “Breathe”. It is important to stress that these entries are an overture to the entire record not just side one. Most notably, the cash register does not become central until the opening track on side two: “Money”.

According to Phillip Anthony Rose, “Speak to Me” depicts the beginning of life, with the heartbeat becoming more prominent in the mix leading to birth screaming (as depicted by the female vocalist).²⁰⁹ One of the narratives of the album is the processes of life, as the protagonist eventually succumbs to madness on the penultimate track “Brain Damage”.²¹⁰ This is therefore fitting as an upbeat to the entire record. This segues into “Breathe”. “Breathe” begins immediately after the final crescendo of “Speak to Me” and are often referred to as part of the same track. Of the first three tracks, “Breathe” is the only one which resembles a song form. The material is slow and simple. This track uses clear modality by being primarily based in E Dorian and is therefore the first presentation of the Dorian progression, nevertheless the song form is otherwise simple (Table 37). Whiteley writes that also the use of ninth chords creates the effect of subtle modification suggesting an “inner ambiguity”.²¹¹

Table 36: O’Donnell’s Overture entries from “Speak to Me” into “Breathe”²¹²

Time	0:00	0:25	0:35	0:37	0:47	0:00
Track	“Speak to Me”					“Breathe”
Timbral Entries	Heartbeat bass drum					
		Ticking Clocks		Cash Registers		
	Mad Dialogue					
					Laughing	
					Oscillator Helicopter	
						Screams

²⁰⁶ O’Donnell, “‘On the Path’: Tracing Tonal Coherence in *The Dark Side of the Moon*,” 88.

²⁰⁷ Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 106.

²⁰⁸ O’Donnell, “‘Silence in the Studio!’: Collage as Retransition in Pink Floyd’s ‘Atom Heart Mother Suite,’” 292.

²⁰⁹ Phillip Anthony Rose, “Which One’s Pink? Towards an Analysis of the Concept Albums of Roger Waters and Pink Floyd,” (MA diss., McMaster University, 2015), 22.

²¹⁰ Ibid, 22.

²¹¹ Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 106.

²¹² Ibid.

Table 37: “Breathe” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Em9-A-(Asus4)-(A7)</i>
<i>B</i>	<i>Cmaj7-Bm7-Fmaj7-G-D7#9-D#^{o7}</i>

Form

Time	0:04	1:04	1:19	1:50	2:04	2:34
Form	Verse 1	Chorus 1	Verse 2	Chorus 2	Verse 3	Chorus 3
<i>Harmonic Progression</i>	<i>Ax8</i>	<i>Bx1</i>	<i>Ax4</i>	<i>Bx1</i>	<i>Ax4</i>	<i>Bx1</i>

“On the Run”

The third track is another instrumental: “On the Run”. According to Macan, the track represents the “futility of the nine-to-five career”.²¹³ In the large-scale form, it functions as a transition from “Breathe”, featuring the VCS-3 analogue synthesiser complemented by Mason’s sixteenth notes on the hi-hats.²¹⁴ The track begins in the same key as “Breathe” with a strong E in the bass of the synthesiser which then sequences to arpeggiate an E minor seventh. However, like “Speak to Me”, it is inappropriate to speak of a tonal scheme as the semblance of a centre is phased out to be based more on “filter sweeps and stereo panning providing the primary source of forward motion”.²¹⁵ The track is one of the few examples (according to Everett) which is an instance where electronic music becomes less about pitch and more about timbre by defying “tonal centricity”.²¹⁶ In the global narrative, Whiteley writes that “On the Run” is the crushing reality one tries to escape with the blowing of the mind (i.e., the hallucinogenic trip of “Breathe”) and therefore “re-establishes paranoia, running on the spot, as signified by the ostinato, which as a formal device can at best provide only an illusion of progress, its perpetual state of motion signifying the relentless movement of life”.²¹⁷ This is a useful and enlightening description of a passage of “transition” within the global narrative (as it connects songs) but thematically is stagnant to reflect the lyrical themes of the inescapability of madness.

“Time”

The fourth track “Time” begins with another overture. The timbral entries are exclusively clocks all recorded in an antiques store. Subsequently, ambiguous harmony is used through the slow alteration between E and F# in the guitar (elaborated by the

²¹³ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 78.

²¹⁴ Will Romano, *Mountains Come Out of the Sky: The Illustrated History of Prog Rock* (Milwaukee: Backbeat, 2010), 24.

²¹⁵ O’Donnell, “‘On the Path’: Tracing Tonal Coherence in *The Dark Side of the Moon*,” 90.

²¹⁶ Everett, “Confessions From Blueberry Hell, Or, Pitch Can Be A Sticky Substance,” 336.

²¹⁷ Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 107.

keyboard) creating harmonic suspense.²¹⁸ The most significant aspect of “Time” (for the purpose of this analysis) is its relationship with “Breathe”. Figure 10 demonstrates the similarities between the choruses of “Breathe” and “Time”. Much like harmonic progression B for “Breathe”, the alternation between D and Amaj7 in the chorus to “Time” sounds like descending semitonal movement due to the addition of the major seventh (i.e. the Cmaj7 to Bm7 during “Breathe” is essentially the same as the D major to C#m/A during “Time”). Melodically, both tracks use parallel harmony in thirds alternating between upward and downward tones/semitones, which sequence down with the harmony towards the end of each chorus.

Whiteley finds musical and thematic relationships between “Breathe” and “Time” as both speak of the relationship of the individual and society where the latter is inevitably the master of the former.²¹⁹ Thematically, like the escaping of madness through a drugs trip and running away from the coming clean in “Breathe” and “On the Run”, “Time” is fundamentally a “false security” as although one could take comfort from the passing of time, it is the inevitable foil for man’s searching for identity: “Time can only win in the end, and the more expansive the sense of time, the smaller man becomes in comparison, the more certain his ultimate devastation”.²²⁰ Regarding the track’s overall form, “Time” seems to be clearly defined and distinguished as being contained within itself. However, the similarities between the choruses of “Breathe” and “Time” eventually lead to a full reprise of the former: providing a sense of cyclical and narrative continuity. This is represented in the lyrics: “Home, home again”. Table 38 therefore represents the distinction of the two songs, with the false outro of 5:43 actually being a bridge into the reprise of “Breathe”.

Figure 10: Chorus of “Breathe” (1:50)

The musical score for the chorus of "Breathe" is in 4/4 time and D major. The chords are Cmaj7, Bm7, Fmaj7, Gmaj7, and D7#9 D#. The melody consists of eighth notes with triplets. The lyrics are: "Long you live and high you fly and Smiles you'll give and tears you'll cry All you touch and all you see is All your life will ever be".

Figure 11: Chorus of “Time” (2:47)

The musical score for the chorus of "Time" is in 4/4 time and D major. The chords are Dmaj7, Amaj7, Dmaj7, Amaj7, Dmaj7, C#m, Bm, and E7. The melody consists of eighth notes with triplets. The lyrics are: "Tired of ly-ing in the sunshine Stay at home to watch the rain You are young and life is long and There is time to kill to-day And then one day you find Ten years have got be-hind you No one told you when to run You missed the star-ting gun!".

²¹⁸ O’Donnell, ““On the Path’: Tracing Tonal Coherence in *The Dark Side of the Moon*,” 91.

²¹⁹ Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 107.

²²⁰ *Ibid*, 109.

Table 38: “Time” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>E-F#m x4</i>
<i>A</i>	<i>F#m-A-E-F#m</i>
<i>B</i>	<i>D-Amaj7-D-Amaj7-D-C#m-Bm-E7</i>
<i>B¹</i>	<i>D-Amaj7-D-Amaj7-D-C#m-Bm-Fadd#11-Em</i>
<i>C</i>	<i>Em9-A-(Asus4)-(A7)</i>
<i>D</i>	<i>Cmaj7-Bm7-Fmaj7-G-D7#9-D7b9-Bm</i>

Form

Time	0:00	0:43	1:46	2:17	2:47
Song	Time				
Form	Overture	Intro	Instrumental Verse	Verse 1	Chorus 1
<i>Harmonic Progression</i>	<i>N/A</i>	<i>INTROx1</i>	<i>Ax1</i>	<i>Ax2</i>	<i>Bx1</i>

Time	3:17	4:15	4:44	5:13	5:43	5:58	6:30
Song	Time			Breathe (Reprise)			
Form	Guitar Solo	Verse 2	Chorus 2	False Outro	Verse 4	Chorus 5	
<i>Harmonic Progression</i>	<i>Ax4</i>	<i>Bx1</i>	<i>Ax2</i>	<i>B¹x1</i>	<i>Cx2</i>	<i>Cx4</i>	<i>Dx1</i>

The tonal parameters seem straightforward but there is double-tonic-esque complexity the chords belong to A major although, more specifically, the verses are grounded in F# Aeolian and the Choruses are based in A Major. Although the two centres are closely related as relatives, Everett cites the track as having a fundamental ambiguity, as an example of a song which is “structurally diatonic” and with normal tonal progressions on the one hand, but it is elusive to a single tonal conclusion: there is “no single overriding tonal centre”.²²¹ There is no evidence in the music to suggest a hierarchy of the two keys: it is a fundamental tension which does not resolve. However, this is not the only recycling of material. As mentioned previously, there is a significant similarity between the verse material of “Echoes” here also as it also follows a slow parallel thirds verse structure with the voice registers being almost identical.

“The Great Gig in the Sky”

“The Great Gig in the Sky” is an extended section of improvisation with two rotations and it is the final track of side one. Each rotation begins in B minor moving towards an extended section based on the G Dorian progression (Gm7 to C9). The opening gesture has been described as structurally incorporating a Lutheran hymn-like narrative which “recalls the rebirth of order, humanity and beauty”.²²² The jazz-like quality of this progression has been praised. Byers argues that this track demonstrates the influence of otherness (separate from prog) being more tasteful and less forced than other artists, with its jazz seventh chords, whereas other prog instances with jazz are forced such as the “vile interpolation” in the middle section of King Crimson’s “20th Century Schizoid

²²¹ Everett, “Confessions From Blueberry Hell, Or, Pitch Can Be A Sticky Substance,” 312.

²²² Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 109.

Man”.²²³ According to Rose, the harmonic uncertainty in “The Great Gig in the Sky” complements the female’s desperate cries for spiritual rest, as the heavy Gm7 to C9 motion (i.e. predominant to dominant) searches for a structural F Major (tonic).²²⁴

Regarding the track’s form, the two-rotational reading makes more sense than other analytical approaches. O’Donnell segments an introduction; band and vocals; bridge; and (mostly) Piano and vocal-based sections.²²⁵ However, this is problematic for two reasons. Firstly, the harmonic progressions are the basis for improvisation more so than the entries of timbres. This also relates to a secondary related issue, as there is no clear segmentation beyond the progressions: they merely continue and keep spinning out. The biggest break in the harmonic motion is the extended 6/4 bar outlining B minor for the start of the second rotation of the same harmony. Hence, in the following analysis, it is only split into two: there is no song-form, only a vehicle for improvised vocal elaboration (Table 39). Clearly, the improvised female vocal is the main feature here, not any sort of larger-scale formal narrative.

The first rotation comes to an end as the tonal centre is questioned. At 2:16 the harmony is undermined by semitonal bass movement, facilitating the decrease in dynamics to begin the harmonic rotation again at 2:30 from B minor. Figure 12 presents this piano-led transition back to the beginning of the track. After the end of the second rotation, the final chord is unfinished with the Gm7 remaining unresolved.

Figure 12: Transitional Harmony at the end of the first rotation of “The Great Gig in the Sky” (2:16)

The musical score for Figure 12 is presented in two systems. The first system consists of seven measures. The chords indicated above the staff are Gm7/D, G°7/Db, F#7, Bm, Bm, Bm, and B°7/F. The second system consists of four measures with chords Bb, F/A, Gm7, and C9. The score concludes with the text 'etc.'.

²²³ Byers, “School of Rock: Why Pink Floyd Were Not Prog,”

<https://www.theguardian.com/music/musicblog/2008/oct/08/pink.floyd.not.prog.rock>.

²²⁴ Rose, “Which One’s Pink? Towards an Analysis of the Concept Albums of Roger Waters and Pink Floyd,” 36.

²²⁵ O’Donnell, “‘On the Path’: Tracing Tonal Coherence In *The Dark Side of the Moon*, 93.

Table 39: “The Great Gig in the Sky” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>Bm-B⁰⁷/F-Bb-F/A</i>
<i>A</i>	<i>Gm7-C9</i>
<i>B</i>	<i>Fmaj7-Bbmaj7-Ebmaj7-Cm7-F7-Bbmaj7-Ebmaj7-Bb</i>
<i>TRANS</i>	<i>Gm7/D-G⁰⁷/Db-F#7-Bm</i>

Form

Time	0:00	0:17	0:34	1:06	2:16
Form	Rotation 1				
<i>Harmonic Progression</i>	<i>INTRO</i>	<i>Ax2</i>	<i>Bx1</i>	<i>Ax14</i>	<i>TRANS</i>

Time	2:30	2:47	3:04	3:36	4:27
Form	Rotation 2				
<i>Harmonic Progression</i>	<i>INTRO</i>	<i>Ax2</i>	<i>Bx1</i>	<i>Ax8</i>	<i>Final Chord Gm7</i>

“Money”

As mentioned earlier, “Money” is the outlier regarding the album’s large-scale formal trajectory and is the most self-contained of all the tracks, without relying on segues. Nevertheless, thematically the track is important for the narrative of madness in a capitalist society. As Whiteley argues, it is both “pivotal and oppositional. Its key position (first track, side two), locates the song both within the album itself (*Great Gig In The Sky*, hallucinogenic withdrawal; *Us And Them*, oppositions) and re-establishes the primary theme, contemporary society’s threats and disillusionment, its pressures and hypercritical values which can ultimately lead to madness”.²²⁶

This is a riff-based form (hence the lack of harmonic transcription) based on the famous 7/4 bass riff which is referred to as Riff A (Figure 13). The harmony limited to i, iv and V (or v) in B minor, therefore demonstrates a twelve-bar blues influence (i-iv-v-i-v-iv). There is a hint of Dorian through G#s particularly in Electric Piano and E major as an elaboration to i such as 0:38. Riff B (i.e. the end of each verse) switch to a more standard 4/4 time signature and is a descending chromatic phrase from v (F#) to iv (E) and then back to i (B). Riff C again conforms to the twelve-bar blues but it is a starting progression rather than a concluding progression tagged onto Riff A which is what Riff B essentially is. C is therefore i, C¹ is iv and C² is v. The overall structure spins out of this unique twelve-bar blues series of riffs (Table 40)

Figure 13: “Money” 7/4 Bass Riff



²²⁶ Whiteley, *The Space Between the Notes: Rock and the Counter-Culture*, 110.

Table 40: “Money” Formal Analysis

Time	0:00	0:12	0:17	0:25
Form	Intro			
Entries	Cash Register	Bass	Rhythm Guitar	Lead Guitar+Drums+Electric Piano
Riff	N/A	Ax8		

Time	0:40	1:08	1:21	1:48	2:01	2:28	2:42	2:55
Form	Verse 1		Verse 2		Sax Solo			
Entries	Vocal				Sax			
Riff	Ax8	B+Ax2	Ax8	B+Ax2	Ax8	A ¹ x4	Ax4	B+B Minor (2 bars)

Time	3:05	3:19	3:26	3:33	3:41	4:01	4:09	4:16
Form	Guitar Solo							
Entries	Guitar							
Riff	Cx8	C ¹ x4	Cx4	C ²	Cx12	C ¹ x4	Cx4	C ²

Time	4:23	4:43	4:51	4:57	5:04	5:10	5:37-0:05
Form	Guitar Solo				Link	Verse 3	
Entries	Guitar (cont.)				Vocal		
Riff	Cx12	C ¹ x4	Cx4	C ²	Ax2	Ax8	B+A frag.x48

“Us and Them”

The following track “Us and Them” also uses a song-based form. Its harmonic relation to “Money”, is that it is in the relative major of D, but this is also the global tonic. Verses are hooks and the choruses have different words so are labelled as bridges, and their relationship is based on the global tonic and relative minor (D Major and B Minor respectively). In the global form, Whiteley writes that this track mirrors “Time” towards considering “inequalities”.²²⁷ Both consider the pain of life: “*Time* reflected on the inevitability of movement towards death; *Us and Them* revealed life’s lack of progress: it moves up and down, but in the end movement is an illusion. Like the continuous riff, there is no real progression”.²²⁸ Whilst all tracks share a continuation with the previous and subsequent tracks, this is one of the most explicit. There is no fadeout, and instead continues to the next track which is a transitional episode.

Table 41: “Us and Them” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>Dsus2-Esus2/D-Dm(maj7)-G/D-Dsus2</i>
<i>A</i>	<i>Dsus2-Esus2/D-Dm(maj7)-G/D-Dsus2-A/D</i>
<i>A¹</i>	<i>Dsus2-Esus2/D-Dm(maj7)-G/D-D-A/C#</i>
<i>B</i>	<i>Bm-Bm/A-Gmaj9-C</i>

Form

Time	0:00	0:34	1:08	1:41	2:16	2:49	3:15
Form	Intro			Verse 1	Verse 2	Bridge 1	Verse 3
Entries	Organ	Guitar+Bass+Drums	Sax	Vocal (with echo)		Harmonies	
<i>Harmonic Progression</i>	<i>D Major</i>	<i>INTROx2</i>		<i>A</i>	<i>A¹</i>	<i>Bx2</i>	<i>A</i>

²²⁷ Ibid, 114.

²²⁸ Ibid.

Time	3:49	4:22	4:47	5:21	5:53	6:18	6:52	7:24
Form	Verse 4	Bridge 2	Piano Solo	Sax Solo		Verse 5	Verse 6	Bridge 3
Entries		Harmonies	Dialogue					
Harmonic Progression	A ¹	Bx2	A	A ¹	Bx2	A	A ¹	Bx2

“Any Colour You Like”

As mentioned previously, this is a transitional episode which uses the global localised Dorian progression (i.e. the Em to A progression from Breathe and Breathe Reprise; and the Gm to C progression in “The Great Gig in the Sky”). The different rhythm makes it a different track but a continuation of the cyclical concept- it’s also distinctly in D minor. It’s an improvised “jam” rather than any sort of song-form due to repetition of the two chords, although there is a textural change from 1:20 with guitar lead and loss of the funk drums/bass. The harmony does not change other than the Bb at 3:13 which returns the tonality to minor and repeats the chord sequence from the end of “Breathe Reprise” but resolves differently with the voice leading going upwards rather than downwards. The table below presents the harmonic structure rather than arguing for a specific form: it is after all, a transition.

Table 42: “Any Colour You Like” Formal Analysis

Harmonic Progressions/Form

A (0:00-3:12)	Dm-G7
End of Breathe Reprise during Time	Cmaj7-Bm7-Fmaj7-G-D7#9-D7b9-Bm
Above transposed	Bbmaj7-Am7-Ebmaj7-F-C7#9-C7b9-Am
End of Any Colour You Like (3:13-3:25)	Bbmaj7-Am7-Ebmaj7-F-C7#9-C#dim7-D

The LP primarily consists of song forms, so the use of a transition has a few analytical issues which must be answered to understand its function. A transition, by definition, must provide a teleology from a) to b): that is, it must reach an end point which is achieved by overcoming a type of harmonic tension and reach resolution. However, in this case, as the preceding and proceeding tracks are both in D it does not “transition”. Globally, it is a transition although specifically it is an *interlude*. Regarding, the function of this interlude, Sheila Whiteley proposes the following:

... the instrumental postlude to *Us and Them*, aptly described as *Any Colour You Like* has both structure and a sense of beauty. The underlying harmonies provide a certain rationality which hints at control, and while the unpleasantness of contemporary society is drowned in a psychedelic, spacerock sound, there is no simple conclusion that this track is yet another example of ‘shutting your eyes and blowing your mind’. Instead there is a mutual influence, a harmonic structuring of the improvisation, giving the seemingly floating, free-form solo a basic strength. *Any Colour You Like* could indicate an alternative to the artificiality and dishonesty of the materialistic world identified in the two preceding tracks. At the same time, the shimmering sounds subside into the more earth-bound D major ostinato of *Brain Damage*, there is an indication that

only the strong will continue to survive, that psychedelic release is only temporary and lead to madness or death.²²⁹

Whiteley recognises the track to ultimately be like a “trip” towards lunacy, but this could also be read in terms of the negative: a succumbing to insanity by completing the move from a ‘negative’ reality expressed in the previous songs to a rather uncomfortable ‘positive’ world of insanity. This is also represented with the harmonic mapping: by staying static by having D as the centre, throughout the majority of the second side of the LP, this is a change in perspective not a change in narrative. Lunacy becomes unavoidable, so is instead embraced.

“Brain Damage” and “Eclipse”

Following “Any Colour You Like”, another seamless segue into the penultimate track leads to the beginning of the finale. “Brain Damage” is a simple song form, but verses and bridges again due to a lack of repetitive lyrics in a refrain although Bridges 1 and 2 both end with the “See You On The Dark Side Of The Moon” hook. Harmonically the track continues the Dorian i-IV progression although it is modally mixed with i being I. There is also use of a passing secondary dominant in third inversion with the E/D chord but it is still pre-dominant function in the global key of D. The Bridges have G as a localised centre, but it is not a modulation. Nevertheless, there is still need for a transition back to a firmer sense of I with the Bm7-Em7-A-D (vi-ii-V-I).

The final track then begins immediately. “Eclipse” is a coda to “Brain Damage” which provides thematic and harmonic closure to the album (i.e. D Major as the global key). As Whiteley writes: “The final track points to the fallacy of escape from madness. Initially it may appear that psychedelic escape is preferable to mechanistic social pressures but the lyrics indicate that both paths lead in the same inevitable direction”.²³⁰ The pulse stays roughly the same but goes to 12/8 rather than 4/4. The track makes use of descending patterns and inner voice leading stresses (F#-F-E-D-C#), and the album begins as it began with the heartbeat bringing the work full circle. As Peter Mills writes: “These final cuts provide a conclusion, but one which is still on the run, a resolution both linear and cyclic, like the groove of a record, or the phases of the moon.”²³¹ The linear and cyclical conclusion (i.e., the strong final D Major cadence) is the fundamental telos of the album creating a sense of narrative cohesion. The table below presents the track as belonging to the same song form.

²²⁹ Ibid, 115.

²³⁰ Ibid, 116.

²³¹ Peter Mills, “The Whole of the Moon: ‘Brain Damage’, ‘Eclipse’, and the Mythic Narrative of The Pink Floyd,” in *Speak To Me’: The Legacy Of Pink Floyd’s The Dark Side of the Moon*, ed. Russell Reising, (Burlington, VT: Ashgate, 2005), 175.

Table 43: “Brain Damage” and “Eclipse” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>D-G7 x2</i> <i>D-E/D-A7(A9)-D(Dsus2)</i>
<i>A</i> ¹	<i>D-G7 x2</i> <i>D-E/D-A7-D(Dsus2)-D7(D9)</i>
<i>A</i> ²	<i>D-E/D-A7-D(Dsus2)-D7(D9)</i>
<i>A</i> ³	<i>D-E7-A7-D</i>
<i>B</i>	<i>G-A-C-G</i> <i>G-A7-C-G</i> <i>Bm7-Em7-A(A7)</i>
<i>C</i>	<i>D-D/C-Bbmaj7-Bb#4-A-A7</i>

Form

Time	0.00	0.14	0.44	1.15	1.48	2.17
Form	Intro	Verse 1	Verse 2	Bridge 1	Verse 3a	Verse 3b
<i>Harmonic Progression</i>	<i>D Major</i>	<i>A</i>	<i>A</i> ¹	<i>B</i>	<i>A</i>	<i>A</i> ²

Time	2.34	3.07	3.35-0.04	0.05	1.25
Form	Bridge 2	Synth Solo	Coda: Eclipse	Final Chord	
<i>Harmonic Progression</i>	<i>B</i>	<i>A</i>	<i>A</i> ³	<i>Cx8 D Major</i>	

Formal Function as Narrative: A Journey to Insanity

Using Whiteley’s observations in addition to our analytical methodology provides a semblance of narrative underpinned by formal function across the three hierarchies of form throughout the LP. As the analysis shows, the song forms are based on standard structures, yet this is only a partial identity of each of the tracks on the LP. Whilst each track is “standalone” it also has a narrative role on the side of the record it is placed as well as the entire LP. The structural listening suggested by the album is significant in solidifying the listening to the LP as the principal way to experience music.

Beginning with the *musique concrète* led by a heartbeat, “I’ve been mad for fucking years” starts the narrative before the representation of childbirth through the female screams that follow. Although we are told to “breathe in the air” (“Breathe”) one is warned of the inevitability of madness at the end of our journey. Nevertheless, we hang onto desperation which is “the English way” (“Time”), although the odds are stacked against us as we chase the “root of all evil” (“Money”) before society tells us it is actually us in the wrong, before locking us up and throwing away the key (“Brain Damage”). This constant reminder of inevitability of insanity due to society setting us up to fail is conveyed with the consistent use of cyclical reprise throughout the LP. Overall, these conceptual and musical links presents a disturbing narrative of madness.²³² This innovative structure through the segues and deliberately chosen tonal areas (based primarily around D as the global tonic) is part of the reason the album has held up so well for many fans of progressive musics and its structural success on all three levels of the hierarchy.

²³² Bennett, *British Progressive Pop 1970-1980*, 59.

Wish You Were Here (1975) and Beyond

A New “Bookending” Narrative

The sequel to *The Dark Side of the Moon*, *Wish You Were Here* (1975), has many similarities in large-scale approach. The album is structured as follows and features a bookending narrative with “Shine on You Crazy Diamond” occupying the beginning and the end of the LP. Table 44 presents its structure. The tonal structure has been correctly described by Christopher Everett Jones as a “conflict between different expressions of G” as E minor is the relative of the modally mixed tonic of G.²³³

Table 44: *Wish You Were Here* Large-Scale Structure

Side	Track	Duration	Predominant Key
Side One	Shine On You Crazy Diamond Parts 1 to 5	13:32	Gm (Dorian)
	Welcome To The Machine	07:28	Em
Side Two	Have A Cigar	05:08	G
	Wish You Were Here	05:35	
	Shine On You Crazy Diamond Parts 6 to 9	12:28	Gm (Dorian)-> G Major

Figure 14: “Shine on You Crazy Diamond” Dorian Motif



As Table 44 alludes to, the large-scale narrative is eschewed by the bookending of “Shine on You Crazy Diamond”: which borrows from the Dorian progression of previous albums through E naturals (Figure 14). This is multi-movement suite in G minor, into which three songs as a localised suite based in Em are interpolated. Like *The Dark Side of the Moon*, there is a continuous segue to the album as Russell Reising recognises.²³⁴

However, whilst *The Dark Side of the Moon* blurs the boundaries between songs by “spinning out” of the song forms (particularly “Breathe” to “On the Run” and “Brain Damage” to “Eclipse”), this album uses very clear timbral transitions (such as the sound of motorcycle and a car radio) to unrelated songs which nevertheless are segmented smoothly and continuously. Preliminary analysis is presented below. Tables 45-48 present the structure of the tracks with “Shine on You Crazy Diamond” treated as one continuous track and Figure 14 presenting its main guitar theme which can be found in numerous sections of the album. In the first part (Track 1) the material can be found in Section 2 3:53-6:26, it also features in the final Section 5 of the first part as a variant of the main motif in the guitar as countermelody to the sax solo (11:08-to the fadeout out).

²³³ Christopher Everett Jones, “Tear Down the Wall: Long-Form Analytical Techniques and the Music of Pink Floyd,” (DMA diss., West Virginia University, 2017), 46-47.

²³⁴ Reising, “‘It is Not Dying’: Revolver and the Birth of Psychedelic Sound,” 235.

The motif then returns on the final track with a variant guitar elaboration during Section 8 (6:02-9:06).

Regarding their localised forms, the interior tracks are in an expected rock-song idiom. “Welcome to the Machine” could perhaps be interpreted as enslavement to society’s norms. Formally, it based on a two-part rotation of verse and refrain. Similarly, “Have a Cigar” presents alienation with the music industry’s incessant demand for commercial success. Likewise, it is based on a verse and refrain rotation.

These two tracks therefore continue the lyrical themes critiquing the rigid structures of society and the cynical commercially driven existence we are supposed to live, as explored on *The Dark Side of the Moon*. The other tracks are lyrically based on a slightly different theme. “Wish You Were Here” and both parts of “Shine on You Crazy Diamond” are often considered a homage to Syd Barrett and the sadness of his descent into madness. “Wish You Were Here” is again traditionally structured in its verses and refrain, whereas “Shine on You Crazy Diamond” is occasionally strophic but with heavy instrumental interludes (it is very similar to “Echoes” in this regard). The sleeve notes present a nine-part structure.

It is therefore clear from this broad analytical snapshot of *Wish You Were Here*, that in terms of structure there is much that is similar to *The Dark Side of the Moon*, but reimagined with a new “bookending” narrative as a eulogy to Syd Barrett. The structures maintain their song form identities, but the outer tracks emphasise the value of stillness in the extended duration of the instrumental sections. There is, again, a key scheme based this time in E for the interior of the work, and a sense of deliberate structuring with the radio changes smoothly changing tracks in addition to the soundscapes throughout. This is therefore another instance of the psychedelic influenced large-scale structure of the LP.

As a whole, both parts of “Shine on You Crazy Diamond” are clearly an extended instrumental with aspects of the song form interspersed throughout. Based on a Dorian riff, it continues the ii-V character from *The Dark Side of the Moon* as its stimulus. Therefore, this is another example of the two-part identity of song form and extended composition through lengthy psychedelic inspired instrumental sections. The narrative of the album is based upon this, with an interior based in E creating another instance of continuity throughout, and therefore the semblance of a formal logic.

Table 45: “Welcome to the Machine” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>Soundscape-> E Em9-Cmaj7-Em9</i>
<i>A</i>	<i>Em-Cmaj7-Em9-Cmaj7-A-Em</i>
<i>A¹</i>	<i>Cmaj7-Em9</i>
<i>A²</i>	<i>Em-Cmaj7-Em x2 Cmaj-Em-Cmaj7-Em (more quickly) Em-Cmaj7-Em</i>

Form

Time	0:00	0:46	1:03	1:31	2:05	2:20
Form	Intro (Ambience)	Guitar Intro	Refrain	Verse 1	Refrain 2	Instrumental Refrain
<i>Harmonic Progression</i>	<i>INTRO</i>		<i>A</i>	<i>A¹x2</i>	<i>A¹</i>	<i>A²</i>

Time	2:42	3:58	4:26	4:55	5:09	6:35
Form	Interlude	Refrain 3	Verse 3	Refrain 4	Outro	Transitional Soundscape
<i>Harmonic Progression</i>	<i>A²</i>	<i>A</i>	<i>A¹x2</i>	<i>A¹</i>	<i>E Minor</i>	<i>N/A</i>

Table 46: “Have a Cigar” Formal Analysis

Harmonic Progressions

<i>Intro/Outro</i>	<i>Em7</i> <i>Em-D/F#-G-C</i> <i>C-G-D/F#-Em</i> <i>Em-D/F#-G-C</i> <i>D-G-(G-F#-E-D-C#-C-C#-D-D#-E Riff)</i> <i>Em7</i>
<i>A</i>	<i>Em-C-D-Em</i>
<i>B</i>	<i>C-D-Em-C-D-G-C-G-(G-F#-F)</i>

Form

Time	0:00	1:03	1:25	1:47	2:15
Form	Intro	Verse 1	Verse 2	Refrain	Verse 3
<i>Harmonic Progression</i>	<i>Intro/Outro</i>	<i>A</i>	<i>A</i>	<i>B</i>	<i>A</i>

Time	2:36	2:58	3:18	4:51
Form	Verse 4	Refrain	Guitar Solo Outro	Filter->Soundscape
<i>Harmonic Progression</i>	<i>A</i>	<i>B</i>	<i>Intro/Outro</i>	

Table 47: “Wish You Were Here” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Em7-G/D x2</i> <i>Em7-A(sus4) x2</i> <i>G</i>
<i>B</i>	<i>C-D/F#-Am-G-D/F#-C-Am-G</i>

Form

Time	0:00	0:16	1:34	2:03	2:39
Form	Intro (Ambience)	Guitar Intro	Verse 1	Chorus	Interlude
<i>Harmonic Progression</i>	<i>N/A</i>	<i>A x2</i>	<i>B</i>	<i>B</i>	<i>A</i>

Time	3:15	3:46	5:04
Form	Verse 2	Outro-> Soundscape	Transitional Soundscape
<i>Harmonic Progression</i>	<i>B</i>	<i>Ax2</i>	<i>N/A</i>

Table 48: “Shine on You Crazy Diamond” Full Formal Analysis

Time	0:00	3:53	6:26	8:41	9:22		
Track	1						
Part	I	II	III	IV			
Form	Free Intro	Extended Instrumental Intro		Verse 1	Bridge 1		
Time	9:44		10:05	10:46	11:08		
Track	1						
Part	IV				V		
Form	Guitar Solo Half-Verse		Verse 2	Bridge 2	Sax Outro Fadeout		
Time	0:00	0:20		4:59	5:41	6:02	9:06
Track	6						
Part	VI			VII		VIII	IX
Form	Retransition	Extended Instrumental Intro-> Verse		Verse 3	Bridge 3	Instrumental	Outro

Beyond

Pink Floyd would continue using the structure of albums to present reprises and continuation of material. The follow-up to *Wish You Were Here*, *Animals* (1977) bookends the LP with two short parts of “Pigs on the Wing” and the remaining tracks on the album are large-scale tracks about the class system as presented by animals (“Dogs” “Pigs” and “Sheep”). Their next record also incorporated systematic narrative. As well as being a continuous concept album, *The Wall* also uses multiple parts (three) of “Another Brick in the Wall” with the second part being the famous release as a single.

All of this is thematically and harmonically related as it is based in D Aeolian/Dorian. The three parts are separated. Track 4 (“The Happiest Days Of Our Lives”) serves as an interlude between parts 1 and 2 before a significant wait until the end of side two before the conclusion of part 3 which is then followed by a coda (“Goodbye Cruel World”) to close the album side. Therefore, the band continued their sense of “continuity” experimented with on *The Dark Side of the Moon* and *Wish You Were Here*, with returning material across this more deliberately conceptual record.

Table 49: “Another Brick in the Wall” Formal Analysis

Time	0:00	0:17	1:07	1:25		0:00
Side	1					
Track	3 (Part 1)					4
Form	Introduction	Verse	Bridge	Instrumental Outro		(Interlude)
Time	0:00	0:48	1:06	1:51	2:10	3:20
Side	1					
Track	5 (Part 2)					
Form	Chorus	Bridge	Chorus	Bridge	Guitar Solo	Ambient Outro
Time	0:06		0:58		0:00	
Side	2					
Track	6 (Part 3)				7	
Form	Chorus 2		Bridge		Coda	

Conclusions: Psychedelic Large-Scale Continuity

Pink Floyd's song forms are therefore generally simplistic on the one hand, but on the other hand, the simple structures have multifaceted roles in larger formal strategies. Whether that is the parts of suites, or songs from *The Dark Side of the Moon* and *Wish You Were Here*, there is a clear LP narrative teleology, specifically designed to be experienced through a type of psychedelic structural listening.

The legacy of these albums demonstrates the intrinsic value of large-scale narrative for the band. The albums are known for their *entirety* rather than the specific singles they produced, especially *The Dark Side of the Moon*. The experience of listening to LP albums by the band during this era is fundamentally structural, as each part is deliberately positioned in relation to the whole LP, but also to each LP side and the individual tracks themselves.

Therefore, clear large-scale formal awareness is evident on multiple Pink Floyd albums. As O'Donnell concludes regarding the "Atom Heart Mother Suite", Pink Floyd clearly and consistently use collages as transitional tools in a self-conscious modelling of the full album design: they bridge together "radically different musical works... fully integrated into the dramatic structure of their formal design".²³⁵ Even the design of *The Wall* is also concerned with thematic transitions through soundscapes or other effects to move the narrative forward to something new without losing the sense of narrative through the seamless segues and reprises of material.²³⁶

Formal Purpose?

With the structure of many of the 70s records analysed in sufficient depth it is possible to answer the three questions relating to structure based on this corpus. Formally, there is much similarity between The Who and Pink Floyd. Clearly, the song structures are derived from Verse-Chorus structures rather than attempting to be something "other" in localised form (except in the soundscapes). The main song forms from *The Dark Side of the Moon* are Verse-Chorus structures. For instance, "Money" (somewhat ironically) has a clear song form based on a hook riff and is formally standardised and therefore commercially attractive in its structural simplicity. This can also be found on the song structures within the interior of *Wish You Were Here*, with vocal material being strophic as well as incorporating reprise through choruses.

²³⁵ O'Donnell, "'Silence in the Studio!': Collage as Retransition in Pink Floyd's 'Atom Heart Mother Suite,'" 299.

²³⁶ Whilst this research has covered large scale form across the 70s albums there are some obvious omissions. *Animals* has not been analysed in any depth, although as mentioned it is deliberately conceptual and uses a framing device with "Pigs on the Wing". Another notable absence is "Alan's Psychedelic Breakfast" from *Atom Heart Mother* which is a three-part generally unrelated suite-like structure incorporating the band's interest in soundscape collages (pre-empting "Echoes") as well as instrumental structures too. There is also much structural innovation in the longer works from the 60s records which warrant scholarly attention (see next section). However, the other LPs considered are relevant to the specific research into large-scale structure. Other related analytical questions, such as how the band moved towards the *Concept Album* could analyse these other pieces in depth.

The use of reprise throughout this corpus demonstrates how during this era Pink Floyd incorporated repetition deliberately and for the sake of cohesion and narrative logic. From The “Atom Heart Mother Suite” onwards, the band recognised the value of large scale structural “pay-off” by rounding off pieces with the beginning material returning. This was fully integrated on *The Dark Side of the Moon* with the “Breathe” chorus functioning as a global ii-V progression across the entire album whether clearly through reprise or through instrumental which used the same progressions across both sides of the record (“Breathe”, “Time”, “Any Colour You Like”). The same can be said of the bookending of *Wish You Were Here* and the more linear storytelling narrative of *The Wall*.

However, the influence of psychedelia on the band cannot be understated for their formal identity throughout their output. Large “still” sections of music persist throughout their catalogue including: ‘Mother Fore’ from 5:22-10:10 of the “Atom Heart Mother Suite”; the beginning 0:00-1:52 of “Echoes”; the beginning 0:00-3:52 of “Shine on You Crazy Diamond”, are all focussed on extended psychedelia on the one hand, yet are part of clear formal structures on the other. There is therefore a dual, almost dialectical, discourse between formal narrative/logic and a more transcendent free aesthetic.

Therefore, to summarise: the formal purpose of Pink Floyd’s 70s records is based on both large-scale continuity and psychedelic freeness as a dual aesthetic imperative. It was important for the forms to be continual due to the psychedelia associated with the listening experience (i.e., a lot of their listeners were taking hallucinogens whilst listening) as well as the cinematic soundscape experience associated with their albums (demonstrated by their interest in film scores in the late-60s). Nevertheless, formal mapping is also purposeful and deliberate with how the material is positioned on each LP throughout this era.

A Clear Era of Formal Complexity?

From *The Dark Side of the Moon* onwards, the 70s albums were designed as continuous works. Whilst *The Dark Side of the Moon* and *Wish You Were Here* are both essentially *Extended Suites* and *The Wall* is a *Concept Album*, it is the former two which are more musically intertwined with consistent material. *The Wall*, as would be the case with latter Roger Waters albums, was more considered with *thematic unity* of its subject matter which is complemented by the music rather than being specifically embodied by it.

Although not analysed in this chapter, the earlier works of Pink Floyd prior to *Atom Heart Mother* pointed towards their desire for innovation. An example of an extended psychedelic track on one of their earlier albums is “A Saucerful of Secrets” from the album of the same name (1968), and is twelve minutes long. Like “Echoes” the work incorporates *musique concrète* in a multi-part structure. As John Encarnacao succinctly writes, the track is “a structured piece of three main sections. The second section is based on a drum loop, which underpins free playing, and the third is a stately chorale based on a typically lovely Wright chord sequence. The first section, however, is freely

improvised”.²³⁷ Encarnacao’s overall argument is helpful in tracking the development of “composition” by the band arguing “the free improvisation of the Barrett-Mason-Waters-Wright era evolved naturally into the collective composition which was vital to the Gilmour-Mason-Waters-Wright era”.²³⁸ The development of improvisation naturally led to composition, which led to their formal innovation. Yet, it was not until *Atom Heart Mother* where Pink Floyd used a full album side for a singular track. As an experimental structure, it is not deliberately “composed” and therefore does not engage with formal complexity, albeit it does incorporate formal obscurity.

The splintering of the band at the end of the decade also brought the end of large-scale structures and also brought the band (temporarily) to a bitter end in *The Final Cut* (1983). As a collection of songs, which are generally believed to be over-political and generally sub-par in comparison to the early material, it did not seek to continue the formal structuring through segues, storytelling, reprises etc. which had given the band their greatest success. It is therefore clear to see large-scale form as important to the band throughout the 70s. With the influence of Gessin and the collective improvisation becoming composition, the band moved towards the larger structures of which progressive rock is renowned for.

Formal Trajectory?

Although it has now been established that the 70s output of the band was the most formally deliberate, it is difficult to establish exactly how this systematically developed from album to album. This is due to numerous factors. For instance, for the entirety of the 70s, the band’s interest in extended duration and large-scale form was evident but was experimented with in different ways. Both the “Atom Heart Mother Suite” and “Echoes” whilst strikingly different musically, were equally important for the development of the band’s structural experiments which followed. The art-music influence of the suite with the crucial input of Ron Gessin for more classically based arranging of material, provided the band with the necessary tools for extended duration with the importance of reprises adding a sense of narrative continuity throughout. Yet, when on their own, “Echoes” is completely different with the soundscape and “cutting and pasting” approach to all the musical ideas creates a psychedelic collage seemingly uninterested in form. Nonetheless, “Echoes” is a deeply structural work, with the strophic verses which foreshadow *The Dark Side of the Moon* and the use of the sonar effect at the beginning and end of the track brings a sense of thematic logic to an otherwise random experimental work.

Regarding the later works, the structure of *Wish You Were Here* cannot be said to be “more complex” or “more unified” than *The Dark Side of the Moon* as although it is continuous and incorporates segues, the thematic narrative is not as single cut as the former. “Shine On You Crazy Diamond” adds a bookending-esque narrative to the work, and there is the “trilogy” of E Minor-based tracks (“Welcome to the Machine”, “Have a Cigar”, “Wish You Were Here”). *The Wall* would then use these elements of reprise in discourse with a more clear-cut story for a *Concept Album* structure. The

²³⁷ John Encarnacao, “A Saucerful of Secrets: Pink Floyd, Free Improvisation and Collective Composition,” in *The Routledge Handbook of Pink Floyd*, ed. Chris Hart and Simon A. Morrison (New York: Routledge, 2022), 81.

²³⁸ *Ibid*, 82.

multifaceted structural identity remained throughout these albums. One only has to look at the single success of the “Another Brick in the Wall (Part Two)” to see that a track which is intertwined within the narrative and cyclical structure of the album as well as the other two parts of the track interspersed throughout the LP could also have a third identity as successful single seemingly unrelated to larger structures, too. The three-part hierarchical identity of *The Dark Side of the Moon* is therefore reinvented here, with great commercial and structural success.

Overall, Pink Floyd were always experimental and always interested in some form of thematic unity across their LPs during the entire decade. However, claims of a particular era and height of formal complexity are always going to be contentious to agree upon as their work was not always wanting “more” from the form, but instead trying to find more different ways of establishing structural innovation to create clear formal identity for many of their LPs. Whilst the bringing together of the experimental and the classical modelling (i.e., “Atom Heart Mother Suite” + “Echoes”) gave the band their structural style, they did not “better” this or seek to advance this throughout the decade. Nevertheless, the imperative of a sense of large-scale structural unity remained.

Chapter 4- “Fusions of Wonder?”: Large Scale Form in the Early 1970s Albums of Yes

"Prog has a certain stigma to it – flared trousers and grandiose indulgence," he says. "Yes were more of a feet-on-the-floor band. We knew we were quality, and we thought, there's no way people won't buy what we're doing, because we're too good [laughs]." ²³⁹

Guitarist Steve Howe recognises how Yes were always viewed as one of the most significant prog rock artists. This is because the band are primarily associated with the large-scale epics of the early 70s, and this is reflected by which works have obtained musicological analysis, particularly the seminal “Close to the Edge” from the album of the same name. *Close to the Edge* (the album) is a favourite of fans and scholars alike having obtained significant scholarly analytical attention.²⁴⁰ However, there is also innovation in previous and subsequent LPs by the band. Therefore, in this chapter, I outline the history of the band's approaches to large scale form using secondary scholarship which then culminates in a systematic analysis for one of the most controversial LPs of all time: *Tales from Topographic Oceans* (1973). In stark contrast with The Who and Pink Floyd, we are dealing with *symphonic* single tracks and their relation to the whole.

Extended Forms in *The Yes Album* and *Fragile* (1971)

Much scholarship has focussed on the 1972-1973 era of Yes, however a recent chapter by John Covach has provided additional analytical attention to the earlier works of the band, particularly their cover versions of pre-existing songs, experimenting with arrangement and expansion developing techniques which they would use in their latter song writing.²⁴¹ He argues that these covers from the outset of the band clearly demonstrate that they “craved complexity”.²⁴² The primary task of Covach's chapter is to analyse the cover of “Every Little Thing” originally by The Beatles. Covach compares the cover to Vanilla Fudge's “You Keep Me Hanging On” from 1967. This is based on a quote from early Yes guitarist Peter Banks who states that Vanilla Fudge's approach to covers was a key influence on the band.²⁴³ Covach summarises Yes' arrangement as follows:

²³⁹ Joe Bosso, “Steve Howe Talks The Yes Album Track-By-Track,” *MusicRadar*, December 17, 2012, <https://www.musicradar.com/news/guitars/steve-howe-talks-the-yes-album-track-by-track-568616>.

²⁴⁰ It is widely considered one of the greatest progressive rock albums of all time. Most recently it was listed as Number One on *uDiscoverMusic*. See Brett Milano, “25 Greatest Prog Rock Albums of All Time,” *uDiscoverMusic* September 18, 2020, <https://www.uiscovermusic.com/stories/best-prog-rock-albums/>.

²⁴¹ John Covach, “Yes, the Psychedelic-Symphonic Cover, and ‘Every Little Thing’,” in *The Routledge Companion to Popular Music Analysis: Expanding Approaches*, ed. Ciro Scotto, Kenneth Smith and John Brackett (New York: Routledge, 2018), 277-290.

²⁴² Hepworth, *1971- Never a Dull Moment: Rock's Golden Year*, 20.

²⁴³ Peter Banks and Billy James, *Beyond and Before: The Formative Years of Yes* (Bentonville, Arkansas: Golden Treasures, 2001), 39.

The Yes approach to expanding “Every Little Thing” is somewhat different from the one we saw from Vanilla Fudge... While Vanilla Fudge adds a lengthy introduction and a partial reprise of the introduction on either side of the song proper, the Yes version starts with a lengthy introduction but then creates length through the instrumental interludes that are inserted between the double-verse-plus-chorus subsections...²⁴⁴

The expanding of structure would be important for the development of Yes’ arrangements of their own songs. These covers were therefore an important compositional exercise for larger-scale experimentation from pre-existing songs, although they stopped releasing covers from their third album, *The Yes Album* (1971). By this time, the band had the confidence and experience to use these techniques of arrangement for their own material.²⁴⁵

Each side of *The Yes Album* is “framed” with extended length works. “Yours is No Disgrace” opens the album; “Starship Trooper” concludes side one and is split into three parts (“Life Seeker”, “Disillusion”, and “Würm”); side two opens with “I’ve Seen All Good People” which is also split but this time into two (“Your Move” and “All Good People”); before the album concludes with “Perpetual Change”. These tracks are of an extended duration with the shortest being just under seven minutes. Therefore, in Bill Martin’s history of extended form and structure he argues for the importance of *The Yes Album* for its approach to the formal structure of the album (i.e., the “framing” of extended pieces) and how Yes were beginning to also have “songs within songs” embedded within larger pieces.

With *The Yes Album*, Yes created their first fully integrated work, framed by three pieces that stretched song form into a new kind of extended rock structure. Yes would come back, here and there, to song form in the ordinary sense, either in the form of actual songs, or in the form of “songs” that are imbedded in expanded structures. But now, in the main sequence, it would be these expanded, extended structures that would set the tone for Yes’ musical exploration, with songs as anchors or, occasionally, interruptions perhaps, but not as forms that set the parameters for the more adventurous works. And, in fact, the actual level at which any given work by Yes would now come together was the album as a whole.²⁴⁶

²⁴⁴ Covach, “Yes, the Psychedelic-Symphonic Cover, and ‘Every Little Thing,’” 284.

²⁴⁵ The band were under pressure to produce a commercially viable product with *The Yes Album* since the label had taken a hit with their previous efforts. Although the previous *Time and a Word* (1970) briefly charted, the band had not quite established their symphonic style. The controversial inclusion of an orchestra throughout *Time and a Word* is widely considered to be a shallow gesture which did not enhance the music. Stump describes this as an “orchestral scam” which “reeked of desperation”. See Stump, *The Music’s All That Matters*, 88.

²⁴⁶ Bill Martin, *Music of Yes: Structure and Vision in Progressive Rock* (Chicago: Open Court, 1996), 94.

“Heart of the Sunrise”

The band became more successful with the sequel *Fragile* (1971). Billboard summarised the album’s success succinctly: “They are musical eclectics taking that which is good from classical and rock and fusing it to form a sound which is uniquely theirs”.²⁴⁷ John Palmer argues that the culmination of the early experimentations with large-scale form was “Heart of the Sunrise” from said-album: “Over the course of their first three albums, Yes expanded the control and invention of the instrumental sections of their songs”.²⁴⁸ Palmer attempts to solve the formal ambiguity of “Heart of the Sunrise” by using song form-based analysis in relation to three motifs (X, Y and Z).²⁴⁹

The introduction is based on a unison passage which alternates between compound and simple division (6/8 and 3/4) which then transitions through the sequencing up a tone of a softer 6/8 passage for the start of the verse. The end of the A section resolves on a Db (4:39) which is quickly destabilised to modulate to E. The A section returns with the same harmonic trajectory towards Db (from 5:12) although the texture is fuller as the vocals reach higher before being destabilised again towards E. A return of the unison passage-based transition moves towards the bridge in Eb Aeolian which is closely related by being the dominant of G# which allows for the return of previous material. The final verse is in E Aeolian to allow for a fuller texture again with the vocals transposed higher modulating through by a third to the relative of G and then another third for a brief final recapitulation of the unison riff in Bb Aeolian. As Palmer recognises, the track is song-form based but the thematic processes (regarding the motivic material) deliberately eschew mainstream convention with its expansion and unexpected harmonic directions.

While there is a certain amount of musical synthesis and closure at the end of “Heart of the Sunrise”, nothing suggests resolution, or even the idea of an ending. Although the song is rounded off by a return of the verse and X, the harmonic centre has shifted.²⁵⁰

However, Palmer’s analysis is structurally incomplete. Palmer fails to recognise the nested song form within the structure of a whole. Whilst the three motifs are the basis for the song form there is sufficient contrast in the bridge section to warrant a nested structure (8:11-9:29). The song also features three instrumental sections (A,B and C which Palmer refers to as X,Y and Z) which interrupt the form throughout. The structure is therefore based on an Introduction, an A song, an interlude, a B song and the return of the A song to give a rounded binary form. Within these sections, there is formal framing particularly through the use of transition sections. The tonal engineering is obscured due to the chromatic relationships. However, the teleology of the track works towards the main 6/8 riff from G# to be in the key of the verses which begin in Bb. This is achieved in the final section from 10:24 for the Outro. Overall, the track is significant in its tension between formal expansion and the eschewing of formal logic on the one hand, whilst still fundamentally being based on the expansion of Verse-

²⁴⁷ Billboard, “Billboard Album Reviews,” *Billboard*, 22 Jan 1972, 64.

²⁴⁸ John R. Palmer, “Lost in the City: Yes’ ‘Heart of the Sunrise’ and the Expansion of Musical Expression in Rock,” *Popular Music* 34, no.3 (October 2015): 414.

²⁴⁹ For a full analysis, see *Ibid*, 416-430.

²⁵⁰ *Ibid*, 429.

Chorus structures albeit with a chromatic strategy. The track also hints at a larger recapitulation of earlier material. Although not listed as a distinct track, there is a tagged-on coda for a reprise of “We Have Heaven”, which was first heard as the third track on the LP.²⁵¹ This recapitulatory technique would be explored more on latter albums. Table 50 presents Palmer’s analysis and Table 51 expands and adapts this into my own analysis.

Table 50: Palmer’s Formal Analysis of “Heart of the Sunrise” from *Fragile*²⁵²

Time	0:00	3:31	4:09	4:41	5:12
Form	Intro	A (Verse 1)	A (Verse 2)	B	A (Verse 3, 4)
Motives	X, Y			Z (x2)	
Predominant Mode	G# Aeolian	Bb Aeolian -> Ab Ionian	Bb Aeolian -> Db Ionian	E Ionian	Bb Aeolian -> Db Ionian

Time	6:13	6:52	8:04	9:29	10:24
Form	B	TR (to Bridge)	C (Bridge)	A (Verse 5)	Outro
Motives	Z (x3)	X, Z (x4)	Z, Y, X		X
Predominant Mode	E Ionian	G# Aeolian	Eb Aeolian	E Aeolian -> G Ionian	Bb Aeolian

Table 51: “Heart of Sunrise” Formal Analysis

Time	0:00	0:30	2:06	3:27
Form	Introduction			
Local Form	Intro A (6/8+3/4 Riff)	Introduction B (Bass Solo-> 6/8+3/4 Riff)	Introduction A¹ (6/8+3/4 Riff)	Transition
Predominant Mode	G# Aeolian			
Global Key:	bvii			

Time	3:40	4:09	4:39	4:58
Form	A			
Local Form	Verse 1	Verse 2	Transition	Bridge
Predominant Mode	Bb Aeolian-> Db Ionian		->E Ionian	E Ionian->
Global Key:	i->III		->#IV	#IV->

Time	5:12	5:27		6:41
Form	A			
Local Form	Verse 3	Verse 4	Transition	Partial Bridge->
Predominant Mode	Bb Aeolian-> Db Ionian		->	E Ionian-> G# Aeolian
Global Key:	i->III		->	#IV->bvii

Time	6:52	7:01	7:11	7:19
Form	Interlude			
Local Form	C (5/8 Synth Riff)	A (6/8+3/4 Riff)	C (5/8 Synth Riff)	A (6/8+3/4 Riff)
Predominant Mode	V of G# Aeolian	G# Aeolian	V of G# Aeolian	G# Aeolian
Global Key:	bvii			

²⁵¹ Ibid, 415.

²⁵² For the sake of clarity and consistency this is formatted differently particularly “Predominant Mode” rather than “Harmony”. Palmer’s analysis also focusses on text and rhythm.

Time	7:29	7:34	7:38	7:43	7:48
Form	Interlude				
Local Form	C (5/8 Synth Riff)	A (var.)	C (6/8+3/4 Riff)	A (6/8+3/4 Riff)	Retransition
Predominant Mode	V of G# Aeolian	G# Aeolian	V of G# Aeolian	G# Aeolian	->B Mixolydian
Global Key:		bvii			-> bII

Time	8:11	8:21	8:28	8:38	9:07
Form	B				
Local Form	Verse 1	Interlude	Verse 2	Interlude ->TR	Retransition (including 6/8 Riff)
Predominant Mode	Eb Dorian	->	Eb Dorian	->	Eb Aeolian -> V of E
Global Key:	iv	->	iv	->	V of #iv

Time	9:29	10:16	10:24
Form	A¹		
Local Form	Final Verse	Outro	Outro (7/8 Riff)
Predominant Mode	E Ionian	G Ionian->	Bb Aeolian
Global Key:	#iv	#VI	i

Close to the Edge (1972): Close to Sonata Form?

Album Overview and Context

1972 was significant for the band's artistic development as during this period the band added art and jazz influences to their setlists, even the music of Stravinsky: "Yes opened their concerts during the *Close to the Edge* tour with a recording of the finale to *The Firebird* (1910)".²⁵³ According to Stephen Lambe, the reason that the band opted for a single-side track (essentially doubling their previous longest track to date) was due to Anderson's appreciation for the large-scale works of Mahler, Sibelius and Stravinsky arguing that this resulted in the seemingly natural "continuation of the band's growth".²⁵⁴ Lambe's argues that the formal sophistication of the track is due to Wakeman's training: "What is most thrilling here is the way themes are introduced and endlessly varied varied in so many exciting ways. Wakeman's compositional training seems to have been important, gluing the arrangements together in a far more sophisticated way than the band had attempted before".²⁵⁵ Lambe's journalistic claim can be considered upon analysis. In this example, one can see the use of thematic development throughout a large-scale strategy which begins the transition of the band from the *Extended Suite* to *Symphonic Structuring* through the interplay between themes and the semblance of goal-directed narrative across a larger work: creating a sense of formal cohesion.

²⁵³ Spicer, "Large-Scale Strategy and Compositional Design in the Early Music of Genesis," 109.

²⁵⁴ Stephen Lambe, *On Track...Yes: Every Album, Every Song* (United Kingdom: Sonicbond, 2018), 47.

²⁵⁵ *Ibid*, 48.

“Close to the Edge”

Whilst being art-music-inspired, the key question remains as to whether this album has a fundamental formal logic as a variant of sonata form or if (as Palmer argues with “Heart of the Sunrise”) deliberately eschews coherence and resolution. The structure of the album is the side one title-track and two pieces on side two (“And You and I” and “Siberain Kahutru”) Both Covach and Macan provided an initial analysis of the title track in their seminal 1997 scholarship. Table 52 presents Covach’s analysis.

Table 52: Covach’s Analysis of “Close to the Edge”

Time	Section	Description	Key	
0:00-0:56	INTRO	Stream and bird sounds		
0:56-1:21		3-8ve ascending bass	e (d# harmonic)	
1:21-2:00		Bass ostinato, 9x’s to fermata		
2:00-2:13		Bass and guitar ostinato, 2x’s to fermata		
2:13-2:58		Bass ostinato then ascending scale to lead-in fermata		
2:58-3:54		“Close to the Edge” theme	D/d	
3:54-4:22	A	Intro and verse	a dorian	
4:22-4:53		Verse and chorus 1		
4:53-5:24		Bridge	F	
5:24-6:03		Bridge, chorus 1 (+ “I get up”)	F to C	
6:03-6:33	A¹	Intro and verse	a dorian	
6:33-7:09		Verse and chorus 2		
7:10-7:24		Bridge	G	
7:25-7:59		Bridge, chorus 1 (+ “I get up”)	G to D	
8:00-8:28		“Close to the Edge” fugato	C	
8:28-9:48	B	Static interlude	E	
9:48-10:35		Verse		
10:35-11:19		Verse		
11:20-12:10		Verse		
12:10-12:47		Church organ interlude		
12:47-13:04		Partial verse		
13:04-14:11		Church organ interlude and fanfare		
14:11-14:59		“Close to the Edge” theme reset	F#	
14:59-15:30		A²	Instrumental verse (organ solo) with chorus 2	a dorian
15:30-15:52			Instrumental verse (organ) with chorus 2	
15:53-16:17	Verse			
16:17-16:33	Verse			
16:33-17:36	Bridge, Chorus (+ “I get up” extended)		Bb to F	
17:36-18:38	Fade to bird and stream sounds			

The track is subtitled as including i) The Solid Time of Change; ii) Total Mass Retain; iii) I Get Up, I Get Down; and iv) Seasons of Man. However, some musicological scholarship tends to argue for a three-part segmentation such as Covach's.²⁵⁶ Covach's descriptions demonstrate the art-music influences on the track, particularly the codetta-esque fugato the end of A¹(8:00) and the use of a church organ in the middle section. Regarding the form, implicit within Covach's analysis are clear formal markers with specific inter-thematic functions (i.e., hierarchies of material and transitional/re-transitional/developmental functions). Macan takes this approach.

The four-movement construction of *Close to the Edge* offers a number of clear parallels with sonata form. The first movement can be viewed as the "exposition"; the second, as a varied repetition of the "exposition"; the third, as the "development section"; and the final movement as the "recapitulation." There is also a lengthy introduction that falls into two distinct sections, and a brief coda that refers back to the opening of the piece.²⁵⁷

Dick von der Hurst's recognises, as one reviewer puts it, the analytical attention given to the track has led it to become the "'Tristan Prelude' of progressive rock" with a variety of scholars arguing for the most "logical" reading.²⁵⁸ However, Macan's reading is also careful not to emphasise logic and addresses the track's evasion from expected conventions. Macan argues (like Palmer does with "Heart of Sunrise") that one must be cautious with attributing logical harmonic coherence and teleology (i.e., the tradition logic of sonata form) as it is not necessarily applicable here.

Conceptually, it is attractive to suggest that D minor and F major are the "real" tonics, and A dorian merely an "illusory" tonic that actually functions as the dominant of D. The closing of the piece, which reintroduces the "bird chirps" and other "natural sounds" of the opening, would seem to lend further weight to this suggestion. Nonetheless, I will not insist on this reading. Rather, I will simply point out that *Close to the Edge* is an example of progressive tonality—that is, a piece of music that begins and ends in different keys, and thus has more than one tonic— and leave the rest open to individual interpretation.²⁵⁹

Hegarty and Halliwell write of the track presenting "humanity's folly against an Earth personified as female"²⁶⁰ and the role of the returning material is to demonstrate how "all is cyclical, and humans can either discover this and their true place or cause disaster for the rest of humanity".²⁶¹

²⁵⁶ This is most likely the same issue that both Pink Floyd and King Crimson faced with receiving full album royalties rather than the song being carefully constructed in four parts. See footnote 178.

²⁵⁷ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 100.

²⁵⁸ Mark Spicer, "Kevin Holm-Hudson, ed., Progressive Rock Reconsidered," *Twentieth Century Music* 1, no.2 (September 2004): 290.

²⁵⁹ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 103-104.

²⁶⁰ Hegarty and Halliwell, *Beyond and Before: Progressive Rock Since The 1960s*, 144.

²⁶¹ *Ibid*, 145.

Brett Clement still believes that Macan goes too far with the “logic” of the track, and disagrees with Macan’s “conflation of the multimovement suite and the one-movement sonata form”.²⁶² Nevertheless, Macan’s summarisation provides the clearest reading of the track: “the song can be viewed nevertheless as the band’s most sophisticated application of sonata-like principles, particularly in reference to its techniques of opposition, development, transformation, and ultimate resolution”.²⁶³ Similarly, Tiano describes the track as using reprises to pull the casual listener into an extended style of listening. He argues that the clear segmentation is a rare instance of large-scale form with clarity: “its simple structure is not only instrumental in how the piece builds, the reprises follow a definite pattern: Reinforced themes led to a familiarity that doesn’t lose the listener by going off into unfamiliar passages”.²⁶⁴

Table 53 presents a large-scale structure which is still derived from song forms rather than a sonata form. Whilst there are clear choruses, an innovation of the track is that all the choruses are all varied in different keys and with different accompanying gestures. The A Theme (which Covach refers to as the “Close to the Edge Theme”) is the clearest formal marker. It functions as an intro and outro to the A section, and signals the end of the B section through the return of A. It is therefore not a sonata form, and more like a ABA of sorts with the B section being more of a slow fantasia on a small part of the A section “I Get Up, I Get Down”. This is referred to as the B theme, whereas the A section is primarily based on a fast 6/4 riff. The overall form is deliberately cyclical and mirrored. The piece starts in the same way it ends with nature and the chorus of the entire piece is clear cut (albeit its returns are slightly differently arranged) which references the title of the track (4:36, 5:40, 6:47, 7:41, 16:49).

Overall, it is the use of *sonata-like* principles which are key rather than a pure sonata form. This is because there is not a tonal dialectic supporting a thematic contrast within the structure or a dialectic in the manner of sonata form (i.e., no sense of a goal directed tonal teleology). However, what is present is a mimicking of large-scale sonata-like sectionality and some thematic contrapuntal development. Therefore, the track is not exactly a sonata form but clearly uses a large-scale ABA *tripartite* structure, which would be explored more on *Tales from Topographic Oceans*.

²⁶² Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 99.

²⁶³ Brett G. Clement, “Scale Systems and Large-Scale Form in the Music of Yes,” *Music Theory Online* 21, no.1 (2015),

<https://mtosmt.org/issues/mto.15.21.1/mto.15.21.1.clement.php#FN12>.

²⁶⁴ Tiano, “The Beatles’ ‘Abbey Road’ and Prog Rock: Reprises & Recapitulations,” <https://somethingelreviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

Table 53: “Close to the Edge” Formal Analysis

Time	0:00	0:56	1:21	2:58	3:55	4:19	4:22
Song	INTRO			A			
Form	Soundscape Intro	Octave Theme	Guitar and Synth Solo	Intro: A Theme	Verse 1	False TR	Verse 2
<i>Harmonic Description</i>	N/A	c.D Aeolian		D Mixolydian/ Aeolian	A Dorian	Gm7	A Dorian

Time	4:36	4:54	5:09	5:40	5:54	6:05	6:30
Song	A						
Form	Chorus 1	TR: Octave Theme	Bridge A	Chorus 2	Bridge B: B Theme	Verse 3	False TR
<i>Harmonic Description</i>	E Dorian/ F# Aeolian	->F Major	C Major	D Dorian	C Major	A Dorian	Gm7

Time	6:34	6:47	7:10	7:41	7:54	7:59	8:28
Song	A						B
Form	Verse 4	Chorus 3	Bridge A¹	Chorus 4	Bridge B¹: B Theme	Outro: A Theme	Interlude
<i>Harmonic Description</i>	A Dorian	E Dorian/ A Dorian	G Major	E Dorian	D Major	C Major	E Major

Time	10:07	10:36	11:20	12:12	12:47	13:04	14:11
Song	B						A¹
Form	Verse 1 (w. B Theme)	Verse 2 (w. B Theme)	Verse 3	Organ Interlude	(Partial Verse)	Organ Interlude cont. -> RETRANS	Re-Intro: A Theme
<i>Harmonic Description</i>	E Major					-> B Major	F# Major

Time	14:59	15:54	16:16	16:19	16:35	16:49	17:17	17:39
Song	A¹							
Form	Organ Solo	Verse 5	False TR	Verse 6	Bridge A¹	Chorus 5	Bridge B²: B Theme	Outro
<i>Harmonic Description</i>	A Dorian/ Aeolian	A Dorian	Gm7	A Dorian	F Major	G Dorian	F Major	Bbmaj7 -> Soundscape

Tales from Topographic Oceans (1973): Formal Padding?

Due to *Close to the Edge*'s significant success, there was great excitement that surrounded Yes both within the UK and America during the early 1970s. This meant that their 1973 double album *Tales from Topographic Oceans* would enjoy significant commercial success. In the UK, pre-orders alone came to seventy-five thousand copies.²⁶⁵ However, the album has been critically lambasted in retrospective reviews, and is often cited as the moment where the perceived indulgences of “progressive-rock” had become excesses and paved the way for the rapid downfall of the genre.²⁶⁶ Stump

²⁶⁵ David Weigel, *The Show That Never Ends: The Rise and Fall of Prog Rock* (New York: W. W. Norton & Company, 2017), 114.

²⁶⁶ This is not only a retrospective critique of the album as it was widely rejected in its time. Sales rapidly declined immediately after its successful launch. Although it was number 1 in the album charts for the first two weeks of 1974, it completely dropped out of the charts just ten weeks later. See *The Official Album Charts*, “Tales from

writes, it is “certainly the most oft-cited proof of the genre’s moral and artistic bankruptcy”.²⁶⁷

In a polemical piece titled “Oh no, it’s Yes: Where even irony fears to tread” David Thomas writes of the final straw of the album for the genre of progressive rock.

[the album] represented everything that punk rock came into existence to destroy. Its four sides each contained one song and their titles are all you need to know: ‘The Revealing Science of God- Dance of the Dawn’, ‘The Remembering- High the Memory’, ‘The Ancient- Giants Under the Sun’ and ‘Ritual- Nous Sommes du Soleil.’ Oh dear. And although it went straight to number one, TFTO also went straight to the top of the list called ‘Most Critically Despised Albums of All Time’, heralding a steady decline over two decades.²⁶⁸

A common criticism is therefore the album’s symphonic length of around eighty minutes, divided into four tracks of approximately twenty minutes each.²⁶⁹ This has been consistently argued by Rick Wakeman (the band’s keyboardist at the time) who left the band having felt that they were using excesses rather than innovation. He particularly lambasted the album’s “padding”.

Tales had a lot of good melodies and a lot of good songs... There are a lot of good themes. But then you’ve got all the padding bits. I know where the padding is and I know how it was put in, and that offended me.²⁷⁰

Topographic Oceans,” <https://www.officialcharts.com/search/albums/tales-from-topographic-oceans/>.

²⁶⁷ Stump, *The Music’s All That Matters*, 141.

²⁶⁸ David Thomas, “Oh No, it’s Yes: Where Even Irony Fears to Tread,” *The Observer Review*, March 8, 1998, 5.

²⁶⁹ According to Will Romano, the structure of the album as a whole was indebted to Wendy Carlos’ *Sonic Seasonings* (1972) where each of the four seasons are the inspiration for a full LP side of ambient music. Jon Anderson has also confirmed this in various interviews. Carlos is particularly known for the album *Switched-On Bach* (1968) using the Moog synthesiser. See Romano, *Close to the Edge: How Yes’s Masterpiece Defined Prog Rock*, 125. Another similarly structured album is Soft Machine’s *Third* (1970) with side long tracks throughout a double album format. However, this is a more jazz-improvisation-based Canterbury Scene example rather than progressive rock.

²⁷⁰ Andy Greene, “Rick Wakeman on His Tumultuous History with Yes, Playing on Bowie’s ‘Space Oddity,’” *Rolling Stone* October 11, 2019, <https://www.rollingstone.com/music/music-features/rick-wakeman-interview-yes-david-bowie-896090/>. Similarly, journalist Stephen Lambe writes that the album does not justify its length: “Dull material is persisted with, and the more interesting moments seem far too short... it could use some editing”. See Stephen Lambe, *Citizens of Hope and Glory: The Story of Progressive Rock* (Gloucestershire: Amberley, 2013), 56. However, not all critics hated the album though. Take for instance the rebuttal of the criticism by Phil Harding in *Melody Maker*: “I didn’t pay £3 odd for an album like ‘Topographic Oceans’ because it’s so ‘meaningful’. I bought it and listen to it because I like the way it sounds. And I think this applies to most other people too... What’s

This “padding” was due to the band’s numerous problems throughout the recording process. In particular, they found themselves in the position of having to decide between compressing or expanding their pre-existing material (due to the time limitations of the single album) and opted for the latter by producing a double album.²⁷¹ These problems continued into live performance, despite the huge hype as one of the top live acts. Holm-Hudson argues that their approach of playing only new music from the album to their audience had failed, and they had to quickly compress their setlist and incorporate familiar material also.²⁷²

Despite its significant omission from scholarship (especially considering the coverage of *Close to the Edge*), the album’s engagement with large scale form is very rare within a genre of popular music. Regardless of the album’s quick commercial decline, seldom has any other album of this structure and length achieved its chart success. Regarding the form of the album, it has previously been argued that underneath the surface-level excess there is also an underlying structural unity which has been misunderstood. This is how Hegarty and Halliwell summarise the album.

Each record forms a system within the whole... This structure is established on record one by the reprises of elements of side one as side two nears its end, and on sides three and four by percussion and dissonance giving rise to resolution. All four sides end with repetition of a phrase (‘For you and you and you’; ‘Surely, surely’; ‘Along without you/along without you’; ‘Nous sommes du soleil’ four times), show not only the unity of all four parts but also that structure is unity. Each side has a resolution, even if ‘Ritual’, on side four, seems to offer more of a sense of contemplation. This indicates that the four sides do not make a linear narrative but parallel each other in lateral form, stretching (skywards from the sea) through reiterations.²⁷³

Like the previous case studies, we use a methodology encompassing song forms (i.e. Verse-Chorus structures) and *formenlehere*. It then becomes clear that all four parts engage with multiple interpolated song forms as well as allusions to the symphonic sonata-form based tradition. This is why the methodology considers both art and

wrong with rock musicians being openly intelligent, intellectual even, about their music? Are they any less important or relevant to rock because they take care in the composition and presentation of their music, exploit the full range of instrumental sounds and textures available to them and don’t bellow obscenities at the audience when they get on the stage?”. Cited in Chris Atton “‘Exiles in Madison Square Garden’: Critical Reception and Journalistic Narrative of Progressive Rock in Melody Maker Magazine, 1971-1976.” Forthcoming.

https://pure.solent.ac.uk/ws/portalfiles/portal/25289268/006_Anderton_FINAL_v2.pdf

²⁷¹ According to Wakeman, the original lengths of the four tracks were approximately eight minutes; fifteen minutes; nineteen minutes; and twelve minutes. See Greene, “Rick Wakeman on His Tumultuous History with Yes, Playing on Bowie’s ‘Space Oddity’”.

²⁷² Kevin Holm-Hudson, *Genesis and The Lamb Lies Down on Broadway* (Aldershot: Ashgate, 2008), 2.

²⁷³ Hegarty and Halliwell, *Beyond and Before: Progressive Rock Since The 1960s*, 80.

vernacular formal features as important within each track's form. I use Brett Clement's "Scale Systems and Large-Scale Form in the Music of Yes" for scholarly reference.²⁷⁴

Upon evaluation, it becomes clear that the tracks engage with song forms on both global and localised hierarchies. Whilst Palmer argues that the tracks "tend to display either an opening/departure/return format or are suite-like in construction", we argue that the forms are based more on song forms.²⁷⁵ Indeed, the album is a series of expansions of (often multiple) song forms, using large-scale strategies of bipartite, rounded bipartite and ternary forms which allude to the symphonic tradition. In addition to the form of the four parts, the use of cyclical material throughout the global narrative of the double album is considered as a deliberate unifying formal feature.

"The Revealing Science of God (Dance of the Dawn)"

The album begins with "The Revealing Science of God (Dance of the Dawn)". This track is often considered the strongest of the album.²⁷⁶ Lambe writes that its use of classically inspired restatements of material demonstrates the mastery the band had at this time for large-scale structuring.²⁷⁷

Clement's analysis of this part of the album hints at a sonata form framing (presuming that the middle section is some form of development), although the main material is subdivided into two songs. Clement does not present a full formal analysis, as his concern is for the recapitulation of material rather than the full form. Table 54 presents Clement's analysis which is a useful starting point for a full formal mapping. Clement argues the tonal instability is resolved at the end of the movement suggesting a global key of E Major, where the chant is transposed up from D to provide resolution. For this purpose, Yes opt for a reverse recapitulation presenting a "palindromic relation between the two large sections".²⁷⁸ The reason his analysis begins at 1:57 is because the original vinyl begins with two minutes of guitar led ambience, leading into the opening "chant" of the first part.²⁷⁹

²⁷⁴ Clement, "Scale Systems and Large-Scale Form in the Music of Yes."

²⁷⁵ John Palmer, "Yes, 'Awaken' and the Progressive Rock Style," *Popular Music* 20/2 (May 2001), 246.

²⁷⁶ For instance, see Sid Smith, "What does the prog world really think of Yes' Tales from Topographic Oceans?," *Prog* November 2, 2016, <https://www.loudersound.com/features/what-does-the-prog-world-really-think-of-yes-tales-from-topographic-oceans>.

²⁷⁷ Lambe, *On Track... Yes: Every Album, Every Song*, 53.

²⁷⁸ Clement, "Scale Systems and Large-Scale Form in the Music of Yes."

²⁷⁹ On the modern CD reissue the first 1 minute and 57 seconds are omitted, and the track begins with the vocal entry "Dawn of light lying between a silence and sold sources". It's therefore immediately apparent that the band wanted to address as much "padding" on the album without compromising its structure (this ambience is after all, essentially an upbeat). This aligns with what the band did for their live album *Keys to Ascension* (1996), where during the rendition of the track there is only 9 seconds of percussive playing before the vocal entry. The recent *Topographic Drama: Live Across America* (2017) also begins with the vocal entry immediately. However, arguably this omission *does* compromise the structure, as the guitar-led ambience on the first two

Table 54: Clement’s Incomplete Formal Structure of “The Revealing Science of God”²⁸⁰

Time	1:57	6:20	11:41	12:10	12:41
Section	A				
Form	Chant	Song 1: Chorus	Song 2: Part 1	Song 2: Part 2	Song 2: Part 1
Predominant Mode	B Mixolydian	E Ionian	D Ionian	G Ionian	D Ionian

Time	19:36	20:08	20:40	21:02	21:38
Section	Recapitulation				
Form	Song 2: Part 1	Song 2: Part 2	Song 2: Part 1	Song 1: Chorus	Chant
Predominant Mode	N/A (3#s)	A Ionian	E Ionian	E Ionian	E Ionian

It is clear that Clement’s large-scale formal reading would need justifying. Clement does not address the clear compression of material within the recapitulation with the entire rotation spanning approximately 2 minutes and 46 seconds whereas the initial A section is much more expansive at 10 minutes 44 seconds. The claim of exposition and recapitulatory rotations therefore warrants questioning.

For this reason, as well as the positioning of material in the “recapitulation”, the following analysis considers the track as a rounded bipartite form. The reason this is bipartite rather than binary is because the term “binary” assumes the second part to be a variation of the first, whereas this is not. It would also be flawed to label this as ternary due to the disproportion between initial presentation of material. A ternary form is also problematic here due to key material from the original A section being omitted during A¹. A¹ therefore presents formal closure to the track, rather than being a full rotation of A’s thematic material. After the track’s guitar-led ambience, Bill Martin describes this opening vocal gesture as an invocation which is part chant and part hymn.²⁸¹ This then leads to the “A” synthesiser theme as a 6/4 on E resolving to B which then sequences down a tone to D resolving to A (Figure 15). This is important for this track as it also returns at 10:44 and at 17:02 during the B “development” section where it is presented in the dominant. This also has global importance to the whole album which we will discuss later. After a verse in the subdominant, this then leads to the most important aspect of the track: its main chorus, which is in the global key of E Major with some modal borrowings with the II7 (or V7 of V) with the first instance at 06:21 (Figure 16).

Figure 15: The Revealing Science of God A Theme (e.g., 03:33)



minutes of the track actually presents the global “A” theme (the E-D#-B motif) in a free rhythmically augmented form (such as at 0:37-1:00).

²⁸⁰ Clement, “Scale Systems and Large-Scale Form in the Music of Yes”.

²⁸¹ Martin, *Music of Yes: Structure and Vision in Progressive Rock*, 147.

Figure 16: The Revealing Science of God Main Chorus (06:21)



After a mostly closed song from 03:33-08:48, the B section suddenly begins. Curiously, Clement omits this important event from his analysis even though it would be necessary for his “exposition” (this is because it would not fit his tidy reverse recapitulation narrative). This B section begins with a sudden tempo change with the lyrics beginning “Starlight, Movement”. This simultaneously acts as a development (i.e., the solos incorporate some representation of A material) whilst presenting new material, which in themselves are clear verses, choruses and bridges. It is therefore a type of localised song form which is on the second tier within the hierarchy of formal function. Table 55 labels these as “S” to refer to the hierarchy of formal function as they are subordinate and subsidiary to the overall formal narrative. As a whole, the B section lacks the complete formal autonomy as A does (as it is a developmental continuation of the A section). However, it does also develop itself, such as the two verses, where the second is a reharmonised to B Aeolian from the D Ionian original (see 11:41 and 19:26).

An extended transition follows from 19:26 to 20:39 based primarily on the global v and IV, after which A¹ re-presents the guitar theme chorus and the final coda which mirrors the introduction chant. However, this section is not a full rotation of A section as it notably omits the main “A” synthesiser theme. By re-presenting the main chorus, this choice of material as “recapitulation” rather than the synthesiser theme, demonstrates Yes were still thinking in terms of song forms as they did not feel the need to bring back thematic material from A, other than the main chorus (as one would in any normal song form). Regarding the return to chant, this mirrors the function of the introduction. As Clement argues, the coda establishes the final global tonal stability of E Ionian rather than B Mixolydian.²⁸² However, I argue for the introduction to be a dominant upbeat and the coda to be a tonic resolution rather than B Mixolydian and E Ionian. This is a fundamentally diatonic mapping rather than purely modal and demonstrates the global key and goal-directed tonal trajectory of the track (Figure 17 and 18). Overall, the track has a clear goal-directed trajectory as mirrored by the function of chant at the beginning and the end. However, this is not in a sort of sonata form. Rather, Table 55 instead argues for an overall rounded bipartite form.

Figure 17: The Revealing Science of God Introduction Chant: Dominant Upbeat (03:13)



²⁸² Clement, “Scale Systems and Large-Scale Form in the Music of Yes”.

Figure 18: The Revealing Science of God Coda Chant (22:03)

Table 55: “The Revealing Science of God (Dance of the Dawn)” Formal Analysis

Time	0:00	01:57	03:33	05:33
Song	A			
Form	Guitar Ambience Intro	Intro	A	Verse 1
Harmonic Description		B Dorian/Mixolydian (Dominant Upbeat)	E Major/Mixolydian	A Major/ Aeolian
Global Key: E	N/A	V of E	I	IV/iv

Time	06:21	07:15	07:57	08:49
Song	A			B
Form	Chorus	Verse 2	Chorus	Chorus
Harmonic Description	E Major/ Mixolydian/ Lydian (II7)	A Major/ Aeolian	E Major/Mixolydian/ Lydian (II7)	G# Minor (Chromatic)
Global Key: E	I	IV	I	iii

Time	09:44	10:44	11:41	13:04
Song	B			
Form	Instrumental 1	A	Verse	Chorus
Harmonic Description	E Major	E Major/ Mixolydian	D Major/Lydian and G Major/Mixolydian	G# Minor (Chromatic)
Global Key: E	I	I	bVII and bIII	iii

Time	13:46	14:12	14:54	15:44	17:02
Song	B				
Form	Instrumental 2			Bridge	A
Harmonic Description	C/A	D Minor/ Major	E Major/ Minor	A Major	D->C->
Global Key: E	bVI and IV	bVII	I	IV	IV

Time	17:12	17:58	18:37	19:26
Song	B			
Form	Instrumental 3			Verse TR
Harmonic Description	E Major	A Major	A Minor-> D Minor->G Minor	B Minor/ Dorian
Global Key: E	I	IV	iv->bvii->biii	v

Time	20:08	20:40	21:02	21:42
Song	B	A ¹		
Form	cont.		Chorus	Coda
Harmonic Description	A Mixolydian/ Major	E Major/ Mixolydian	E Major/ Mixolydian/ Lydian (II7)	E Major
Global Key: E	IV	I	I	I

“The Remembering (High the Memory)”

“The Remembering (High the Memory)” has a global key of D Major (which is often Mixolydian) with very close secondary keys explored of D Dorian (through the flattening of scale degree 3 and 7), G Major as IV and G Mixolydian which is the same as D Dorian with a different root. Clement therefore summarises the tonal ambiguity of the track as a tension between sharp 2 and natural 2 (i.e., D Major with two sharps as expected and D Dorian/G Mixolydian with no sharps).²⁸³

Like “The Revealing Science of God”, Clement argues for a reverse -recapitulation within an ABA form. Clement claims the reverse recapitulation within two song forms (i.e., the A and B sections) demonstrates Yes’ development of a “substantially more elaborate formal design” than previous songs.²⁸⁴ There are significant issues of Clement’s analysis again, although his ABA segmentation as a ternary/sonata form is more justified than in “The Revealing Science of God” (Table 56). I will address three issues: we will examine the use of “choruses”, the “oceans sections” and finally the applicability of “reverse recapitulation”. Clement’s analysis of the most important formal features of the choruses need more elaboration. Hence, we will use a different labelling system.

Table 56: Clement’s Analysis of “The Remembering (High the Memory)”

	Large Section	Time	Theme/Section
	Introduction	0:01	Intro
		0:12	Chant
A	Song 1 (Repeated)	02:28, 03:27	Song 1: Part 1
		02:55, 03:48	Song 1: Part 2
	Bridge	04:34	Oceans 1
		05:08	Chant
	Song 2 (Repeated)	05:40, 06:42	Song 2: Part 1
		06:07, 07:20	Song 2: Part 2
Link	07:36	Oceans 1	
B	Main Section (Repeated)	08:09, 11:16	Oceans 2
		09:10, 11:53	Folk Theme
		10:38, 13:09	Relayer
	Retransition	13:43	Chant/Relayer
		14:13	Relayer
A’ Recap	Song 2	14:38	Song 2: Part 1
		15:06	Song 2: Part 2
	Bridge	15:45	Oceans 1
	Song 1	17:37	Song 1: Part 1
		17:59	Song 1: Part 2
		18:44	Song 1: Part 2
	Coda	19:50	Oceans 2

Instead, I argue that there are three choruses which have different hierarchical levels of importance. The first one, which conveys the subtitle of the track (High the Memory) is only presented once at 01:32 (Figure 19). Therefore, this forms part of a song form which retrospectively *becomes* a large-scale introduction although the verse material returns briefly during the A and B sections but not the recapitulation (05:09 and 13:42

²⁸³ Ibid.

²⁸⁴ Ibid.

in combination with the B chorus for a synthesiser solo).²⁸⁵ However, the second chorus presented *is* the global “A” chorus and is the most important of the three (although it is not as explicit in its level of formal importance as “The Revealing Science of God”). It is presented three times at 06:07, 07:21 and 15:06 (Figure 20). Except the first chorus, the remaining two modulate from their static global key of D Major by resolving on a Cmaj7 chord for subsequent transition sections. The third chorus is repeated twice during the B section (10:37 and 13:08) in G Mixolydian (Figure 21). This helps distinguish this section from the other outer A sections as there is no “B” material (even the most important, such as this chorus) within the recapitulation.

A second issue concerns the formal importance of the “Oceans” section which are clearly transitional rather than thematic. Even when material is repeated, it is elaboration on chords (or to be critical, the track’s “padding” especially when they often do not ultimately modulate). Table 57 outlines these chord progressions and how each is different (although 15:45 is derived as an extension from 07:36).

Figure 19: Introduction Chorus (01:32)

²⁸⁵ The notion of retrospective change to formal identity is indebted to Janet Schmalfeldt’s theory of “becoming”. Schmalfeldt applies this idea predominantly to nineteenth-century Western Art music whereby “typical” structures are eschewed through more complex techniques of formal processes. This theory is essentially a type of *Formenlehre*. Seth Monahan summarises as follows: “Schmalfeldt is especially interested in situations where the listener can claim retrospectively to have travelled from functional region *x* to functional region *y*, but without being able to determine the precise moment when one gave way to the other”. See Seth Monahan, “Review of Janet Schmalfeldt: *In the Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (Oxford: Oxford University Press, 2011),” *Music Theory Online* 17, no.3 (2011), <https://mtosmt.org/issues/mto.11.17.3/mto.11.17.3.monahan.pdf>. For original publication see Janet Schmalfeldt, *In the Process of Becoming: Analytical and Philosophical Perspectives on Form in Early Nineteenth-Century Music* (New York: Oxford University Press, 2011). It is unknown whether scholarly application of this theory of “becoming” to popular music analysis has been undertaken.

Figure 20: “A” Chorus (07:21)



Figure 21: “B” Chorus (10:37)

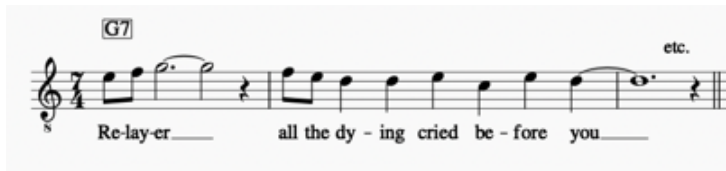


Table 57: Clement’s “Oceans 1” Chord Progressions

Time	Chord Progression
04:34	Bm/D-Dm7-Eb/Bb-Bbm-Fm/C-Cm-Dm
07:36	Cmaj7-Fm/C-Cm7-Bbm-Eb/Bb-Dm/A-Bm/F#-(to “Oceans 2”)
15:45	Cmaj7-Fm/C-Cm7-Bbm-Bbmaj7-Dm/A-Bm/D-Dm-Bb/D-Fm/C-Cm7-Bbm-Dm/A-Cmaj7-Fm/C-Cm-Bbm-Dm/A-A/E (to Next Section)

The third issue of Clement’s analysis regards the reverse-recapitulation. The recapitulation clearly takes the verse, pre-chorus, chorus rotation of the A section and swaps the verse with chorus (i.e., pre-chorus, chorus, verse), it is therefore not an exact reversing of material only a reversing of *direction* with the beginning and end swapped.

Clement is therefore correct to recognise the real formal rigour of this recapitulation: the ascension to the climax in the “wrong” key for the penultimate verse and then resolving to the global key for the last verse. He argues “the climax is achieved by reversing Song 1 and Song 2 and by transposing Song 1 up by whole step”²⁸⁶ After this, towards the end of the track, the global key moves towards V in preparation for “The Ancient”. Overall, within a global ABA form, this track is much more formally rigorous than critics have given credit for (Table 58).²⁸⁷ As Clement summarises: “The Remembering continues to show Yes capably balancing local tonal structures with large-scale processes of opposition, growth, and resolution”.²⁸⁸

²⁸⁶ Clement, “Scale Systems and Large-Scale Form in the Music of Yes”.

²⁸⁷ A common criticism of this track is that it lacks a rhythmic drive until the B section. For instance, Lambe argues that the track merely “plods along for three quarters of its length”. See Lambe, *Citizens of Hope and Glory: The Story of Progressive Rock*, 56. Stump argues that the track suffers from a stasis, and particularly draws attention to the clear filler “half-hearted” keyboard solos. See Stump, *The Music’s All That Matters*, 143.

²⁸⁸ Clement, “Scale Systems and Large-Scale Form in the Music of Yes”.

Table 58: “The Remembering (High the Memory)” Formal Analysis

Time	00:00	00:13	01:32	02:10	02:28
Song	-> Extended Introduction				A
Local Form	A frag.	Verse	Chorus	Bridge	Verse 1a
<i>Harmonic Description</i>	D Major	G Mixolydian/D Dorian			B Minor (Phrygian/Dorian)
Global Key: D	I	i			vi

Time	02:55	03:27	03:48	04:20	04:34
Song	A				
Local Form	Verse 1b	Verse 2a	Verse 2b	Codetta	TR
<i>Harmonic Description</i>	B Minor/ Dorian	B Minor (Phrygian/ Dorian)	B Minor/ Dorian	G Major	->Dm
Global Key: D	vi			IV	IV-i

Time	05:09	05:40	06:07	06:52	07:21	07:36
Song	A					
Local Form	Intro Bridge (TR)	Pre-Chorus 1	Chorus 1	Pre-Chorus 2	Chorus 2	TR
<i>Harmonic Description</i>	G Mixolydian	D Major				Cmaj7-> D Major
Global Key: D	IV	I				->I

Time	08:09	09:10	09:43	09:58	10:37
Song	A	B			
Local Form	TR2	Verse 1a	Verse 1b	Bridge 1	Chorus 1
<i>Harmonic Description</i>	->	D Major/ Mixolydian->		B Modal Mixture -> Chromatic	G Mixolydian
Global Key: D	-> I	I		vi-VI->V of I	IV

Time	11:10	11:51	12:14	12:28	13:08
Song	B				
Local Form	TR2	Verse 2a	Verse 2b	Bridge 2	Chorus 2
<i>Harmonic Description</i>	-> D Major	D Major/ Mixolydian ->		B Modal Mixture -> Chromatic	G Mixolydian
Global Key: D	->	I		vi-VI->V of I	IV

Time	13:42	14:13	14:37	15:06	15:45
Song	B			A	
Local Form	Intro Bridge/ Chorus Solo (TR)	Chorus Solo (TR)	Pre-Chorus 3	Chorus 3	TR
<i>Harmonic Description</i>	D Dorian	A Mixolydian	D Major		Cmaj7 ->
Global Key: D	i	V	I		bVII->

Time	17:36	17:58	18:30	18:44	19:27
Song	A				
Local Form	Verse 3a	Verse 3b	(A)	Verse 3b	Coda
<i>Harmonic Description</i>	A->E->A	C# Minor -> E Major	E Major	B Minor-> D Major	-> V/D Major
Global Key: D	V->V of V->V	vii->II	II	I	->V

“The Ancient (Giants Under the Sun)”

Formally, “The Ancient” is perhaps the most difficult to define as it does not have the recapitulatory symmetry of the previous two parts. Nevertheless, Lambe notes the “real structure” as opposed to the over-repetition and lack of direction of the preceding “The Remembering”.²⁸⁹ Martin also praises the track’s form as it is liberated from the formal limitations which plagued the first two tracks’ adherence to verses and choruses. “The third part is finally not dominated so much by either vocals or keyboards painting with a very broad brush”.²⁹⁰ He also writes that its dissonance in relation to the first two movements is a welcome contrast. “In some ways, the dissonance of part 3 is necessary to redeem the melodicism and flow of the other parts. Where the other parts leap too quickly to a redemption that has not been achieved, and thus becomes the object of mere contemplation... part 3 is down in the swamp, mired in materiality- and our overly topographic tales need this”.²⁹¹ However, a scholar who argues *against* formal logic is Jennifer Rycenga. Table 59 presents Rycenga’s division of “moments” between 6:00 and 8:23 as “events” which elude formal logic.

Table 59: Rycenga’s segmentation of ‘events’ during “The Ancient”²⁹²

Time	Description
6:00	End of previous section with accented upbeat
6:06	Transition melody on Bb minor
6:12	“Caressing” melody on Bb minor
6:20	First four sun names on A
6:25	“Caressing” melody
6:33	Second three sun names on A
6:38	March melody initially in G
7:01	Jagged melody of fifths and sevenths around D, in 7/4 time, repeated eight times
7:28	“Caressing” melody
7:36	Third set of four sun names
7:41	“Caressing” melody
7:49	Final set of three sun names
7:53	March melody initially in G
8:22	End of section with accented upbeat

The play of form and immanence is especially prominent in this section (6:00 to 8:23)... Noteworthy motivic elements across the movements include the use of a jagged major seventh interval, in an isolated, sharply accented pattern... More traditionally melodic sections include a march theme and a fully contained, harmonically simple song in A-B-A-B-Coda form near the end of the movement. The “key” to understanding this movement structurally is to not hear form as an external key, or as any single known structure.. architectonics and abstractions from the musical moment are not its function. Form does not clarify this music; it adds another layer of complexity.²⁹³

²⁸⁹ Lambe, *On Track... Yes: Every Album, Every Song*, 54.

²⁹⁰ Martin, *Music of Yes: Structure and Vision in Progressive Rock*, 151.

²⁹¹ Ibid, 152.

²⁹² Ibid, 239-240.

²⁹³ Jennifer Rycenga, “Endless Caresses: Queer Exuberance in Large-Scale Form Rock,” in *Queering the Popular Pitch*, ed. Sheila Whiteley and Jennifer Rycenga (New York: Routledge, 2006), 239.

Rycenga then uses this formal ambiguity as a reason for the album’s negative critical reception on the one hand and its justification from musicologists to align it with classical forms on the other.

It was exactly this kind of compositional construction- in which formal markers are everywhere, but the form as an abstract external entity remains inscrutable- that annoyed rock critics...

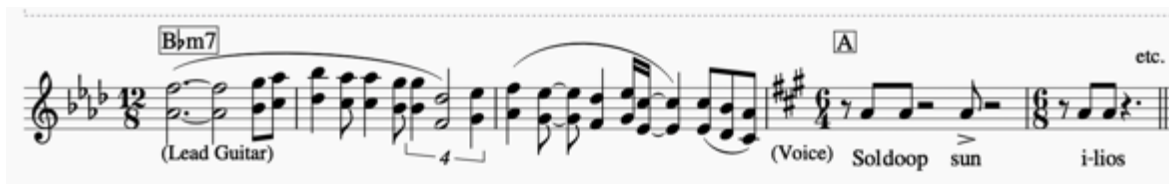
Academics and fans have provided some positive feedback, attempting to vindicate the vision and, at least, the attempt at formal complexity. But, interestingly, many analysts try to force these long pieces into some classical form; sonata form is a favourite, but in the case of “The Ancient,” one writer tried to turn it into a classic third movement by declaring it a scherzo and trio!²⁹⁴

However, I argue that it is necessary to critique Rycenga’s anti-form claim, as the overall form is bipartite with an extended introduction.²⁹⁵ The main body of the two sections A and B are actually simple song forms, which are connected with a global cyclical octave motif. As Table 60 demonstrates, the two “verses” from A are identical in formal structure and are not as purely event-based as Rycenga claims. Both begin with a guitar melody in Bb Dorian in sixths (Figure 22). Verse 1’s march then leads to another key formal event at 7:01 which is transitional, by destabilising the harmonic stability established on the G Major march with quartal harmony juxtaposed with a D Major bass-line (Figure 23). Song B begins at 12:29 and is clearly a simple song form whereas Song A is a more elaborated structure based on two “verses”. The connection between these two songs is the use of a global cyclical octave motif (Figure 24).

Table 60: Formal repetition in the A section verses of “The Ancient”

“Verse” 1	“Verse” 2	Event	Key
06:13	07:29	Guitar lead in sixths	Bb Dorian
06:22	07:38	Vocal entry	A Mixolydian
06:26	07:43	Guitar lead in sixths	Bb Dorian
06:35	07:51	Vocal entry	A Mixolydian
06:39	07:55	Synthesiser-led March	G Major

Figure 22: “The Ancient” A Section First Verse Beginning (06:06)



²⁹⁴ Ibid, 240-241. The academic is Thomas J. Mosbo. See Thomas J. Mosbo, *Yes- But What Does It Mean: Exploring the Music of Yes* (Milton, Wisconsin: Wyndstar, 1994).

²⁹⁵ Interestingly, the titles on streaming services (such as Amazon and Spotify) uses a slash rather than brackets for *Giants Under the Sun* suggesting a bipartite structure.

Figure 23: Transitional Quartal Harmony (07:01)



Regarding the track’s overall form, Martin argues for the use of innovation in the main body of the track which then resolves with a simple song structure, as this is “musically, the most experimental and avant-garde, a primitive excursion that ultimately concludes in a very classical mode”.²⁹⁶

Whilst Martin is correct regarding the material, a much simpler global narrative is apparent with a clear formal distinction from the guitar-led bridge at 12.29 to the end of the song being self-contained and structurally simple. Although there is return to A material, it is only brief (only for a few seconds) and therefore this is not a rounded bipartite. From 17:44 the outro mirrors the intro codetta with the triplet E Aeolian/Harmonic Minor gesture which has no relationship to the main A section and then this concludes with nine seconds of the global “A” motif. As the introduction codetta is not re-used in the A or B sections and is only repeated at the very end, it is not recapitulatory. Rather, in conjunction to the nine-seconds of the “A” motif, this forms a “bookending” effect to the song form which hastily attempts to connect the finished song form and guitar coda to the rest of the track.²⁹⁷ Table 61 presents the track’s full form.

Figure 24: Cyclical ‘A’ Octave Motif (e.g., 05:47)



²⁹⁶ Martin, *Music of Yes: Structure and Vision in Progressive Rock*, 151.

²⁹⁷ The guitar introduction and B song form have been performed by the band live, whereas the rest of the track has been omitted. This is referred to as “Leaves of Green” and can be found on *Topographic Drama* (2017).

Table 61: “The Ancient (Giants Under the Sun)” Formal Analysis

Time	00:00	00:29	01:24	02:09	02:17	
Song	Extended Introduction					
Form	A frag.	Introduction		False TR	(Intro)	
<i>Harmonic Description</i>	N/A	D Dorian/Aeolian -> Chromatic	G# Aeolian->	E Aeolian->	G# Aeolian->	
Time	02:52	03:16	03:40	04:15	04:33	05:12
Song	Extended Introduction		A			
Form	TR	Chorale Codetta	A	(Chant)	March	(A)
<i>Harmonic Description</i>	-> E Aeolian	E Aeolian/ Harmonic	Chromatic with A Pedal ->	G Major	Amaj7#4 &Am7	
Time	05:21	05:47	06:06	07:01		
Song	A					
Form	March	(A)	“Verse” 1	TR		
<i>Harmonic Description</i>	G Major	Amaj7#4 &Am7	Bb-A-Bb-A-G (See Figure 22)	D Major/Dorian with Quartal Harmony		
Time	07:28	08:23	08:24	10:00		
Song	A					
Form	“Verse” 2	(A)	(March) TR¹	(A)		
<i>Harmonic Description</i>	Bb-A-Bb-A-G	Amaj7#4 &Am7	D Dorian/ Aeolian (D Pedal)->	A Aeolian/ Harmonic		
Time	10:09	10:58	11:07	12:16		
Song	A					
Form	TR¹	(A)	TR¹	(A)		
<i>Harmonic Description</i>	D Dorian/Aeolian (D Pedal) ->			D Lydian		
Time	12:29	12:55	13:21	12:55	14:40	15:03
Song	B					
Form	Bridge	Guitar Bridge A	Guitar Bridge B	Guitar Bridge A1	Verse 1	Chorus 1
<i>Harmonic Description</i>	B Harmonic Minor	E->	Am->	E->	A	G Mixolydian ->A
Time	15:36	16:00	16:31	17:03	17:44	18:04
Song	B					
Form	Verse 2	Chorus 2	Song Outro	Guitar Bridge	Outro (Intro Coda)	A
<i>Harmonic Description</i>	A	G Mixolydian ->A	A	E->Am	E Aeolian	Amaj7#4 &Am7

“Ritual (Nous Sommes du Soleil)”

The final track is in a large-scale ternary form. Unlike “The Remembering”, here the bracketed title of the song is referenced more than once, (“Nous Sommes du Soleil”) and is the track’s “A” theme which complements the song form structures of the A section and is always in D Major (05:21 and 19:09). It is also often played by the guitar in between sections. This riff also has a global connection to the rest of the album (see next section). Like previous tracks, the A section is a self-contained song form with clear repetition of verses and chorus-like material. These sections change mode, with the verses in E Major/Mixolydian and the choruses in E Aeolian/Harmonic Minor. The

transitions back from Minor to Major is achieved through the modally mixed F sharp half diminished seventh to E Major progression (such as 08:15-08:28). However, within the track as a whole, there are two significant formal discrepancies which require elaboration regarding the subsequent B and the return of A section. These are: the role of the introduction material within the “development” B section; and the second A section as continuation rather than recapitulation.

The B Section is analogous to a development section and it emphasises the global relative minor but modally mixed to B Major. It also continues the percussion led dissonance which Hegarty and Halliwell argue is an important feature of sides three and four.²⁹⁸ However, this section is a *development of the introduction* rather than the A section. This is demonstrated by Figures 25 and 26 which present material only found in the introduction and development sections and do not interpolate within the song form of A or its recapitulation. Figure 25 is the main slide guitar riff which opens the track in D Major from 0:00 and is repeated at 11:06 in the development in the global VI (Figure 26). Similarly, Figure 27 demonstrates the “chant” of the introduction at 01:45 which is also developed in VI at 12:58 (Figure 28). The end of the B section is a percussion section (14:18) which is an extended formal and harmonic crisis which is a result of the collapse of the texture at the end of the previous section. The end of this heavily dissonant section announces the arrival for the return of A.

Figure 25: Opening Melody of Introduction (0:00)

Figure 26: Introduction melody in B Section (11:06)

Figure 27: ‘Chant’ during the Introduction (01:45)

²⁹⁸ Hegarty and Halliwell, *Beyond and Before: Progressive Rock Since The 1960s*, 80.

Figure 28: ‘Chant’ during the B Section (12:58)



The A section return at 16:56 is in the global key of D Major. However, it begins as a continuation of the A section rather than recapitulation of previous material as a significant proportion of this section does not repeat but rather continues A-based material. For instance, the Outro Bridges from 17:20 clearly are an elaboration of the global “Nous Sommes du Soleil” ‘A’ chord progression but the vocal melody is different. It is not until 19:09 where the ‘A’ theme is recapitulated. Nevertheless, this continuation of A material does not share any material from the previous B section, so the form is still clearly ternary.

Regarding the tonal teleology of the track, Clement writes of a large-scale relationship between the Ionian and Aeolian, with the main instrumental material being initially presented in D Ionian for the beginning (0:18) whereas it is harmonised in B Aeolian for the coda (19:56).²⁹⁹ One would expect these relationships to be reversed for a goal-directed teleology. The keys of the A and B sections demonstrate this, although the final endpoint is an F sharp minor fadeout. For this reason, Stump writes that the track and album, finishes with “the undercurrent of unfulfillment and ambiguity”.³⁰⁰ The latter of these sections (19:56-20:58) is analysed in the next section. The track’s form is presented by Table 62.

Table 62: “Ritual (Nous Sommes du Soleil)” Formal Analysis

Time	00:00	00:18	01:45	03:39	04:01
Song	Introduction				
Form	Introduction		Chant	Chant TR	TR
Harmonic Description	D Major	D Major- D Minor x2	D Mixolydian	->E Aeolian	-> D
Global Key: D	I			->ii	->II-> I

Time	05:21	06:48	07:18	07:33	08:02
Song	A				
Form	A	Verse 1	Chorus 1	Verse 2	Chorus 2
Harmonic Description	D Major	E Major/ Mixolydian/ Aeolian	E Aeolian	E Major/ Mixolydian/ Aeolian	E Aeolian
Global Key: D	I	II	ii	II	ii

Time	08:28	08:46	09:15	09:41	10:26
Song	A				
Form	TR	Verse 2	Chorus 3	Bridge 1	Codetta
Harmonic Description	B	E Major/ Mixolydian/ Aeolian	E Aeolian	->D	B Major/D Major-> B Major
Global Key: D	VI	II	ii	->I	VI-I

²⁹⁹ Clement, “Scale Systems and Large-Scale Form in the Music of Yes”.

³⁰⁰ Stump, *The Music’s All That Matters*, 143.

Time	11:06	12:05	12:49	13:32	14:18
Song	B (Instrumental)				
Form	Intro	Double-Time Bass Solo	Guitar Entry -> Chant	Guitar Solo	Percussion Solo with Synth Entries
Harmonic Description	B Major	B Mixolydian		->	(with dissonant quartal harmony)
Global Key: D	VI		->	N/A	

Time	16:56	17:20	18:34	19:09	19:49	19:56	20:57
Song	A						
Form	Guitar Intro	Outro Bridge 1	Outro Bridge 2	A	TR	Guitar Solo	Fadeout
Harmonic Description	D Major				Em ->	Bm->	F# Minor
Global Key: D	I				ii->	vi->	iii

Global Narrative

Clearly the forms within the four tracks are similar, as they are all based on the expansion of song forms. The material is therefore based on Verse-Chorus structures. As Weigel states “the band scattered hooks in every song”.³⁰¹ The global tonal scheme is a tension between E Major and D Major. Clement correctly recognises this within “Ritual”, but this is also apparent across the trajectory of the album. Other than “The Revealing Science of God” which is in E the other tracks are based primarily in D. However, the important global cyclical material is in E. First presented as ‘A’ within “The Revealing Science of God”, the theme can be divided into the initial descending three-note synthesiser theme (Part 1) and the guitar elaboration of a six-note motif which follows closely afterward (Part 2). When recapitulated throughout the album, these two parts are often separate. Part 1 in particular is of global importance due to its significant recapitulations throughout the album, but it is also embodies the tension between the initial E Major motif being sequenced down to D and therefore being undermined by the Mixolydian: the global tension between E and D. Table 63 presents the use of these two related cyclical themes.

Table 63: “The Revealing Science of God” ‘A’ Theme (Parts 1+2) Across the Album

Song	Time	Part	Description
<i>The Revealing Science of God</i>	0:37-1:00	1	Slow free time
	03:33-03:51	1	Synthesiser entry post-chant
	03:54-04:07	2	Guitar Elaboration followed
	04:30-04:43	1	Synthesiser continuation after previous elaboration
	10:44-10:57	1	Softer timbre in synthesiser
	17:02-17:12	1	Variation which starts in D sequencing down to C before instrumental in E
<i>The Remembering</i>	18:30-18:45	2	Guitar solo variation as a bridge between verse in E and D
<i>Ritual</i>	04:23-04:29	1	Part of guitar’s first recapitulatory solo
	08:28-08:47	1	Sequential transitional presentation of three-note motif
	20:30-20:35	2	Part of guitar’s second recapitulatory solo harmonised in the relative minor.

³⁰¹ Weigel, *The Show That Never Ends: The Rise and Fall of Prog Rock*, 114.

Beyond this global ‘A’ theme, there is other material, which is recapitulated particularly during “Ritual”, which plays a crucial functional role of bringing the album full circle. This is argued by Martin: “Toward the end of this long journey, it seems the instrumental parts have finally begun to click”.³⁰² Two key guitar solos function as global recapitulation: 04:04-05:24 and 19:56-20:58. Figures 29 and 30 analyse the motifs which are recapitulated through these solos. The first example is in free time although most bars are in 3/4. During the first 3/8 bar the ascending sixths from “The Revealing Science of God” Instrumental 1 is again presented. The global “A” Part 1 returns at 4:24. The following gesture is an allusion to three motifs from three different parts. The most obvious allusion is to the refrain of this track “Nous Sommes du Soleil”, but this has a dual identity with some preceding bridge material in “The Remembering” particularly “Out in the City Running Free” (“The Remembering” 07:21). However, a third identity although less pronounced may be a stronger candidate as it is in the correct key: this is the March from “The Ancient” which is led by the synthesiser (such as “The Ancient” 04:33). “A” Part 1 is then repeated but with variation and elaboration in D (04:39) before a return to the “Ritual” Introduction (04:44) and then to the return of “A” but this time presenting Part 2 in the original global key of E (04:50).

Figure 29: Recapitulatory Guitar Solo 1 during “Ritual” (04:08-04:57 Extract)

The musical score consists of five staves of guitar notation in treble clef. The first staff, labeled "The Revealing Science of God Instrumental 1", shows a sequence of notes with a bracketed 7-measure phrase. The second staff, labeled '"A" Part 1', features a triplet of eighth notes, another triplet, and a quintuplet of eighth notes. The third staff, labeled '"Out in the City Running Free/The Ancient March/ Nous Sommes du Soleil', includes a triplet of eighth notes. The fourth staff, labeled '"A" Part 1' and 'Ritual Intro', contains a triplet of eighth notes and another triplet. The fifth staff, labeled '"A" Part 2' and 'etc.', shows a triplet of eighth notes followed by a more complex rhythmic pattern.

³⁰² Martin, *Music of Yes: Structure and Vision in Progressive Rock*, 154.

The second example is much more rhythmically stable in 3/4 with a full band backing and uses a harmonic sequence which incorporates major third and tritone movement (Bm-Gm-Db-Am-Eb-Bm-Fm-C#m). This also contains specific recapitulation of material locally and globally, with the “Ritual” introduction beginning the same, although harmonised in B minor rather than D Major (to align with Clement’s argument for a narrative of D Major to B Aeolian within this track). In the second bar of the first Eb chord there is a variation of the guitar elaboration of “A” Part 2 with the ascending runs. The most obvious recapitulation is at 20:29 where “A Part 2 is explicitly presented in its original form, although it is harmonised in the relative minor of C# Minor rather than E Major.

Figure 30: Recapitulatory Guitar Solo 2 during “Ritual (19:56-20:34)

The musical score for Figure 30 is presented in four staves, all in 3/4 time. The first staff, labeled "Ritual Intro", contains four measures with chords Bm, Bm/D, Gm, and Db. The second staff contains three measures with chords Am, Am/C, and Eb. The third staff, labeled "'A' Part 2 Elaboration Variation", contains four measures with chords Bm and Bm. The fourth staff, labeled "'A' Part 2", contains four measures with chords Fm and C#m. The score includes various musical notations such as triplets, sixteenth notes, and slurs.

Overall, *Tales from Topographic Oceans* demonstrates some global cyclical development. Whilst the global thematic strategy is not comprehensive (i.e., material only returns fleetingly), there is evidence of global motivic and formal coherence. Large-scale forms in particular are similar, being based on the expansion of song forms through variants of bipartite and ternary structures.

As controversial as the LP remains, it is one of the few commercially well-known examples (even if through notoriety) of *Symphonic Structuring* across an entire record. The classical analogy is here justified as the four-movement structure resembles an Allegro, inner movements resembling a slow movement and Scherzo, and a Finale. Whilst the forms themselves within these are not sonata form based, the clear allusion to the symphonic tradition presents a semblance of symphonism which is scarcely found in rock. The reprises of material in the final guitar solos also brings the work full circle by presenting much of the important thematic material: almost like a telos of combining themes.

Steve Hackett recalls a conversation with Yes bassist Chris Squire about the process of writing the album, and apparently the band only composed a few bars each day.³⁰³ Other than the desire to fill the double record in four broadly equal length parts, there was no formal skeleton plan for the direction of verses, choruses etc. The compositional process would therefore, inevitably, align with previous song writing. As John Sheinbaum argues “As obvious as it sounds, progressive rock, for all its classical leanings, is still a subgenre of rock music” and therefore uses song forms at its principle formal method.³⁰⁴ Nevertheless, the overall result certainly has allusions to the large-scale symphonic tradition through the fusing of multiple song form-like elements.

Even musicians involved with progressive rock see the song forms as the core of the work. Steven Wilson’s recent reissues of the album have attempted to divide the tracks based on formal markers as “single edits” to present the recordings in an accessible way (or as one reviewer put it, “to highlight the strength of the song writing on the album”).³⁰⁵ These align with the segmentation offered here, take for instance “The Revealing Science of God: which is divided into five parts with the second part beginning at Verse 1; the third part beginning at the B section Verse; the fourth part at the E Minor/Major part of the Instrumental 2; and the fifth part beginning at B section Verse transition. There is no need for this segmentation other than to try and emphasise the track’s localized song forms within a larger narrative.

Throughout the analysis of the album, we have only considered elements of classical forms within the whole. However, there are significant allusions to the symphonic tradition as have been made evident by this analysis.

Therefore, Hegarty and Halliwell’s description of the album has key formal insight: although “the four sides do not make a linear narrative” they “parallel each other in lateral form, stretching (skywards from the sea) through reiterations”.³⁰⁶ The album is not teleological as a whole, but it does engage with the cyclical, particularly the role the final track’s guitar solos play in bringing together past elements. What happened to this song we once knew so well? The song (form) is still prevalent within the formal mapping of the album. However, it is expanded and combined with multiple song forms: creating a unique structure scarcely attempted in popular music.

With the album’s formal character understood, the form of the next album raises an interesting question: to what extent did the critical panning of *Tales from Topographic Oceans* influence the form of their subsequent album *Relayer*?

³⁰³ Smith, “What does the prog world really think of Yes’ Tales from Topographic Oceans?,” <https://www.loudersound.com/features/what-does-the-prog-world-really-think-of-yes-ales-from-topographic-oceans>.

³⁰⁴ John J. Sheinbaum, *Good Music: What It Is and Who Gets to Decide*, (Chicago: Chicago University Press, 2019), 128.

³⁰⁵ Progressive Music Review, “Yes- Tales from Topographic Oceans Definitive Deluxe Edition,” *Progressive Music Review* October 29, 2016, <https://progressivemusicreview.wordpress.com/2016/10/29/yes-ales-from-topographic-oceans-definitive-deluxe-edition/>.

³⁰⁶ Hegarty and Halliwell, *Beyond and Before: Progressive Rock Since The 1960s*, 80.

Relayer: A Return to the Structure of Close to the Edge?

Overview

Yes returned to the single-album format for *Relayer* with the “tried and tested formulae” of *Close to the Edge*. The placement of tracks on the album is structured like *Close to the Edge* as it has a single track on the first side of the LP and two on the other side. However, whilst it is certainly possible to see the return to the single-album format and the structure of *Close to the Edge* as a regression of *Tales from Topographic Oceans*, it is still extremely innovative. As Sid Smith puts it: “Though significantly shorter than its predecessor, *Relayer* is just as multifaceted and, in its own way, just as challenging as *Tales*”.³⁰⁷ According to the blog *The Music Aficionado*, the album moved towards jazz fusion as its predominant influence. The band were “paying attention to virtuosic musicians playing jazz-rock and fusion pieces. In 1974 John McLaughlin’s Mahavishnu Orchestra released *Apocalypse* with the London Symphony Orchestra and Return to Forever were joined by 20-year-old virtuoso Al Di Meola, releasing their album *Where Have I Known You Before*”.³⁰⁸

More than any other album in the band’s catalogue, *Relayer* is influenced by that style of powerful electric jazz music that combines composition and improvisation, complex rhythms, odd time signatures, soaring electric guitars and analog synthesizers. A great blend that appealed to progressive rock ears. But music influences aside, the biggest force to push the band towards jazzier territories was the addition of keyboard player Patrick Moraz.³⁰⁹

Indeed, this jazz influence is cited as a key event of stylistic crossover, according to Covach. Covach cites the solo at 7:46 of “Sound Chaser” in particular as evoking the styles of “Jan Hammer’s MiniMoog style, and perhaps to a certain extent that of Chick Corea”.³¹⁰

It is noteworthy how different this Moraz solo is stylistically from anything Rick Wakeman ever played with Yes... In fact, the opening moments of this track prominently feature Moraz playing a series of fast runs and dramatic chords on the Fender Rhodes piano- the electric piano of choice for almost all fusion keyboardists at the time but an instrument almost completely absent from most progressive rock.³¹¹

The classical influences were still important. For instance, the use of counterpoint between guitar and keyboard towards the end of “To Be Over” (6:32-7:17): declared as

³⁰⁷ Sid Smith, “Yes’ *Relayer* in Their Own Words,” *Prog* November 21, 2014, <https://www.loudersound.com/features/1974-yes-relayer-in-their-own-words>.

³⁰⁸ The Music Aficionado, “*Relayer*, by Yes,” *The Music Aficionado*, November 28, 2018, <https://musicaficionado.blog/2018/11/28/relayer-by-yes/>.

³⁰⁹ Ibid.

³¹⁰ Covach, “Jazz Rock? Rock Jazz? Stylistic Crossover in Late-1970s American Progressive Rock,” 120.

³¹¹ Ibid.

to be structured as a fugue by Moraz (although strictly speaking it is extremely contrapuntal, but the entries are not fugal).³¹²

“The Gates of Delirium”

Like *Close to the Edge*, the album’s formal innovation is the extended “The Gates of Delirium” which was the longest piece in the band’s oeuvre at the time, at 21:49. According to Anderson the track is more programmatic than other extended pieces as it depicts the stages of a battle. Whilst Tolstoy’s *War and Peace* is the stimulus, it does not follow the story explicitly and instead follows a “a prelude, a charge, a victory tune, and peace at the end, with hope for the future”.³¹³ Nevertheless, as expected, the formal character of track is an amalgamation of previous structures on earlier albums.

The finale of the track borrows from the structure of “The Ancient” from *Tales from Topographic Oceans*, by concluding the track without a recapitulation of earlier material, instead opting to end with a reflective simple song structure. It was released as an edited single from the album entitled “Soon”. This can be understood programmatically as the peace achieved after war has ended. Listening to the single reinforces the localised song forms as complete formal entities in themselves (Table 64), which can be compared to the original track (Table 65).

Table 64: “Soon” from “The Gates of Delirium: Song Form

Time	0:00	0:13	0:42	1:11	1:31	1:58	3:06	3:39
Form	Intro	Verse 1	Verse 2	TR/ Bridge	Verse 3	Instrumental Verse (with Key Changes)	Verse 4	Outro/ Fadeout
Key	Am/C					Am/C->Dm/F-Gm/Bb->	Am/C	-> Cm/Eb

The track is two complete song forms interspersed with extended instrumental sections. The first song is preceded by an extended introduction and the second preceded by a “battle” sequence. The track begins with a generally improvised introduction led by the guitar before stabs pre-empt the bridge of the first song with a first line “Listen, should we leave our children” (e.g., the sections beginning 01:10 and 5:44). A quartal guitar passage then leads to the first verse of the first song which lasts from 02:11 to 07:58. The formal features of the song form are, as expected, expanded and irregular. For instance, there is no repetition within the three choruses for lyrics and the final chorus is higher (up to D Mixolydian instead of A Mixolydian) as the localised song’s climax as well as to aid modulation to the start of the battle sequence.

The battle-sequence alternates between a synthesiser-led A theme in the Mixolydian with a B theme led by the guitar with chromatic/octatonic interjections. According to White in the sleeve notes this was deliberately designed to be a battle against drums and keyboards: “a very physical audible battle with one another”. Eventually, a C theme emerges in a different funk-like style (10:20) before a final synthesiser theme stabilises E Major which is related to the final track as a dominant relationship as the second song is in A Minor, which begins after an extended pause (15:00 with the second song

³¹² Tim Morse, *Yesstories: Yes in Their Own Words*, (New York: St. Martin’s Press, 1996), 54-55.

³¹³ *Ibid*, 52.

beginning at 16:06). The final song is more expanded than the single release and has a clear trajectory to a final resolution in C Major rather than fading out beforehand.

Table 65: “The Gates of Delirium” Formal Analysis

Time	00:00	01:10	01:25	1:49
Song	Extended Introduction			
Form	Introduction	(Song 1 Introduction)	(Vocal Entry)	TR
<i>Harmonic Description</i>	D Major/ Lydian/Mixolydian->	E Aeolian/G Major		->A->G

Time	2:11	2:48	2:59	3:19	3:40	4:03
Song	A (Song 1)					
Form	A (Verse)	TR	B (Chorus)	Interlude	A¹ (Verse)	TR
<i>Harmonic Description</i>	G Major-> D Major	F Lydian/ Mixolydian->	A Dorian/ Mixolydian	D Major/ Dorian	G Major-> D Major	F Lydian

Time	4:09	4:29	5:44	6:45	7:29	7:49
Song	A (Song 1)					
Form	B (Chorus)	Interlude	C (Bridge)	Interlude	B (Chorus)	Interlude
<i>Harmonic Description</i>	A Dorian/ Mixolydian	D Major/ Dorian-> A Dorian->	E Aeolian/ G Major	D Dorian/ Minor -> E->Eb->	D Mixolydian	D Dorian -> B

Time	7:58	8:19	8:42	8:58	9:20
Song	B				
Form	A	B	A¹	B¹	TR
<i>Harmonic Description</i>	A Mixolydian	A Octatonic-> Eb Minor	A Mixolydian	A Octatonic -> Eb Minor	C Lydian-> E Mixolydian/G# Minor->

Time	9:39	9:56	10:01	10:20
Song	B			
Form	A²	B²	TR	C
<i>Harmonic Description</i>	A Mixolydian	Eb Minor	C Lydian-> E Mixolydian/G# Minor->	C Dorian-> Db Mixolydian

Time	10:57	11:21	12:04	12:48
Song	B			
Form	C¹	C²	TR	D (Keyboard)
<i>Harmonic Description</i>	C Dorian-> Db Mixolydian -> F Mixolydian	E Minor-> F Mixolydian	Eb Minor-> E Minor-> D Minor-> E Octatonic	E Mixolydian

Time	13:43	14:20	15:00
Song	B		
Form	D (Guitar)	TR	Pause
<i>Harmonic Description</i>	E Mixolydian	E Mixolydian-> G Mixolydian-Bb Mixolydian-> A	A->

Time	16:06	17:06	17:35	18:04	18:23	18:53	20:00	20:33
Song	C (Song 2)							
Form	Guitar Introduction	Verse 1	Verse 2	Bridge	Verse 3	Instrumental Verse	Verse 4	Outro
<i>Harmonic Description</i>	Am/C					Am/C->Dm/F-> Gm/Bb->	Am/C	-> C

Overall, “The Gates of Delirium” demonstrates a tripartite form although the tripartite is ABC rather than ABA. The structure of the track borrows from formal techniques of *Tales from Topographic Oceans* with its multi-song form, although the more condensed LP is a return to the structure of *Close to the Edge* as the remaining tracks are not part of an extended form (there is no referencing back to previous tracks of the LP like *Tales from Topographic Oceans* does with its motivic recapitulations).

Going for the One (1977) and Beyond

The Latter 70s Albums

As mentioned previously, John Palmer focusses his attention on “Awaken” from *Going for the One*. Having outlined the earlier large-scale works of Yes it is now possible to compare Palmer’s analysis to my own as well as to the broader context of Yes. Like their previous analysis, Palmer has opted for text-based cues to break down the sections rather than speaking about song formal function.

Table 66: Palmer’s Analysis of “Awaken”³¹⁴

Time	0:00	0:34	1:34	2:49	3:57	4:56	5:12
Form	Piano Introduction	Introduction	A				
<i>Harmonic Description</i>	E Aeolian	Emaj9-Dmaj9-Cmaj9-C#m9 x2	E Aeolian			-> D Major	

Time	5:15	6:27	6:42	10:42	13:26	13:38	14:30	15:31
Form	B		C	B¹		Introduction (Reprise)	Coda	End
<i>Harmonic Description</i>	E5		E Aeolian	E5-> E Major->		Emaj9-Dmaj9-Cmaj9-C#m9 x2	C#m ->D	E Major

However, there is much that is structurally similar with “Awaken” and Yes’ previous work. Although shorter at 15:31, the track still incorporates nested song forms. Based on an A-B-C-A¹-C¹-A² narrative, this is therefore based on three distinct sections. An introduction begins with piano elaboration before a vocal-led free-time chorus which is modally mixed between E Major and E Aeolian. The 11/8 based B sections follows from 1:33 (4/4+3/8 groove) with solos based on this section following. The C section (5:15) is based on an entire rotation around the circle fifths and is an extended bridge section. A then returns in the guise of an instrumental with the returning of the piano motifs but played in the organ (6:39) before the return of C¹ at 10:35 followed by an organ retransition into the final outro A² (13:19) bringing a sense of rounded form to the track. Therefore, the sense of rounded form with interpolated structures with verses and choruses is regained here from the earlier 70s work of the band.

As Palmer’s analysis alludes to, there is clear global tonic of E Minor with a teleology of “struggle-victory”. Whilst keys are passed through, especially during the circle of fifths section, E as a home key is clear throughout. Unlike say “Close to the Edge” the sense of global key is maintained as important and therefore gives the impression of a symphonic teleology, which even *Tales from Topographic Oceans* in its *Symphonic Structuring* did not have (Table 67).

³¹⁴ John Palmer, “Yes, ‘Awaken’ and the Progressive Rock Style,” 247.

Table 67: “Awaken” Formal Analysis

Time	0:00	0:34	1:33	2:00	2:15
Large Scale Form	A		B		
Local Form	Piano Introduction	(A) Chorus	Riff	Verse 1	(B) Chorus
<i>Harmonic Description</i>	E Aeolian	E Major/ Aeolian	E Aeolian		

Time	2:24	2:38	2:48	3:55	4:09
Large Scale Form	B				
Local Form	Verse 2	(B) Chorus	Guitar/ Synth Solo	Verse 3	(B) Chorus
<i>Harmonic Description</i>	E Aeolian				

Time	4:19	4:38	5:15	5:23	5:45
Large Scale Form	B		C (Extended Bridge)		
Local Form	Riff Interlude	Interlude (cont.) -> Transition	Intro	Verse 1	Link
<i>Harmonic Description</i>	E Aeolian/ B Aeolian/D Major->		Circle of Fifths from E		

Time	5:55	6:08	6:39
Large Scale Form	C (Extended Bridge)		A¹ (Extended Instrumental)
Local Form	Verse 2	Outro/ Retransition	A¹ Instrumental (Also Incorporates B Riff)
<i>Harmonic Description</i>	Circle of Fifths from E		E Aeolian

Time	10:35	11:24	11:56	12:13	13:19	14:37
Large Scale Form	C¹ (Extended Bridge)				A²	
Local Form	Verse 3	Guitar Solo	Verse 4	Outro/ Retransition	(A) Chorus	Coda
<i>Harmonic Description</i>	Circle of Fifths from E			E Major->B Major-> Circle of Fifths from E	E Major/ Aeolian	

“Machine Messiah” from *Drama* (1980) is another latter track which returns to the larger-scale form of the early 70s. It even uses a classical allusion through quotation of the famous Toccata from Widor’s Fifth Organ Symphony (such as 3:16).³¹⁵ Structurally this is again tripartite with the emphasis on the B section.³¹⁶ The A song is led by the triplet figuration which first introduced by the guitar in the fade in. The B section is the song form, and the C section is the slower acoustic “Machine Messiah” lyrics bridge. Like “Awaken” this song has a clear formal logic and a clear trajectory although there is more harmonic tension (Table 68).

³¹⁵ Burns, *Experiencing Progressive Rock: A Listener’s Companion*, 63.

³¹⁶ The sleeve notes to the album present the structure in three parts. Based on the lyrics, the approximation for each section would be 00:00, 03:16 and 07:05 although this is different in my own analysis.

Table 68: “Machine Messiah” Formal Analysis

Time	00:00	00:19	00:37	00:55	01:10		
Song	A						
Form	Fade in->	A	A¹	A²	TRANS		
<i>Harmonic Description</i>	E Aeolian		F# Aeolian	G Aeolian	Dm-Gm-F#m-Em-E		
Time	01:27	01:40	01:53	02:04	02:11	02:22	02:36
Song	B						
Form	Introduction	Verse 1a	Verse 1b	Interlude	Bridge 1a	Bridge 1b	Outro
<i>Harmonic Description</i>	E Major			-> E Mixolydian/E Aeolian			V of E
Time	02:46	2:56	3:10	03:16	03:25	03:41	
Song	B Instrumental 1			B¹			
Form	A	B	TR	Introduction (Toccata)	Bridge 1c	Bridge 1b	
<i>Harmonic Description</i>	C->	G Major/ Mixolydian	-> E	E Major	-> E Mixolydian/ E Aeolian		
Time	03:57	04:29	04:42	05:05	05:12	05:39	
Song	B Instrumental 2				A¹		
Form	A	B	A¹(A+B)	TR	A	TRANS	
<i>Harmonic Description</i>	E Aeolian/Dorian				E Aeolian->		
Time	05:46	06:05	06:47	06:55	06:58		
Song	C			A²			
Form	Introduction	Chorus 1	Fade in ->A	A¹	A²-> TRANS		
<i>Harmonic Description</i>	E Aeolian			F# Aeolian	G Aeolian->Major		
Time	07:05	07:18	07:30	07:49	07:59	08:27	
Song	B²				B Instrumental 3		
Form	Introduction	Verse 2a	Verse 2b	Outro	Guitar Solo	TRANS	
<i>Harmonic Description</i>	G Major		G Major ->	V of G	Eb Major->	->	
Time	08:33	08:58		09:03	09:20	10:03	
Song	B³			C		A⁴(Outro)	
Form	A	(Song 2 Introduction)		A	Chorus	Outro-> Fadeout	
<i>Harmonic Description</i>	E Aeolian						

The majority of the track is a tension between E Minor, E Major and G Major. This is a tonal scheme which is typical of nineteenth century art-music strategies. Therefore, there are examples of art-music formal function techniques. For instance, a clear formal marker borrowed from the art-tradition is the use of standing on V to announce the arrival of a new section. At 02:36 the Outro to the first song section suggests a structural marker/cadence. However, the weakening of E Major throughout the bridges (particularly the modally mixed Mixolydian and Aeolian Bridge B from 03:41), allows for movement to bVI (i.e., C Major) for the start of the first instrumental section. Similarly, from 07:49, the standing on V in G Major is used to put a marker on the end of the section and to move to the global bI (E Flat Major). The global significance of these markers means that there is no firm PAC in either E Major or G Major in these sections, as the piece ends as it began in E Minor with no “overcoming” struggle-victory from Minor to Major as it ends in the same way it begins.

However, the relationship between the material in different keys is not due to transposition. Rather, it is reharmonization. Comparing the sections with the lyrics “run down a street where the glass shows that summer has gone” and “history dictating symptoms of ruling romance” (01:40 and 07:18) demonstrates this. In the former, the melodic phrase begins on a B⁴ as the vocal descends from scale degree 5 to scale degree 1 in triplets. In the latter, the melodic phrase also begins B⁴ and descends in triplets: however, this time the B is scale degree 3 in G Major and resolves down to scale degree 5. The material is therefore not transposed directly but is adapted. This is to allow for the chromatic mediant harmonic shift.

The instrumental from 03:57 to 05:46 incorporates significant features of the development section in sonata form. It begins with the triplet theme played by the synthesiser in combination with the harmony of the verses. However, in true development fashion, the harmony is modally mixed i-v/i-iv/i rather than the I-V/I-IV/I of the verses (compare 01:27 and 03:57). The combining of thematic material is also heavily developmental. The section from A¹ at 04:42 alternates between the triplet guitar theme and the main bass theme as well as using the themes in combination. The diminution when material returns is also significant. For instance, the introduction to the whole track returns at 06:47 and incorporates the progression from E to F# to G before returning to E. Overall, like much of Yes’ earlier output, there is an overarching cyclical narrative here, in discourse with song forms and extended instrumental sections which borrow from the art-tradition as well as traditional song structures.

Reunions: Prog meets Pop?

With ever shifting line-ups, the band moved towards a more classic rock orientated sound, with *90125* the infamous example. As a result of the changing styles and group tensions “Yes” have toured as two separate bands, with one of the reasons being the tensions resulting from the release of *Anderson Bruford Wakeman Howe* (1988) as a side project. According to Timothy Warner, both the pop sensibility/accessibility and commercial success of *90125* and its lead single “Owner of a Lonely Heart” was due to Trevor Horn’s role, switching roles from lead vocalist for *Drama* to producer with the return of Jon Anderson. The guitarist Trevor Rabin (with his pop background) was also crucial for this.

The relative success of the Yes album, *90125*, in 1983, and especially the chart-topping single, ‘Owner of a Lonely Heart’, is surprising: that a band so firmly associated with progressive rock should produce a successful recording in a post-punk and anti-progressive rock climate; and that it should achieve success in the singles chart, which had traditionally been perceived as inappropriate to the group’s musical aspirations. The success of the album and single may stem from the fact that both contain a number of elements that appear quite contrary to the typical work of the band. The fact that *90125* is quite atypical of progressive rock generally seems to reflect the influence of Trevor Rabin (guitars, keyboards, vocals) and record producer, Trevor Horn.³¹⁷

³¹⁷ Timothy Warner, *Pop Music Technology and Creativity: Trevor Horn and the Digital Revolution* (London and New York: Routledge, 2016), 64.

Warner postulates an A-B-A-B-C-A-D-B-C structure with ‘the A section as the verse, the B section as the bridge, the C section as the chorus and the D section as the middle eight’ therefore, “the form is that of a fairly standard pop song structure”.³¹⁸ Indeed, with its “unashamed emphasis on repetition” we are at the opposite end of the spectrum for the complex multi-part structures of *Tales from Topographic Oceans*.³¹⁹

Table 69 considers Warner’s claims and to consider if the progressive elements of form can be found in simplicity: is the shift merely a stylistic shift to progressive pop rather than “selling out”?

Table 69: “Owner of a Lonely Heart” Formal Analysis

Time	0:00	0:25	0:40	0:56	1:13	1:36	1:43
Form	Introduction	Verse 1a	Verse 1b	Chorus	Verse 2a	Verse 2b	Chorus
Key	A Mixolydian/Aeolian						

Time	1:56	2:23	2:31	3:03	3:18	3:46
Form	Bridge	Interlude	Guitar Solo	Interlude	Chorus	Outro to Fadeout
Key	A Mixolydian/Aeolian					-> F Mixolydian/Aeolian

Although Table 69 presents a somewhat simple song form, some of the syntax is obscure within the structure. For instance, the riff of the introduction is repeated six times (if one counts the variants of two, four and six). However, the full band enters on the fourth riff mid-way through the phrase. Other examples include Verse 1a and Verse 1b which have two rotations of the riff whereas Verse 2a has three and Verse 2b has one as a lead in to the second Chorus. The downwards key change during the fadeout is commented on by Warner as being significant but not unusual in pop music.³²⁰ However, one should not view this as key change but passing modulation as the material continues with the same emphasis on A in the vocal line just the harmonisation presents the chord as scale degree three rather than one (it is therefore a reharmonization). Here, there is an interesting comparison with the larger scale reharmonization with “Machine Messiah” but in a fleeting way rather than having structural significance. Overall, with the form of a simple pop song, Yes are distant from the structures of their past, and arguably “sold out” from their progressive works from the previous decade. With the formal comprehension and pop sensibility of “Owner of a Lonely Heart” it would seem that Yes, like their counterparts Genesis, would continue as an 80s pop group. However, there are numerous instances that they returned to their progressive rock roots.

Perhaps, most notably, “Mind Drive” which is taken from the half old-live recordings and half new studio material, *Keys to Ascension 2* (1997) is more alike to their early 70s material. With the “classic” line-up of the band mostly returning (i.e., the personnel from *Tales from Topographic Oceans*) the material moved back towards their traditional sound and structure (Table 70).³²¹

³¹⁸ Ibid, 67.

³¹⁹ Ibid, 68.

³²⁰ Ibid, 67-68.

³²¹ The history of the track can be traced back to the supergroup XYZ (with ex-Yes and ex-Led Zeppelin). This has been confirmed by Chris Squire. See Anil Prasad, “Yes: Perpetual Change,” *Innerviews*, 1998, <https://www.innerviews.org/inner/yes.html>.

Table 70: "Mind Drive" Formal Analysis

Time	00:00	00:35	01:02	01:30	01:59
Song	Extended Free Introduction				
Form	Synth and Guitar Intro	Guitar Melody	Bass Entry	Guitar and Synth Lead	Transition
<i>Harmonic Description</i>	D Harmonic Minor/Aeolian				A

Time	02:08	02:12	02:25	02:54	03:11	03:28	03:44
Song	A (Extended Introduction)						
Form	Riff	Synth Entry	Guitar Entry	(Guitar Solo cont.)			Codetta Transition
<i>Harmonic Description</i>	A Major/Aeolian		B Major/Aeolian	A Major/Aeolian	B Major/Aeolian	-> A Major/Aeolian	

Time	03:57	04:13	04:30	04:46	05:03	05:15	05:28
Song	A						B
Form	Verse 1a	Verse 1b	Guitar Solo	Bridge	Codetta	Transition	Verse 1
<i>Harmonic Description</i>	A Dorian	B Phrygian	A Dorian	E Major/Phrygian	A Aeolian/Phrygian	-> D Major	D Major

Time	05:45	05:57	06:15	06:37	06:55	07:31	07:47
Song	B						
Form	Chorus 1	Verse 2	Chorus 2	Verse 3	Extended Chorus 3	Interlude	Verse 4
<i>Harmonic Description</i>	A Aeolian/Lydian	D Major	A Aeolian/Lydian	G Major/A Major	A Aeolian/Lydian		D Major

Time	08:24	08:36	09:15	10:23	10:57	11:21	11:48
Song	B					C	
Form	Interlude	Interlude 2	Bridge	Guitar Solo	Transition	Interlude	Guitar Solo
<i>Harmonic Description</i>	D Mixolydian	G Aeolian/D Aeolian	D Aeolian/Harmonic Minor		G Aeolian	A Ionian/Aeolian	

Time	12:13	12:22	13:03	13:23	13:45	14:14
Song	C	B¹			A¹	
Form	Retransition	Extended Chorus 4	Verse 5	Outro Chorus	Riff	
<i>Harmonic Description</i>	Cm-Bm-A->	A Aeolian/Lydian	D Major	D Major/Minor	A Major/Aeolian	B Major/Aeolian

Time	14:31	14:48	15:04	15:16	15:36	15:49
Song	A¹					
Form	Verse 4a	Verse 4b	Retransition	Instrumental Verse 5a	Instrumental Verse 5b	Instrumental Continued
<i>Harmonic Description</i>	A Dorian	B Phrygian	-> A Major/Aeolian	A Aeolian/Dorian	B Aeolian/Phrygian	A Aeolian/Dorian

Time	16:06	16:22	16:34	16:49	17:14	17:17
Song	A¹					
Form	Instrumental Continued	False Transition	Synth Solo	Codetta	Transition	Outro
<i>Harmonic Description</i>	E Major/Phrygian	A Major/Aeolian				A Aeolian-> E Lydian

The track begins with two introduction sections. The modes used are derived from the keys of D and A, with D Harmonic Minor/Aeolian and A used as V as well as its own centre. The first section follows rotations of the chords with different instruments taking the lead on melody/soloing. As a transition, V becomes I with A being the tonal centre for the second introduction section in 7/8. It is based on a static one note riff on A. In this regard, it is similar to Genesis' "Watcher of the Skies" static F# riff from 1972's *Foxtrot* although that is based in 6/4.

In typical Yes fashion, there is a lack of vocal "hooks" and more emphasis on the repetition of chord progressions with variants of melodic material. There are therefore clear "A" and "B" Verses (although there is some further variation such as Verse 3 of the B section being reharmonised differently, for instance, at 6:37). The interplay between material again suggests a larger scale narrative with a localised song in the middle B section and the introductory/A material being at the beginning and the end. "Mind Drive" is therefore another instance of large-scale form, with a mirrored structure with emphasis on the A section (Intro-A-B-C-B¹-A¹).

It is clear therefore that Yes did not abandon their progressive roots and returned to the structure of the 70s albums. Here it is difficult to find any traces of the pop brevity and clear structure of "Owner of a Lonely Heart" and instead is much more similar to other extended works considered in this chapter.

Conclusion: Towards Symphonic Strategies of Form

Overall, we can see with the music of Yes clear symphonism as a formal and stylistic stimulus. Across their early-70s input, it is clear that large scale strategies (such as rounded binary and ternary forms) are deliberately used to create a sense of cyclical cohesion and narrative. From *Close to the Edge* through to *Relayer*, the twenty-minute epics develop in how they are structured on the one hand, yet traditional song forms are still always at the heart of each track. Beyond these albums, much of the bands' music reduced the length of their tracks however the extended duration structure never completely lost their identity right up to the mid 90s.

Formal Purpose?

The nested song forms within Yes' output demonstrate the perceived "padding" of works was often more integrated into the whole than one would initially realise.

The use of reprises for this artist were clear cut returns to earlier sections often in their entirety towards end of pieces, (i.e. as large-scale "recapitulations"). In particular, the use of a final A section was common practice in the corpus of works considered ("Heart Of Sunrise", "Close To The Edge", "The Revealing Science Of God", "The Remembering", "Ritual", "Machine Messiah", "Mind Drive), demonstrates a formal awareness from the band with the clear value of reprise in their larger scale works, and their deliberate placement at the end of tracks to bring the form "full circle" in narrative. The guitar solo for Ritual in particular, in Howe's own words, was a new approach which he sought to continue with his soloing being a deliberately "more concise, more thematic approach" especially with its framing purpose in bringing together previous

elements from the album.³²² This is therefore an example of soloing with purpose, during a clear structural moment on the record.

A Clear Era of Formal Complexity?

Yes' extended duration experiments reached their most ambitious point with *Tales from Topographic Oceans*. The album's perceived failure did not result in the extended duration album side being rejected, just the full conceptual and symphonic album mapping. Quantitatively, from the time of *Close to the Edge* until *Relayer* (1972-1974) is the period with Yes' works of largest duration, with six tracks close to twenty minutes each in duration.

Yet, *Tales from Topographic Oceans* is the only instance of the often cited "symphonic prog rock" band of Yes where material is cyclically brought back on *different* tracks. The bringing back of the main riff of "The Revealing Science of God" during "The Remembering" is then mirrored in the guitar solo of *Ritual* bringing the outer sections a sense of cyclical logic and narrative in bringing seemingly disparate elements together. The potential of a romantic symphonic cyclical structure was only ever tried on this record. However, it is difficult to distinguish *Tales from Topographic Oceans* as the band's most structurally complex record, as the latter works demonstrate there is much complexity in the band's latter extended duration works.

Formal Trajectory?

An album like *90125* which was a collection of songs was clearly a product of a different era than *Tales from Topographic Oceans*. The pop-sensibility (or cultural awareness) of Yes during the 80s clearly resulted in less complex music which provided some distance between the idea of progressive rock and the new 80s scene. Yet, the willingness to revisit the extended duration works in part with *Keys to Ascension* demonstrates that the band did not forget the importance of their formal innovations in the 70s. The ascendancy of formal complexity aligned with the height of the progressive rock movement, but after the dust settled in the mid 80s, Yes were no longer afraid of occasionally revisiting the forms of the past, particularly "Mind Drive".

The question then becomes: if one takes the albums from 1972-1974, is it possible to see the development of form? "The Ancient" and "The Gates of Delirium" are expanded structures which conclude with a simple nested song form which has no overarching cyclical relationship to the rest of the track, whereas the integrated character of other tracks from *Tales from Topographic Oceans* and their relation to the album is the clearest indication where large scale structure became most prominent to the band. "Ritual" was the end point of large-scale form as it contains within itself the large-scale reprises within itself as the other tracks on the album do, but also contains the cyclical return material earlier in the album. This multifaceted technique of reprises demonstrates the time the band were most committed to the structural listening of the album as an entire unit.

³²² Quote taken from an interview with Steve Howe on Yes' website. See (author unknown) "Ask YES" 17th May, 2013, <https://www.yesworld.com/2013/05/ask-yes-friday-17th-may-2013-steve-howe/>.

With ever shifting line-ups bringing different musical styles, it is perhaps misguided to speak of an ascendancy towards complexity and a subsequent “descent” towards simplicity. “Mind Drive” is a clear example of complexity in the “wrong” era, albeit it is with the “right” line-up with essentially the same personnel as their most structurally grandiose record *Tales from Topographic Oceans*. One must remember the band’s biggest hit was in the simplicity of “Owner of a Lonely Heart”.

With this corpus of Yes’ music, we therefore see the band’s value of large-scale structure, with a mixture of song form and more ambitious expanded structure. Whilst obviously being more “symphonic” in scope than The Who and Pink Floyd, the band were still clearly using the rock tradition like these contemporaries. The rock tradition was their basis for structure with the influence of “otherness” such as art-music, in particular, paving the way for brief engagement with symphonic form in the early 70s and sporadically afterward in the band’s output in their quest for the advancement of their craft.

Chapter 5- Genesis and the Expansion of the Suite Form to the Full Album

The Development of Suites on the Early Records

“If there was any one band that took the use of recapitulation farther than the others, it is Genesis”.³²³

Despite this formal claim by Tiano and the typical categorisation of the band as a progressive rock group, they hated the comparisons with other acts. Take, for instance, this summarisation by Dave Bowler and Bryan Dray who write of the band’s discomfort with their rising success in 1972 which was partially because of the press shoehorning the band with other vaguely similar progressive artists.

Genesis were soon lazily grouped with the likes of ELP, Jethro Tull and Pink Floyd, something which still rankles with the group to this day and a completely erroneous categorisation. Comparisons on a musical level were aggravating for the group...³²⁴

In fact, by design, Genesis, were a song-writing band first and foremost. Founded in 1967, their experimentation throughout the 1970s led to the expansion of Verse-Chorus structures, yet their 1980s simple tracks captured the necessary criteria to have significant commercial success. Bowler and Dray write of the band’s beginnings and the crucial constraints as well as influences of Charterhouse Grammar School which enabled the members of the band to flourish as writers.

[Genesis] decided to channel their energies into songwriting and performing... not only did the school actually give them the time and means to play music, it also offered them a wide-ranging catholic musical background from which they would regularly draw inspiration over the years. Inevitably, classical music was the preferred style at Charterhouse and music lessons would centre around the lives and works of great composers... Church music was also to influence their attitudes to writing and performing, shaping the belief that the most important aspect of their music its emotional content... This innate feel for music of passion and commitment, and for the sanctity of the song over the technical performance, stood the band in good stead and is perhaps the central most important factor in their success. Contemporaries of the so-called ‘classical rock’ school, such as Pink Floyd, the Moody Blues or Emerson, Lake and Palmer, were all highly gifted technicians but they often produced stark, even clinical music. It is clear even to the most casual listener that, if nothing else, Genesis have always instilled a real and rare passion into what they do. Essentially they write soul music in its widest sense, a compulsion which can be readily traced back to their realization of the power music has to unleash a

³²³ Tiano, “The Beatles’ ‘Abbey Road’ and Prog Rock: Reprises & Recapitulations,” <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

³²⁴ Dave Bowler and Bryan Dray, *Genesis: A Biography* (London: Sidgwick & Jackson, 1992), 75-76.

whole sea of emotions, a realization they made when singing hymns at Charterhouse.³²⁵

Like Martin's distinction between The Who and other progressive rock artists on the grounds of overt virtuosity, clearly Bowler and Dray's distinction between Genesis and other prog artists based on instillation of "a real and rare passion" within the music is fundamentally arbitrary and is merely an opinion which is difficult (if not impossible) to demonstrate objectively. Certainly, the notion that the band can easily be distinguished from other prog rock artists by any casual listener is problematic. Yet, despite this, the band never presented themselves as flagbearers of the morals of progressive rock.³²⁶ For instance, Phil Collins writes:

"A lot of our older fans think that Genesis should be a brand name for progressive rock or whatever. But actually, Genesis is the name for a group of songwriters who have always done whatever we've felt like doing under that banner".³²⁷

However, one can objectively find progressive rock as the foundation of the band's substance. Like the other case studies, structural analysis is revealing in demonstrating a progressive aesthetic during the 70s era of Genesis. This is because the commitment to track and album form is still prevalent in this case study as in the others. The progressive structure of this Genesis corpus incorporates large-scale form through the expansion of *Extended Suite* modelling into full album structures. These structures have threaded musical narratives and deliberate reprises of important previous material to create a sense of singularity for the LP structure even when the albums themselves are not particularly conceptual.

The beginning of the band's development of progressive techniques of organising structure and material can be found on their early records. According to Holm-Hudson, the final track of the band's second album "The Knife" from *Trespass* (1970) was a key moment which "nudged the band onward in its more 'classical' stylistic direction".³²⁸ Steve Aldous takes a similar view although he argues that the track builds upon the band's structural expansion on "Stagnation" from the same album.³²⁹ Yet it was

³²⁵ Ibid, 6-7.

³²⁶ Genesis increasingly distanced themselves from the progressive rock movement especially into the 80s when the genre was becoming more critically panned as an indulgent failure of the past. There was a market-driven reasoning for this for the band's 80s output to be commercially successful for a broader audience.

³²⁷ Cited in Sam Liddicott "This Will Be My Testimony: The Iconic Peter Gabriel At Seventy," February 5th, 2020, *Music Musings And Such*, <https://www.musicmusingsandsuch.com/musicmusingsandsuch/2020/1/26/feature-this-will-be-my-testimony-the-iconic-peter-gabriel-at-seventy>.

³²⁸ Kevin Holm-Hudson, "How Peter Gabriel Got His Mozo Working," in *Peter Gabriel, From Genesis to Growing Up*, 46. The band's first album *From Genesis to Revelation* (1969) was essentially a series of demos from the band as song writing efforts with the intention for other artists to re-record them. Partly due to this, as well as the band's lack of experience, the song lengths are generally standard.

³²⁹ Steve Aldous, *The Songs of Genesis: A Complete Guide to the Studio Recordings* (North Carolina: McFarland & Company, Inc., 2020), 62.

arguably the following albums *Nursery Cryme* (1971) and *Foxtrot* (1972) which established the band as strong in song writing as well as and structural innovation. The introduction of Phil Collins on drums and backing vocals and Steve Hackett on guitar solidified their sound towards more progressive styles and larger forms.³³⁰ With the perceived musical freedom of artists from this time being enjoyed, Genesis were able to produce albums with extended structures.³³¹

Opening *Nursery Cryme* is “The Musical Box”. Although somewhat through-composed, the early structural progressive techniques incorporated by the band are evident through allusions to the art-tradition The song structure is suite-like in a (mostly) clear three-part structure so in this regard is deliberately distinct from typical Verse-Chorus structures (Table 71).

Table 71: “The Musical Box” Formal Analysis

Time	0:00	0:14	0:43	1:13	1:27
Song	A				
Form	Introduction	Verse 1	Verse 2	Chorus	Interlude
Time	1:45	2:02	3:00	3:22	
Song	A				
Form	Bridge	Interlude	Retransition	Chorus	
Time	3:38	4:10	4:49	5:02	5:29
Song	B				
Form	Intro	Guitar Solo	Oboe Introduction	Verse 1	Bridge
Time	5:47	7:38	8:05	8:33	09:56
Song	B	C			
Form	Instrumental	Verse 1	Verse 2	Bridge	Coda

Apart from sections of the interlude which incorporates mediant shifts to A minor, the entirety of the track is based around F# although this is in both the Aeolian and Aeolian Dominant mode (with the A#) and sometimes the Phrygian (such as 1:27). Therefore, it is somewhat tonally and thematically static. This track is of an extended duration (over ten minutes) and the track employs a narrative trajectory but not a *formal* one, this is because of the unrelated musical material throughout the three sections which do not repeat outside of their three distinct parts.³³² Nevertheless, its suite-construction as its

³³⁰ According to Kari Kallioniemi, these albums signified a narrative shift away from the strange combination of “macabre and whimsy” from the earlier “biblical and Blakean visions of *Trespass*”. See Kari Kallioniemi, “Peter Gabriel and the Question of Being Eccentric,” in *Peter Gabriel, From Genesis to Growing Up*, 38.

³³¹ Engineer of *Nursery Cryme* (and many other Genesis albums), David Hentschel writes of this musical freedom: “...there was a great enthusiasm in the record business for making those kinds of records. Over the years, even by the time we were doing the later albums, it has become harder and harder to approach an album solely from an artistic point of view, which we had the luxury of doing in those early heady days, when record companies were run by people who loved music”. See Robin Platts, *Genesis: Behind the Lines, 1967-2007*, (Burlington: Collectors Guide Publishing Inc.), 45.

³³² This is due to the bizarre and sinister linear storytelling conveyed in the lyrics which tells of the escalating sexual frustration of a fictional Victorian protagonist. The clear-

end is certainly influenced by the classical tradition. It even ends with a series of V-I cadences in F# Major providing a sense of completion to the construction of the track in a coda section, which in itself is another classical allusion rather than having an outro.

“Supper’s Ready”

The band’s next structural experiment after “The Musical Box” would employ a larger structure within its suite-like construction. This was “Supper’s Ready” from *Foxtrot*. By building upon the large structure of “The Musical Box”, “Supper’s Ready” spans an entire LP side. The track is often cited for its evocation of the biblical apocalypse and rapture, albeit through a convoluted and obscure quintessentially British lens.

It is, on the most simplistic level, an epic song of good versus evil. The acoustic sections herald the pastoral, emotional verses of the text, the ‘good’; the electric sections herald the verses dealing with conflict, danger, the ‘bad’. In the final section of ‘Supper’s Ready’, the acoustic and electric combine to build to the revelatory climax which not only reprises the opening lyrical and musical material, but integrates the mythological and the ideological...³³³

The track has obtained significant analysis (such as Josephson 1992; Spicer 2000; Hill 2013). One of Nors Josephson’s key claims is that the tonal mapping in each section of the suite has symphonic allusions in scope and form (Table 72). Josephson argues that these matrices underly the harmonic motion of the track. In particular, the ends of “sections 2 and 7 resolve this underlying foundation to an emphatic A major”.³³⁴ In this regard it is more tonally teleological than “The Musical Box”.

Josephson’s analysis has been developed by Spicer as well as Sarah Hill.³³⁵ Hill connects the form to the structure of Revelation’s depiction of the apocalypse and uses this insight to consider the recapitulatory material as a type of chiasmic structure (i.e., a type of A-B-B¹-A¹).³³⁶ This track is definitely symphonic in scope, but it is not symphonic in the particulars of its form. Therefore, Josephson’s symphonic allegory is a step too far when considering the overall form as it is problematic to speak of a four-movement construction which mimics the symphonic tradition. For instance, it is possible to view “Willow Farm” as a nested third movement scherzo due to its localised ternary form (A from 11:05, contrasting B section from 12:28 as a Bridge and return to A¹ from 13:05). It also employs a compound metre and it is in stark contrast with the

cut material therefore builds throughout to represent this tension but does not use musical reprise for this.

³³³ Hill, “From the New Jerusalem to the Secret World: Peter Gabriel and the Shifting Self,” 17.

³³⁴ Ibid, 84.

³³⁵ However, Spicer does not resort to providing a formal breakdown of the piece and instead cites Josephson for a larger scale argument. See Mark Spicer, “Large-Scale Strategy and Compositional Design in the Early Music of Genesis,” in *Expression in Pop-Rock Music: Critical and Analytical Essays*, ed. Walter Everett (London: Routledge, 2000), 77-112 (109 for the citation of Josephson).

³³⁶ Sarah Hill, “Ending it All: Genesis and Revelation,” *Popular Music* 32/2 (2013): 212 (adapted). Hill also provides an accumulation of all three significant analysis’ of the track (hers, Josephson’s and Spicer’s): see Ibid, 214.

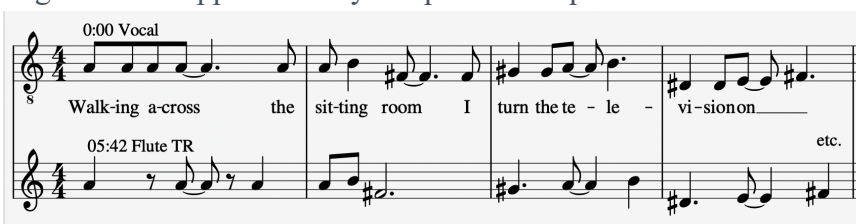
previous part of the suite. However, the static nature of the preceding section is more recitative-like than a traditional slow second movement and functions more like an interlude between the grandiose third and fifth sections. This is one reason that a completely symphonic structural breakdown of the suite is not possible.

Table 72: Josephson’s Harmonic Matrices and Symphonic Allegory in the Large-Scale Form of “Supper’s Ready”³³⁷

Sections	Harmonic Matrices	Symphonic Analogies
1	A-C-E-F#-> Bb-D-F	Double exposition (contrasting themes reflect male-female dialogue in lyrics)
2	A-C-E/A-D-F#-> A-C#-E	Folkish bridge leading up to fanfare-like apotheosis of feminine theme from section 1
3	C-E-F#-> D-F#	Thematic reminiscence of part 1 that culminate in a toccata-style battle scene
4	C-E-F#-A	Static slow movement
5	Ab	Scherzo with trio (and repeated scherzo)
6	C-E-F#-A-> Bb-D-F	Folkish bridge leading up to toccata-like climax and emphatic recall of feminine theme from section 1
7	A-C#-E-F#	Recapitulation of 2’s apotheosis and 1’s harmonies (such as sixth chords with upper F#)

Perhaps a better formal summarisation can be found from Bowler and Dray who simply state that the track has a formal identity as a “collection of short songs, connected by musical bridge passages and a strong lyrical theme”.³³⁸ The nested structures of these sections are generally song-like in construction (except for part 6) through the use of verses and chorus in particular. Regarding the large-scale narrative, there are three clear instances of reprises in the track. The first is the opening phrase “Walking across the sitting room”, a tonally ambiguous phrase which starts in A Dorian and moves towards Eb Major for the chorus (0:00-0:29). Due to its unstable chromatic character, the theme works well as a transitional episode from the “The Guaranteed Eternal Sanctuary Man” into “Ikhnaton and Itsacon and their Band of Merry Men”, played in the same key as before by the flute (Figure 31).

Figure 31: “Supper’s Ready” Reprise Example 1



But how are these reprises significant since there are only three and only featured in a small portion of the track? According to Mike Tiano, this demonstrates the full circle-narrative by bringing aspects of the beginning back at the end. It brings closure to the narrative arc.

³³⁷ Nors S. Josephson, “Bach Meets Liszt: Traditional Formal Structures and Performance Practices in Progressive Rock,” *The Musical Quarterly* 76/1 (1992): 85.

³³⁸ Bowler and Dray, *Genesis: A Biography*, 65.

What follows the introduction of those refrains consists of a long stretch that does not include the reuse of any other themes, but the voyage comes full circle when the two items are dramatically reintroduced and juxtaposed at the conclusion of the piece.³³⁹

Indeed, the final section (VII) is a compound of the first two sections (“*Lover’s Leap*” and “*The Guaranteed Eternal Sanctuary Man*”) and is therefore the second and third instances of reprise. By combining these two sections, the track simultaneously incorporates the nineteenth-century symphonic ideal of transcendental “becoming” by overcoming our material limitations on the one hand whilst also celebrating mundane normal lifestyle on the other. For instance, from the apocalyptic ruin the protagonist has been “finally freed to get back home” whilst still experiencing the material everyday: “Hey my baby don’t you know our love is true”. Although these themes seem to be contradictory, this is represented through formal coherence as there here is an intrinsic sense of formal awareness and deliberate tonal mapping to get to this final section, also. This is because the TR to the final section moves to a structural V back to E flat major—a sense of home key (19:57) and global tonic. Following on from this is the return of “*The Guaranteed Eternal Sanctuary Man*” with Figure 32 presenting the similarities between sections.

Figure 32: “*Supper’s Ready*” Reprise Example 2³⁴⁰

(Both Slightly Swung)
4:45 Vocal

Share his peace, Sign the lease He's a su-per son-ic scien-

21:10 Vocal

Like the ri-ver joins the o - cean, As the germ in the

tist He's the gua-ran-teed e - ter - nal sanct - u - a - ry!

se - ed grows, We've fi - nal - ly been freed to get back home! etc.

Overall, “*Supper’s Ready*” is key for the band’s development in large scale structure as a work huge in scale whilst also being intrinsically aware of the importance of structural cohesion and bringing together of otherwise disparate elements. Table 73 demonstrates the form of the individual “songs” within the suite as well as the form of the whole, with the cyclical reprisal material in bold and highlighted. This deliberate formal device would be revisited throughout much of Genesis’ subsequent discography.

³³⁹ Tiano, “The Beatles’ ‘*Abbey Road*’ and Prog Rock: Reprises & Recapitulations,” <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

³⁴⁰ The second reprise of “*The Guaranteed Eternal Sanctuary Man*” is slower and even more swung than the earlier presentation, however they maintain their recognisability as direct repetition of earlier material rather than a variation. One reading of this is to say that the slower speed is bringing the piece to a climax and emphasizes the full-circle narrative.

Table 73: “Supper’s Ready” Formal Analysis

Time	00:00	00:29	00:45	00:52	01:21	01:36	01:57	02:39	03:40
Song	I: Lover’s Leap								
Form	Verse 1	Chorus 1	Link	Verse 2	Chorus 2	Bridge	TR	TR cont. Keyboard Solos	Codetta -> TR
Time	03:53	04:05	04:11	04:23	04:56	05:28	05:42		
Song	II: The Guaranteed Eternal Sanctuary Man								
Form	Verse 1	Link	Verse 2	Chorus 1	Chorus 2	TR (Children)	Instrumental Verse from I. Lovers Leap ->TR		
Time	06:09	06:25	06:32		06:48	07:20	08:20	09:07	
Song	III: Ikhnaton and Itsacon and Their Band of Merry Men								
Form	Verse	Link	Instrumental	Bridge 1	Guitar Solo	Bridge 2	Outro-> Fadeout		
Time	09:40	09:50	10:17	10:43	11:00	11:02	11:05	11:33	11:35
Song	IV: How Dare I Be So Beautiful?					V: Willow Farm			
Form	Intro	Verse 1	Verse 2	Verse 3	Spoken TR	Intro	Verse 1 (A)	Link	Verse 2
Time	12:04	12:26		12:28	12:54	13:05	13:28	14:11	
Song	V: Willow Farm								
Form	False Outro	Soundscape Link		Bridge (B)	Link	Verse 3 (A ¹)	Outro-> TR	Flute Solo TR	
Time	15:35	16:12	16:18	17:56		18:14	18:50	19:29	19:57
Song	VI: Apocalypse in 9/8 (Co-Starring the Delicious Talents of Gabble Ratchet)								
Form	Verse	Interlude	Organ Solo	Flute Entry	Organ cont.	Bridge	Codetta	TR	
Time	20:09	20:28	20:48			21:29	22:02		
Song	VII: As Sure As Eggs Is Eggs (Aching Men’s Feet)								
Form	Chorus A from I. Lovers Leap	Verse	Chorus B from II. The Guaranteed Eternal Sanctuary Man			Chorus B ¹ from II. The Guaranteed Eternal Sanctuary Man		Outro-> Fadeout	

Selling England by the Pound and the “Bookending” Effect

Released in October 1973, *Selling England by the Pound* built upon the extended form of *Foxtrot*. Whilst no track is anywhere near the monumental length of “Suppers Ready” the general expansion of each track means that large-scale forms are used more consistently across the entire LP. This album would sow the seeds for the expansion of the form of “Suppers Ready” which would be explored in the latter-70s albums. Defining the structure of the album is not as straightforward as it would appear, as there is a very casual concept running throughout.

Although *Selling England by the Pound* isn’t a concept album per se, Peter Gabriel described the underlying theme to several songs as the ‘Commercialisation of English culture’. Throughout, the singer is in his role-playing element and his lyrics are ripe with wordplay, whimsy and cynicism.³⁴¹

³⁴¹ Feakes 1973: *The Golden Year of Progressive Rock*, 106.

This album is therefore loosely conceptual in its critique of the direction of English culture. A relevant political development for this was Britain joining the single-market European union at the start of the year. This context heavily influences the lyrical content of the album especially in the first and last track. Although the rest of the suite is fairly unrelated, the key formal technique of this album is that this “bookending” of first and final track provides a sense of cyclical closure. It is therefore a type of *Extended Suite* structure across the entire LP.

“Dancing with the Moonlit Knight”

The opening track of the album is in a standard Verse-Chorus structure which is expanded in the middle section by two instrumental sections with the track totalling over eight minutes. In this regard, it is fairly similar to “The Musical Box” which opens *Foxtrot*. Whilst structurally simple, there is a lot of progressive content within this track. Opening with an a cappella question “Can you tell me where my country lies?”, the introduction segues into a clear strophic folk-like verse. After a building in texture for the second verse leading with the lyrics “citizens of hope and glory” (0:53) a chorus follows a tagged-on bridge based on the i-v-VI motto-progression (2:02) beginning in the relative major but modulating for faster instrumental in the global subdominant minor (2:24). A link bridge then repeats the main i-v-VI riff (3:47) before the chorus returns (4:17) before leading to a second instrumental which builds towards a climax prior to a fadeout outro (6:16).³⁴²

The keys explored include; C# Aeolian/E Major; A Mixolydian; F# Major and Aeolian; and E Dorian at the end. There is a notable elision between structures due to the repetition of the i-v-VI (C#m-G#m-A) progression. The global tensions of tonicization are achieved using the Dorian. For instance, whilst C# Minor is the global key, this is not tonicized as it is predominantly Aeolian and therefore lacks V7-I closure. However, although the chorus begins with the relative major of E, it is destabilised with the line ‘follow on’ (e.g., 2:07) which incorporates an A# (belonging to the Dorian of C#) which facilitates movement to the subdominant of F# for the start of the faster instrumental sections (2:24 and 4:53). The final E Dorian used in the outro 12-string passage perfectly represents the deliberate eschewing of the expected teleology to the relative major by firstly being in the wrong mode (i.e., minor) but also that it is undermined by its Dorian inflection with the C# of the global key still being present. It is also rhythmically eschewed with the guitar patterns sometimes being in groups of three as well as groups of two without an obvious pattern between them.

“I Know What I Like (In Your Wardrobe)”

The second track of the album was the one elected to be released as a single where it performed modestly. As a precursor to the popular styles employed by the band in the 80s, this track is in a very simple structure and is mostly based on an A pedal. As

³⁴² A more integrated structure was initially proposed by the band regarding this track within the album. The band considered joining this track with “Cinema Show”. This would explain the E Dorian sound for the outro which is sonically very similar to a structural V of D Minor which would line up well for the beginning of “Cinema Show”. However, this was rejected as too akin to the form of “Supper’s Ready”. See Bowler and Bryan Dray, *Genesis: A Biography*, 80-81.

Jackson writes, it was the beginning of the band’s “prog pop”.³⁴³ Similarly, Philipp Röttgers uses this track as an early case study in his argument tracking the band’s development away from prog rock and towards pop.³⁴⁴

Yet, with this perceived simplicity there is little melodic similarity between the verses: only harmonic. Verses 1 and 4 are spoken and verses 2 and 3 have different melodies. Mimicking the sound of a lawnmower throughout this with the pedal A timbres and cutting noises. The harmonic progressions are minimal because of the use of the A pedal with significant ‘sus’ elaboration. The voice leadings ascend and descend over an A pedal: C#, D, C#, B. Overall, the frequent A7 means there’s a global A Mixolydian feel with a consistent groove throughout this somewhat strophic form (Table 75).

Table 74: “Dancing with the Moonlit Knight” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>C#m9-G#m-C#m-F#m</i>
<i>Verse</i>	<i>C#m-G#m-A</i> <i>A-B/A-B-E-Esus4-E-Esus4-E</i> <i>B/E-C#m-B(sus4)-C#m-A-B</i> <i>C#m-G#m-A</i>
<i>Bridge</i>	<i>C#m-G#m-Amaj7 x9</i> <i>B</i>
<i>B</i>	<i>E-F#-G#sus-C#7/E#-F#</i> <i>D#m/C#-C# x3 D#m/F#</i> <i>D#m/C#-C#-D#m-C#-B</i> <i>E/B-B-E/B-F#m/B-E/B-B</i> <i>F#m-D-E</i>
<i>B¹</i>	<i>E-F#-G#sus-C#7/E#-F#</i> <i>D#m/C#-C# x3 D#m/F#</i> <i>D#m/C#-C#-D#m-C#-B-E/B-B</i> <i>C#m-B-G#m-A-C#/E#-F#</i> <i>D#m/C#-C#-x3 D#m/F#-C#-D#m-C#-B</i> <i>E/B-B-E/B-F#m/B-E/B-B</i> <i>F#m-D-E</i>
<i>I</i>	<i>F# riff x4</i> <i>A7 Riff 1 x2 (second time a variation)</i> <i>C9</i> <i>A7(Am7)</i> <i>A7 riff 2</i> <i>C/A-B/A-D/A-A x4 (third and fourth times double speed)</i> <i>A-G/A x4</i> <i>A-Amaj7-A7-D x2</i> <i>A7 Riff 1</i> <i>F# Riff x2 (second time F# major)</i>
<i>I¹</i>	<i>F# riff x2</i> <i>Chromatic Riff-A</i> <i>Chromatic Riff-Cm/G</i> <i>Cm/G-Cm#11/G x7</i> <i>E/B-Dmaj7-Cmaj7-Em</i>
<i>Outro</i>	<i>E Aeolian/Dorian Riff</i>

³⁴³ Jackson, 1973: *Rock at the Crossroads*, 103.

³⁴⁴ Philipp Röttgers, *Two Eras of Genesis?: The Development of a Rock Band* (Tectum Verlag: Marburg, 2015), 35-39.

Form

Time	0:00	0:21	0:53	1:24	2:02
Form	Intro	Verse 1	Verse 2	Bridge	Chorus
<i>Harmonic Progression</i>	<i>Intro</i>	<i>Verse</i>	<i>Verse</i>	<i>Bridge</i>	<i>B</i>

Time	2:24	3:47	4:17	4:53	6:16
Form	Instrumental	Bridge	Chorus	Instrumental	12 String Outro
<i>Harmonic Progression</i>	<i>I</i>	<i>Bridge</i>	<i>B^I</i>	<i>I^I</i>	<i>Outro</i>

Table 75: “I Know What I Like (In Your Wardrobe)” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>A7-Asus4-A-Asus2</i>
<i>B</i>	<i>Gmaj7/A-A7-Dmaj7</i> <i>Gmaj7/A-Dmaj7-G/A</i> <i>A-B⁰7/A x4 A</i>
<i>B^I</i>	<i>Gmaj7/A-A7-Dmaj7</i> <i>Gmaj7/A-Dmaj7-G/A</i> <i>(A7-Asus4-A-Asus-Dmaj7-A)</i> <i>Gmaj7-A-A7-Dmaj7</i> <i>Gmaj7/A-Dmaj7-G-A</i> <i>A-B⁰7/A x4 A</i>

Form

Time	0:00	0:35	1:00	1:40	2:02	2:54	3:08
Form	Verse 1	Verse 2	Chorus 1	Verse 3	Chorus 2	Verse 4	Outro
<i>Harmonic Progression</i>	<i>A pedal</i>	<i>Ax9</i>	<i>B</i>	<i>Ax8</i>	<i>B^I</i>	<i>Ax5</i>	<i>Ax14 + Fadeout</i>

“Firth of Fifth”

The third track of the album is more formally expanded than the previous two. Like Yes’ “Close to the Edge”, “Firth of Fifth” has obtained much scholarly attention which is why a significant amount is presented here prior to my own analysis. For instance, as mentioned earlier, Macan uses this track as part of his analysis section of four progressive rock tracks. He argues that the track exemplifies the “sectionalized form” as a vehicle for expanding “a simple song to vast proportions by the inclusion of instrumental preludes, interludes, and postludes”.³⁴⁵ In a blog article ‘Holly Q’ uses Macan’s analysis and adds further elaboration through sub-sectional analysis and description. She also critiques some of Macan’s claims of the formal character of the track, arguing that Macan’s claims of sonata form do not best represent the formal character of the music.

I don't believe Macan's "sonata" model accurately reflects the piece's form, nor should it be considered a sonata. Typically speaking, a symmetrical form like A B C A C B A is better described as an "arch" form, instead of trying to justify it as being a sonata form. Secondly, by grouping both solo and transitional

³⁴⁵ Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, 106.

sections into one section (i.e. the "recapitulation"), key structures, transitional measures, chord variations, and other formal variation details are missed if labelled as simply one section.³⁴⁶

Similarly, she argues that fundamental conclusions can be derived from the use of reprises that Macan misses.

Although Macan briefly mentions the repetition within the song in terms of its form, he does not touch upon the implications of the repeated sections. The song is essentially three musical ideas stretched across several developmental and transitional sections. In an interview with *Something Else Reviews*, Hackett notes, “Basically, it’s the same melody played three times with minimal variation. It’s done like jazz, with the statement of the theme then you go off and improvise, and then return to the theme. On ‘Firth of Fifth,’ when it comes back, it’s a larger arrangement. It’s the tune as written, then ‘let’s take this to the mountains,’ to a certain extent” (Deriso, 2012). One of the consequences of this setup is that the guitar solo has already been previously heard by the listener through the flute solo. The idea of introducing a solo melody before the actual solo the way Genesis has done is highly unusual. It gives the listener a sense of familiarity and security with the repetition during an otherwise unknown section. I believe the dispersed repetition and foreshadowing of other parts during the exploration sections has allowed the song to be easily digested by listeners. Melodies and ideas are more likely to be assimilated after one listen, making for an easier comprehension of otherwise complex musical elements.³⁴⁷

Indeed, the form of the solos suggests a deliberate structuring beyond the standard guitar solo based on the chord progressions. Another useful scholarly claim therefore comes from Jean-François Convert, who argues that the song incorporates perfect symmetry. Below are their claims in table form with the assumed time stamps.³⁴⁸ The deliberate “familiarity” that Holly Q speaks of is represented by the mirroring of the C sections. Holly Q’s analysis is also useful as a direct re-modelling of Macan’s claims. Their analysis is also presented below.

Table 76: Convert’s “Firth of Fifth” Formal Analysis

Time	0:00	1:06	3:28	4:32	5:44/6:24	8:31	9:15
Form	A	B	C	A	C	B	A
Form/Description	Piano Intro	Song	Flute Melody	Mellotron Theme	Guitar Melody	Song	Piano Theme

³⁴⁶ Holly Q, “I Know What I Like And It’s ‘Firth of Fifth’: A Musical Analysis and Ethnographical Ex,” *Rambling On Music*, February 20, 2017. <https://www.ramblinonmusic.com/single-post/2017/02/20/i-know-what-i-like-and-its-firth-of-fifth-a-musical-analysis-and-ethnographical-examinati>.

³⁴⁷ Ibid.

³⁴⁸ Jean-François Convert, “Une Chanson A La Loupe: “Firth Of Fifth” De Genesis,” May 28, 2020, <https://textes-blog-rock-n-roll.fr/une-chanson-a-la-loupe-firth-of-fifth-de-genesis/>.

Table 77: Holly Q’s “Firth of Fifth” Formal Analysis

Time	0:00	1:07	3:04	3:29	4:08
Form	A (Piano Intro)	B (Verses)	C (Flute Intro)	D (Flute Solo)	E (Piano Interlude)
Harmonic Description	<i>Bb Major</i>	<i>E Major/ B Mixolydian</i>	<i>E Major</i>	<i>E Minor</i>	<i>Bb Major</i>

Time	4:32	5:44	8:31	9:16
Form	A (Synthesiser)	F (Guitar Solo)	B (Verses)	A (from B: Piano Outro)
Harmonic Description	<i>Bb Major</i>	<i>E Minor</i>	<i>E Major/ B Mixolydian</i>	<i>E Major</i>

I argue that the formal ambiguity of the track is primarily due to the role of the A Piano Theme. The following analysis considers the structure as being based on three distinct sections which are generally self-contained. The idea of formal “mirroring” in the middle of the track is maintained to present a more sophisticated arch form (Table 78). The track is based on three ideas: the piano ostinato (A); the vocal sections (B); and the instrumental sections (C). With a brief return of the A ostinato, the “reversed recapitulation” effect follows with the return of the vocal material and a final presentation of A in E Major. In this arch form, there are therefore heavy use of reprise throughout including the A and A¹ sections (Figure 33); The C Flute Solo and C¹ Guitar Solo (Figure 34); the first and last B Verses (Figure 35).

Figure 33: Firth of Fifth Reprise Example 1

Figure 34: Firth of Fifth Reprise Example 2

Figure 35: Firth of Fifth Reprise Example 3

This can therefore be understood as a type bi-rotational structure like Pink Floyd’s “The Great Gig in the Sky” but much more intricate and elusive. The key scheme, for instance, is obscured by the Bb Major of the main piano ostinato. The Verse based in B Major, the flute and guitar solos in E Minor and the final piano ostinato in E Major share family relationships, but there is also a tritone tension between the sense of E shared by the Major/Minor modal mixture throughout and the dominant relationship of B Major, juxtaposed with the consistent return of Bb Major.

The form is also overlapping and not clear cut in its tripartite structure. This is because of the ambiguous role that A plays in the form. When A is used as a piano introduction it becomes the instrumental refrain of the track. This is due to its extended length and also its distinctness from the content of the “song” sections of the form. When it returns as A¹ at 04:32 it again provides a sense of ambiguity as it interrupts the sense of formal definition between the C section and the A sections. The B and A sections are also heavily intertwined as the modulatory character of A does not firmly cadence until the arrival of B (0:00-01:07). This is also true vice versa, with the end of B¹ being controlled to pave way for a sense of tonal resolution in E Major for the fadeout of A², bringing a cyclical end to the track.

Table 78: “Firth of Fifth” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>(Various Piano-Led Rapid Changes based on modulation from Bb->Eb->Gb->Bb->B)</i>
<i>A¹</i>	<i>As above but modulates to E rather than B</i>
<i>A²</i>	<i>Esus4-E etc.</i>
<i>B</i>	<i>B-B/A-B/G#-B/F#-Em/G-F#sus4-F#sus4/A#-B7sus4-B7 E-F#m7/E-Bm/D-Cmaj7/D-G-E9/G#-A#dim7</i>
<i>B¹</i>	<i>B-B/A-B/G#-B/F#-Em/G-Asus4-A</i>
<i>B²</i>	<i>B-B/A-B/G#-B/F#-Em/G-F#sus4-F#sus4/A#-B7sus4-B7 E-F#m7/E-Bm/D-Cmaj7/D-G-E9/G#-A#dim7 B-B/A-B/G#-B/F#-Em/G- F#sus4-Bsus4</i>
<i>C</i>	<i>Emaj7-F#m7-G#m7-Amaj7 Bb5-Ebm7-Bb7-Eb Eb/F-F-G C7sus4-Cm7-C#m7-Bsus2-B-C#m-B-F#sus4-F#</i>
<i>D</i>	<i>Em-Am-Em-Am-Em-Bm-Am-B Em-Am-Em-Am-Em-Am-Em-F7</i>
<i>D¹</i>	<i>Em7 Em-Am-Em-Am-Em-Bm-Am-B x4</i>
<i>E</i>	<i>Cm-F7 x4 Bbm/F</i>
<i>TRANS</i>	<i>E/D-D-C-Cadd#11-B E-Emaj7</i>
<i>RETRANS</i>	<i>E-F#E x3 E7-Em7- E9/G#-A#dim7</i>

Form

Time	00:00	01:07	01:36	02:06	02:53	03:04
Song	A	B				
Local Form	Intro ->A	Verse 1	Verse 2	Bridge	Verse 3	TRANS
<i>Harmonic Description</i>	<i>A</i>	<i>B</i>	<i>B</i>	<i>C</i>	<i>B¹</i>	<i>TRANS</i>

Time	03:28	04:07	04:32	05:44	08:00	08:31	09:14
Song	C (Interlude)		A¹	C¹		B¹	A²
Local Form	Flute Solo	Piano Solo	Synth Solo	Guitar Solo	RETRANS	Verse 4	Outro
<i>Harmonic Description</i>	<i>D</i>	<i>E</i>	<i>A¹</i>	<i>D¹</i>	<i>RETRANS</i>	<i>B²</i>	<i>A²</i>

“More Fool Me”

Closing side one of the LP is the simple strophic ballad “More Fool Me”. Overall, this is in the key of B (slightly flat on the recording). The introduction makes use of a pivot D# destabilising E as the centre for a V of vi-ii-V-I in B (D#7-C#-F#-B). With Phil Collins on vocals, it is another precursor to the future style of the band.

A¹ and B¹ are extensions of the verse and chorus and use the same final phrase for both which is new. The structure is therefore more through-composed than the previous tracks with a stretching out of the verse and chorus structures for their second rotations. Nevertheless, it has a formal simplicity which presents a formal palette cleanser between “Firth of Fifth” and preceding “The Battle Of Epping Forest” which opens side two.

Table 79: “More Fool Me” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>E-Eadd9-E-E6/9-Esus4-E6-E E-Eadd9-E-E6/9-Esus4-E6-D#9sus4-D#7 C#m7-F#9sus4</i>
<i>A</i>	<i>B-Bmaj7add13-D#m7-C#m7-G#m/B-F#9sus4-F#7</i>
<i>A¹</i>	<i>B-Bmaj7add13-D#m7-C#m7-G#m/B- D#9sus4-D#7 G#m7-G#m6-Emaj7</i>
<i>B</i>	<i>B7sus4-B7-A/B-Emaj7-B/E-C#m-F#7</i>
<i>B¹</i>	<i>B7sus4-B7-A/B-Emaj7-B/E-D#9sus4-D#7 G#m7-G#m6-Emaj7 x2 B</i>

Form

Time	0:00	0:24	1:15	1:39	2:20
Form	Intro	Verse 1	Chorus	Verse 2	Chorus 2
<i>Harmonic Progression</i>	<i>Intro</i>	<i>Ax2</i>	<i>B</i>	<i>A¹</i>	<i>B¹</i>

“The Battle of Epping Forest”

Like “Firth of Fifth” the structure of “The Battle of Epping Forest” is another instance of formal ambiguity which needs addressing. However, unlike “Firth of Fifth”, there is little secondary literature to assist this task.

When considering division of the near-twelve-minute track, it is again apt to consider multiple songs. I argue that although reasonably short, the section beginning 5:29 and concluding by the return of the chorus at 7:48 is a self-contained song form rather than being another “bridge”: thus, the track is in a ternary form (which in itself is an allusion to the classical tradition) with all three sections having localised song forms. There are three reasons for arguing the middle section to be a distinct song form. Firstly, the change in time signature from duple to compound denotes another section of the form. Secondly, the harmonic strategy is based on D whilst the rest of the track is derived from B Major: a modally mixed relative. Thirdly, the use of formal markers and repetitions suggests an expansion of the bridge form into a localised song structure, alternating between verse and bridge with a final codetta functioning as a retransition into the original song form.

The first “A” song is bookended by a march led by the flute in thirds incorporating both the Major and Mixolydian in 7/4. This is a deliberate formal marker for the end of the A section which in itself is a ternary form with the “battle” bridges of being the contrasting middle (i.e. 3:13 and 3:27). Whilst the march does not return during A¹, the final instrumental is in a deliberate 7/4 suggesting a much grander fuller texture for the end of battle.

There is therefore a nested song form within the whole for an extended bridge, this changes to compound time signature and does not reference the rest of the song: the 7/4 and 6/8 material is strikingly different (Figure 36) There is also a clear retransition to A¹ through a brief standing on V in the original key of B (Figure 37). Another point of interest is the use of the tritone key scheme from Firth of Fifth which is expanded by other minor thirds to create a diminished seventh, by using the areas of B (e.g. 0:00), D (e.g. 5:29), F and Ab (e.g. 3:27). This is an octatonic key scheme, although sense of B as the global tonic is apparent throughout the form (Table 80).

Figure 36: “A” and “B” Song Distinctions

Figure 36 displays musical notation for two distinct song sections, "A" and "B".

"A" Verse 01:13 (7/4 time signature):
 Chords: F#/B, B, F#/B, B, E/B, E/B, B, E/B, B, E/B.
 Lyrics: A-long the fo-rest road there's hun-dreds of cars lux - u-ry cars!
 Further lyrics: Each has got its load of con-ver-ti-ble bars cut - le-ry cars su-per-scars! etc.

"B" Verse 05:29 (6/8 time signature):
 Chords: D, G/D, D, Dsus4, D.
 Lyrics: (They)Called me the Re-ve-rend when I en-tered the church Un - stain - ed etc.

Figure 37: “B” Song Retransition

Transition 07:40
 D Dmaj7 G/D F# F#sus4 F#7

 etc.

Table 80: “The Battle of Epping Forest” Formal Analysis

Time	0:00	1:13	2:17	2:45	3:13	
Song	A					
Form	March	Verse 1	Chorus 1	Bridge A	Interlude A	
Predominant Mode	B Major/ Mixolydian	B Major		G# Aeolian/ B Major	E Lydian/ D# Phrygian	
Time	3:27		4:03	4:16	5:15	
Song	A					
Form	Bridge B		Interlude B	Verse 2	March	
Predominant Mode	Ab Major/F Aeolian->		B Major		B Major/ Mixolydian	
Time	5:29	5:45	6:25	6:43	7:23	7:40
Song	B					
Form	Verse 1	Bridge A	Verse 2	Bridge A	Verse 3	Codetta-> Retransition
Predominant Mode	D Major	D Harmonic Minor->	D Major	D Harmonic Minor->	D Major	-> V of B Major
Time	7:48	8:17	8:46	8:59		
Song	A ¹					
Form	Chorus 2	Bridge A	Interlude A	Bridge B		
Predominant Mode	B Major	G# Aeolian/ B Major	E Lydian/ D# Phrygian	Ab Major/F Aeolian->		
Time	9:36	10:04	10:19	10:47		
Song	A ¹					
Form	Interlude C	Verse 4	Coda Verse	Final Instrumental		
Predominant Mode	G# Harmonic Minor-> B Major	B Major-> F# Major	F# Major	-> B Major/ Mixolydian		

“After the Ordeal”

Like the positioning of “More Fool Me”, “After the Ordeal” is in stark formal character to its preceding track. As an instrumental, written by Hackett, the track is somewhat free although there are two rotations of the same material (A and B). The harmonic progressions are based primarily in A Minor (A), E Major (B) and G Major (C). There is therefore a through-composed narrative which does not refer to a global key and flows through its material without deliberate structural mapping (Table 81).

Table 81: “After the Ordeal” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>Dm-C-Gm7-C</i>
<i>A</i>	<i>Am-G-Dm7-G-Am-G-C-C/B-F-Bb-C x2</i> <i>Gm7-C x5</i>
<i>B</i>	<i>(A/C#)</i> <i>B/D#-G#/F#-C#m/E-A/C#-Esus4-Emaj9-A/E-Esus4-Emaj9</i> <i>Amaj7-B/A x2</i> <i>C#-G-B-E</i> <i>Dm7-E x3</i>
<i>Link</i>	<i>Am-G-Dm7-G-Am</i>
<i>C</i>	<i>G-D/F#-Em-(Em/D)-C-Cadd9/B-Am</i> <i>Dsus4-D-Csus4-C-Bbadd9-Bb-Fmaj7/A-D7/F#</i> <i>G-D/F#-Em-(Em/D)-C-Cadd9/B-Am</i> <i>Dsus4-D-Csus4-C-Bbadd9-Bb-Fmaj7/A-D7/F#</i> <i>B-B/D#-Em-G-A-C</i>
<i>Outro</i>	<i>D-D/C-G/B-A/C# x6</i>

Form

Time	0:00	0:05	0:40	1:10	1:34	2:04	2:12	3:26
Form/ Progression	Intro	A	B	A	B	Link	C	Outro

“The Cinema Show”

Genesis return to formal expansion with the penultimate track of the LP: “The Cinema Show”. It is primarily based in D Minor (mixed with the Major) and also G Major. The track opens with a descending minor riff (Figure 38) which is then followed by a major riff (Figure 39). The function of these riffs is to therefore change the tonality, as the A section verse which follows these two riffs begins in the major (0:46) and concludes in the minor (1:01), which is why the first verse is followed by the major riff as a transitional link (1:17) before the start of verse 2. Verse 2 then leads to the first Chorus in G Major, which briefly modulates towards E Major before settling on a G Minor chord for the start of the instrumental (2:45).

Figure 38: “Cinema Show” Riff 1



Figure 39: “Cinema Show” Riff 2



The instrumental sections, like “Dancing with the Moonlit Knight”, are distinct from the rest of the song form, although the first instrumental can be understood as an expansion of Riff 1. It is the second of these instrumental (the entirety of the second half of the track) which is formally significant. This is because the second instrumental section demonstrates a tonal awareness for using modulation to achieve a specific end-goal (from 5:55). As the harmonic progressions show (Table 82), the instrumental section is also transitional. Beginning in A Mixolydian, the various guitar solos alternate with this centre and F#. In the final F# section (which can be understood as IV of the goal directed key), the 7/8 metre sequences material to move towards C# Aeolian: as a retransition to the first track of the album (Figure 40). Therefore, the key scheme within the track is entirely based on the retransition to Aisle of Plenty in C# Aeolian.

Overall, “The Cinema Show” is on the one hand a fairly simple structure, with tonal ambiguity rather than formal for the first half of the track. However, the second instrumental spins out into an elaborate transition which allows for the LP to come full circle with the re-presentation/conclusion of “Dancing With The Moonlit Knight” with “Aisle of Plenty”.

Figure 40: “Cinema Show” Retransition to “Aisle of Plenty”



Table 82: “The Cinema Show” Formal Analysis

Harmonic Progressions

Riff 1	Gm/D-C/D-Dm-G/D-F/D Gm7-Edim/G x2
Riff 2	D/A-A7 x2
A	D/A-A7 x2 Dm-Gm7/D-Dm9
B	G-G/C x4 Dm6/F-Em-D-C-B C#m-B-Amaj7-B/A-A-A/G-C/G-D/F#
B ¹	G-G/C x2 G-Bb-Eb-C/E-D/F#-D C-Em
I	Gm7-Dm7 x3
I ¹	A7-Em F# Pedal Riff G# Dorian Scale-> A Pedal Riff Em-A Riff-> F# Pedal Riff with Synth Runs
C	Dm7-Csus4 x2 Gm-Am7/C
RETRANS	C#m-G#m-Amaj7

Form

Time	0:00	0:31	0:46	1:17	1:33	2:01	2:45
Form	Intro		Verse 1	Link	Verse 2	Chorus 1	Instrumental 1
Harmonic Progression	Riff 1	Riff 2	A	Riff 2	A	B	I

Time	4:04	4:35	5:22	5:55	10:06-0:20
Form	Bridge 1	Chorus 2	Codetta	Instrumental 2	-> Retransition to Reprise
Harmonic Progression	C	B	B ¹	I ¹	RETRANS x9

“Aisle of Plenty”

“Aisle of Plenty” lacks the autonomy of an individual track. In other words, it only has formal integrity in relation to the album. It is fundamentally a coda to the album: a “winding down” from the whimsy keyboard virtuosity of “The Cinema Show”, according to Hackett.³⁴⁹ Based entirely upon the riff which retransitions from the preceding track, the form is simple and strophic (Table 83). As Figure 41 demonstrates, the verse content is taken from the start of the album.

Figure 41: “Aisle of Plenty” Recycled Material to Bookend the Album

The figure shows a musical score for the song "Aisle of Plenty". It consists of two main sections: "Dancing with the Moonlit Knight 0:25" and "Aisle of Plenty 0:21". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "Pa-per late cried a voice in the crowd Mmm Old man dies the note he left was (I)Don't be-long here said Old Tess-a out loud Ea - sy love there's a safe-way home Thank-ful for her signed Old Fa - ther Thames it seems hes drowned Sel-ling En gland by the pound! etc. fine fair dis - count Tess Co - o - per-rates Still a-lone in oh hell - o etc." The chords are indicated above the notes: A, B/A, B, E, Esus4, E, Esus4, E, B/E, C#m, B, C#m, A, B, C#m, A, B, C#m.

Table 83: “Aisle of Plenty” Formal Analysis

Harmonic Progressions

A	(Faded in) C#m9-G#m-Amaj7 x6
B	A-B/A-B-E-Esus4-E-Esus4-E B/E-C#m-B(sus4) C#m-A-B x2
A ¹	C#m9-G#m-Amaj7 x16 (to fadeout)

³⁴⁹ Mike Tiano, “Steve Hackett: Reprises & Recapitulations Revelations,” *SomethingElse!*, February 19, 2020, <https://somethingelsereviews.com/2020/02/19/steve-hackett-reprises-recapitulations/>.

Form

Time	0:00	0:21	0:47
Form	Intro	Verse	Outro
<i>Harmonic Progression</i>	<i>A</i>	<i>B</i>	<i>A'</i>

Full Album Form?

If we use the methodology for analysing the full structure of *The Dark Side of the Moon* we can see here that the relationship between track and full album structure is less rigorous and more like a collection of unrelated songs save for the “bookending”. It is therefore flawed to speak of global formal functions of the tracks. Table 84 muses the possibility of an album mapping, however other than the beginning and end being cyclical thematically and tonally, there is little deliberate tonal movement elsewhere. Based on the chromatic shifts in each track, it is therefore difficult to speak of a relationship to a global key. However, the return of C# Aeolian as the centre for the conclusion of the album is somewhat conceptually linked to the idea of cultural loss of British identity by joining the European market. The fact that “Aisle of Plenty” does not transpose any material or change mode means that the fundamental lamenting narrative of the LP remains.

Table 84: Full Album Mapping?

Side	Side One			
Track	Dancing with the Moonlit Knight	I Know What I Like (In Your Wardrobe)	Firth of Fifth	More Fool Me
Predominant Key	C# Aeolian	A Mixolydian	Eb Major	B Major

Side	Side Two			
Track	The Battle of Epping Forest	After the Ordeal	Cinema Show	Aisle of Plenty
Predominant Key	B Major	A Aeolian	D Aeolian	C# Aeolian

Therefore, although there is no clear systematic scheme of form across the LP, the use of the bookending approach and deliberate positioning of the tracks presents a deliberately structured unit and a clear commitment to building upon the *Extended Suite* from “Supper’s Ready” by establishing a full narrative which is positioned to present a sense of cohesion. Although there is not a sense of tonal narrative with the flow of the individual tracks, the LP is still deliberately structured based on expansion of song forms on the one hand (“Dancing With The Moonlight Knight” and its coda “Aisle Of Plenty”, “Firth Of Fifth”, “Battle Of Epping Forest”, “The Cinema Show”), with simplicity as palette cleansers on the other (“I Know What I Like (In Your Wardrobe)”, “More Fool Me”, “After The Ordeal”). Overall, this is a deliberately structured LP which sets the band up for future formal innovations.

To the Concept Album: *The Lamb Lies Down on Broadway*

Whilst *Selling England by the Pound* was loosely conceptual, *The Lamb Lies Down on Broadway* is a much clearer *Concept Album*, which is demonstrated by a sense of continuity between the tracks (not dissimilar to *The Dark Side of the Moon* and *Wish*

You Were Here). The entire album tells the convoluted story of “Rael” (who is unrelated to the character Rael on The Who’s *The Who Sell Out*) and his surreal journey in New York City. Savannah Klein cites the album as deliberately rigorous in its relationship with the art tradition. She argues that the integration of the concept is much clearer than the vague connections between tracks on earlier conceptual albums by other artists.

...it is quite clear that a piece of symphonic art Rock is much more involved and philosophical than that of an album simply connected by one general theme. While earlier concept albums may focus on one subject like love, albums like *The Lamb Lies Down on Broadway* contain a great deal of subjective storylines and intricate beliefs that allow the listener to immerse themselves in the work...³⁵⁰

Rebecca Guy also writes that the album is symphonic in its approach and typical of the progressive rock idiom.

This immense project epitomizes many typical practices of progressive rock, abounding in frequent shifts of mood and texture, and utilizing a vast and colourful soundscape that is dominated by electronically generated and keyboard-based sonorities. The surrealist nature of the story that the album tells clearly promotes the use of unusual, other-worldly tone colours, which relies predominantly upon electronic technology rather than familiar acoustic instruments. Thus whilst the complex, quasi-symphonic textures continue to suggest the influence of art music, it seems that there is less need for timbral art music suggestions.³⁵¹

For this section of analysis, the key resource for this analysis is Holm-Hudson’s analytical monograph on the LP.³⁵² Holm-Hudson’s study is systematic and considers the album in the context of Genesis before and after its release as well as within the broader progressive rock cannon. There are numerous instances within the analysis which considers the return of material. Rather than to revisit the album track by track we will consider the sense of cyclical narrative embodied through the music as well as instances of formal expansion. First, I analyse the opening track.

“The Lamb Lies Down on Broadway”

The first track is in a standard song form but incorporates a notable chromatic hook as part of the refrain which is re-used later on the album. Alternating between E Major and E Minor ninths, the introduction then transitions through chromatic pivot chords before the hook leads to the first verse. The movement to E Flat Major is facilitated by a sharpened eleventh on E Major which gives a transitional Lydian colour, as this note becomes (enharmonically) the fifth whilst the tonic and third resolves downward (G# to

³⁵⁰ Savannah Klein, “The Development of the Concept Album” *Honors Projects* 761 (2019). <https://scholarworks.gvsu.edu/honorsprojects/761>.

³⁵¹ Rebecca Guy, “Nursery Crymes and Sirens’ Cries: Peter Gabriel’s Use of the Flute,” in *Peter Gabriel, From Genesis to Growing Up*, 168.

³⁵² Holm-Hudson, *Genesis and The Lamb Lies Down on Broadway*.

G, E to E Flat). Each chorus begins on this E Flat Major chord which then sequences up two chromatic thirds. First, it moves to a minor third to G Flat Major and then, a full major third modulation to B Flat Major. After this, there is then a semitonal shift to B which becomes V of the movement to the global tonic of E (Figure 42).

Other interesting harmonic progressions can be found in the Bridge (2:30) which uses a series of major seventh chords based primarily in E Major but also with brief reference to the Mixolydian through D naturals and a *tierce de Picardie* with the relative minor being substituted for Major (C#). After a final chorus, the track fades out and seamlessly segues into the acoustic introduction of “Fly on a Windshield” which is also in E Major. Formally, this track is much simpler than its harmonic shifts. Based on standard Verse-Chorus structures, the track is instead included here for its material which returns later on the album (Figure 42).

Figure 42: “The Lamb Lies Down on Broadway” Chromatic Hook

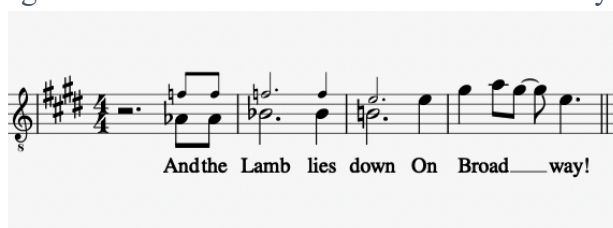


Table 85: “The Lamb Lies Down on Broadway” Formal Analysis

Form

Time	0:00	0:33	0:49	1:21	1:37	2:14
Form	Intro	Chorus 1	Verse 1	Chorus 2	Verse 2	Chorus 3

Time	2:30	3:13	3:29	4:02	4:18
Form	Bridge	Chorus 4	Verse 3	Chorus 5	Outro

“In the Cage”

“In the Cage” is the fifth track of the album and segues from the previous track. “Cuckoo Cocoon” finishes with a flute lead in D Major which leads to a short pulsating triplet bass pedal on the relative minor of B. This then begins the recitative-like opening section. After this section concludes, the chordal fifth facilitates a chromatic modulation by third to E flat minor, with the fifth becoming the third, although the new key is never properly tonicised with bass stability on scale degree 1. Because of this, there is a deliberate tension between an E Flat Aeolian and B Flat Phrygian. Although E Flat Minor makes the most tonal sense, the bass uses the B Flat as a pedal note.

The end of the first interlude arrives on a V of E Flat Minor before a standing on V riff begins what appears to be a second interlude. However, similar to “The Battle of Epping Forest” we here have an extended bridge section which is a three-part structure as a localised small form (although proportionally and hierarchically less important than the A song and “spins out” from it with no change in time signature or key). Both sections of the “B” song use modal mixture of both Major and Mixolydian on B Flat, however the second section speeds up with different vocal material as the texture and dynamic increases. Prior to the return of the synthesiser run, a C Flat facilitates the

motion to E Flat Minor modally mixed to Major. Upon the resolution to this E Flat, this then functions as a retransition back to the verse of the first song. The sense of tonal stability is finally established with the return of the A section by the bass note being fixed on the tonic of E Flat. Following the final chorus outro and fadeout, a new instrumental follows which is non-thematic. This also fades out and shares no tonal relationship with the preceding “The Grand Parade of Lifeless Packaging”. Therefore, this section is essentially a “scene-change” with no formal relationship with the track despite belonging to the same pressing on the LP. Whilst “In the Cage” is one of the longest tracks on the album and is formally influenced by previous tracks such as “The Battle of Epping Forest”, the material here is not cyclical as it does not return later in the album (Table 86). Nevertheless, its form is of significance because it demonstrates that Genesis were still using expanded forms on individual tracks of this album: a claim which is often rejected by those who consider the band to have begun the process of formal compression which would eventually result in the formal simplicity of the band’s 80s output (see end of chapter).

Table 86: “In the Cage” Formal Analysis

Form

Time	0:00	0:55	1:18	1:41	1:51	2:14
Song	Intro	A				
Form	Recitative Intro	Song Intro	Verse 1	Chorus	Bridge 1	Verse 2
Time	2:34	2:46	3:09	4:14	5:03	5:23
Song	A			B		
Form	Chorus	Bridge 2	Interlude 1	A	B	Coda/ Retransition
Time	5:40	6:12	6:22	6:55	7:24	
Song	A					N/A
Form	Verse 3	Chorus	Bridge 3	Outro Chorus to Fadeout	Scene Change Interlude	

“The Carpet Crawlers”

The fourth track on side two does incorporate a sense of continued cyclical narrative.³⁵³ Whilst not a direct reprise of earlier material there is a sense of continuity from the title track of the album due to the accompaniment of the beginning section reprising the accompaniment of the bridge of “The Lamb Lies Down on Broadway” (compare the descending guitar arpeggiations from 0:00 of this track and 2:30 of the title track which are both in E Major), as Holm-Hudson argues.³⁵⁴ It also mirrors the form of “In the Cage” due to the recitative opening (with Verse 1 and 2 in E Major and the rest in D Major) although the tonal distance between this is greater than the relative relationship of “In the Cage” and “Cuckoo Cocoon”. Here, the relationship between this track and “Counting Out Time” is a third (“Counting Out Time” is in A Flat Major, and “The Carpet Crawlers” is in E Major). The form is strophic, although the vocal melody gets higher throughout (Table 87). Figures 43 and 44 demonstrate a reprise of material (based on the descending accompaniment) where the vocal material goes in different directions.

³⁵³ The track was chosen as the second single from the album.

³⁵⁴ Holm-Hudson, *Genesis and The Lamb Lies Down on Broadway*, 79.

Table 87: “The Carpet Crawlers” Formal Analysis

Form

Time	0:00	0:34	0:55	1:20	1:45	2:11
Form	Verse 1	Verse 2	Bridge	Chorus	Verse 3	Chorus
Time	2:38	3:03	3:31	3:57	4:24	
Form	Verse 4	Chorus	Verse 5	Chorus	Outro Chorus/Fadeout	

Figure 43: “The Lamb Lies Down on Broadway” Bridge

The musical score for the bridge of "The Lamb Lies Down on Broadway" is presented in two systems. The first system shows the vocal line and piano accompaniment for the lyrics: "The lamb seems right out of place". The second system continues with the lyrics: "the Broadway street scene finds a focus in its face etc.". The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Figure 44: “The Carpet Crawlers” Accompaniment Reprise

The musical score for the accompaniment reprise of "The Carpet Crawlers" is presented in two systems. The first system shows the vocal line and piano accompaniment for the lyrics: "There is lambs - wool un - der my na - ked feet The". The second system continues with the lyrics: "wool is soft and warm gives off some kind of heat etc.". The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

“The Light Dies Down on Broadway”

As the title of this track suggests, “The Light Dies Down on Broadway” (which is midway through the final fourth side), is derived from the title track and reprises much of the song form. Holm Hudson argues for its large-scale importance to the narrative of the album, as it not only reprises the title track, but also “The Lamia” which is on side three.

With this song, Genesis borrows a trick from The Beatles' *Sgt. Pepper* and arguably goes one step further. In the same way that *Sgt. Pepper* included a reprise of the opening title track toward its conclusion, this song is also a reprise- not only of the album's opening but part of "The Lamia" as well (thereby cementing that song's importance in the narrative). It occurs at the climax of the story, when Rael sees a way out of this nether world- a skylight-like passage, apparently built into the cliff of the ravine, leading back to his old life and surrounding on Broadway. The slower pace of the music, however, suggests that Rael's feelings about that former life are not so enthusiastic now- instead he seems reflective, pondering.³⁵⁵

As Figure 45 shows, there is a reprise of the Chorus from the title track with a very similar arrangement. The effect of this is to bring the narrative back full circle, much like the technique used in *Selling England by the Pound*. Figure 46 shows the bringing together of more elements through the re-presentation of material from "The Lamia", although transposed to E Major from E Flat Major.

Figure 45: "The Light Dies Down on Broadway" Reprise A (Reprise of "The Lamb Lies Down on Broadway")

The image shows two musical staves for Figure 45. The first staff is titled "The Lamb Lies Down on Broadway 1:20" and features a melody in E-flat major with lyrics: "It seems they can-not leave their dream There's some-thing mo - ving in the". The second staff is titled "The Light Dies Down on Broadway 1:10" and features a melody in E-flat major with lyrics: "Is this the way out. from this end-less scene? Or just an en - trance to a -". The bottom two staves show a continuation of the melody with lyrics: "side-walk steam And the Lamb lies down On Broad- way!" and "no - ther dream? And the Light dies down On Broad- way!". Chord symbols Bb, A/B, and E are indicated above the notes.

Figure 46: "The Light Dies Down on Broadway" Reprise B (Reprise of "The Lamia")

The image shows two musical staves for Figure 46. The first staff is titled "The Lamia 1:09" and features a melody in E-flat major with lyrics: "Rael stands a-sto - nished doubt-ing his sight Struck by beau - ty Gripped in fright etc.". The second staff is titled "The Light Dies Down on Broadway 0:32" and features a melody in E major with lyrics: "(A) Wind - ow in the bank a -bove his head re-veals his home a -midst the streets etc.". A triplet of eighth notes is marked with a '3' above it.

³⁵⁵ Ibid, 92.

Formally, the track is indebted to the title track as it uses its chorus structure with the same Lydian shifts (adding the A# to an E Major chord to facilitate motion to Eb Major). On the one hand, the song form is autonomous. Yet, this localised structure is not its most important formal aspect: it is, in fact, its reprisal formal function. The repetition of the harmonic patterns from the title track and the overall refrain of the entire album is significant and very much like the positioning of the reprise on *Sgt. Pepper's Lonely Hearts Club Band*.

Table 88: “The Light Dies Down on Broadway” Formal Analysis

Form

Time	0:00	0:20	0:45	1:19	1:35	2:01	2:36	2:52
Form	Intro	Verse 1a	Verse 1b	Chorus	Verse 2a	Verse 2b	Chorus	Outro

Cyclical?

The form of the album is therefore, again, deliberate although its large-scale form is based on its identity as a *Concept Album*. The structures of many of the 23 tracks are through-composed or simple song forms. There are a few exceptions- particularly the extended instrumental tracks. There are numerous other elements of reprisal across the album but some of it is subdued. Take for instance the rhythmic return of the scotch snap-based rhythm of “Broadway Melody Of 1974” (e.g. 0:00) during “Lilywhite Lilith” (e.g. 1:46) which opens side three although the material harmonically and melodically is distinct. This is closely followed by another reprise during “Anyway” which is the third track on side three (e.g. 1:55 before the guitar solo).

The Lamb Lies Down on Broadway is therefore a very different structure to *Selling England by the Pound* albeit still concerned with a sense of narrative cohesion through reprises of material. It is a linear story which features some returning material, however this material is not fundamental to its structural narrative. As one blogger puts it: “From a structural point of view, there is no overarching scheme to bind the piece into a coherent musical entity. “The Lamb” is comprised of a collection of songs that share little thematic relation” and the sense of musical continuity and hints of reprise are arguably more to do with Banks’ consistent compositional input resulting in harmonic progressions which are full of similarities to one another but there is no sense of “deliberate structural unity”.³⁵⁶ Regardless of this lack of fused large-scale structure within its narrative concept, the album is progressive in its scope and commitment to storytelling and material throughout.³⁵⁷

³⁵⁶ Phaedrus, “The Lamb Lies Down on Broadway,” *Phaedrus*, November 1st, 2017, <https://www.phaedrus.es/publications/the-lamb-lies-down-on-broadway/>.

³⁵⁷ There is certainly some challenging progressive material throughout the album. Take, for instance, the first 01:48 of “The Colony of Slippermen”, a section subtitled “The Arrival” with a series of layered passages with very little sense of tonal stability.

Voyage of the Acolyte and the Post-Gabriel Era

Beyond *The Lamb Lies Down on Broadway*, Genesis would still incorporate large-scale structure on their LP records.

On subsequent releases, Genesis took recapitulations and reprises well beyond “Supper’s Ready,” even presenting themes in an entirely separate composition. When it came to the usage of those concepts, they are the winners hands down...³⁵⁸

Tiano’s summarisation of mid to late 70s Genesis is perhaps surprising due to the common misconception of the band capitulating to radio-pop after the departure of Gabriel. A significant example of larger-scale structuring post-Gabriel’s departure can be found on Hackett’s first solo record *Voyage of the Acolyte* (1975).

Voyage of the Acolyte

Hackett was always interested in the potential of rock music to be expanded through classically infused innovations. When questioned on defining “symphonic rock” in 1975 Hackett responds: “It’s a more eclectic music. It’s widening the boundaries of classical music more than rock. It’s got a really long way to go”.³⁵⁹ This is what he sought to do with his first solo album. Hackett recognised this was an important feature of *Selling England by the Pound*. According to Feakes, the loose concept of the album is on Tarot cards: “it relates to a spiritual journey in which each card becomes a metaphor for the characters and emotions experienced along the way”.³⁶⁰ In Hackett’s own words:

I think that it gave the album a loose kind of concept, and I think the idea of reprises in general, concertos and symphonies are full of this sort of stuff – like the three-movement concerto would contain something like that. So, really, classical music got there first. But we were borrowing from so many different genres, and I don’t think we were the first band to do it. I think [the Beatles’] *Sgt. Pepper* got there first. The idea of the recapitulated theme to bookend an album worked very well. You can certainly justify it, I think, in any form of music.³⁶¹

Voyage of the Acolyte was released whilst Hackett was still in Genesis. The album incorporated reprises of material and a similar effect to *Selling England by the Pound*. With members of Genesis (Tony Banks and Phil Collins), Hackett created an album

³⁵⁸ Tiano, “The Beatles’ ‘Abbey Road’ and Prog Rock: Reprises & Recapitulations,” <https://somethingelsereviews.com/2019/12/29/beatles-abbey-road-prog-rock/>.

³⁵⁹ Steve Clarke, “Are You Ready For A Concept LP About The Tarot?,” *New Musical Express*, October 25, 1975, 32.

³⁶⁰ Geoffrey Feakes, *On Track... Steve Hackett: Every Album, Every Song* (United Kingdom: Sonicbond, 2021), 10.

³⁶¹ Tiano, “Steve Hackett: Reprises & Recapitulations Revelations,” <https://somethingelsereviews.com/2020/02/19/steve-hackett-reprises-recapitulations/>. The interview then explores how Hackett’s solo albums took this further to have more rigorous cyclical narratives.

which has a narrative such as the “Hands of the Priestess” (Parts 1 and 2) which are separated by “A Tower Struck Down”. This album therefore takes the (loose) *Concept Album* format for the reprises of material. Through the concept, Hackett was aspiring for, in his own word, a “cohesiveness”.³⁶² He continues:

[*Voyage of the Acolyte*] was very much a concept album in terms of lyrically and the title of pieces, all based on tarot card, which gave it a cohesiveness, and gave it its kind of mystical quality... I think it was certainly very much an album in a minor key and pretty intense in places- and certainly, yes, there was recapitulation of themes going on, the idea of “Hands of the Priestess, Part One” and “Part Two” relating to each other³⁶³

A good example is the song “Star of Sirius”, featuring Collins on vocals and Rutherford on bass, which incorporates a similar structure to much of the extended tracks on previous Genesis albums. With the personnel and context considered, this is certainly another insight into the structures employed by Genesis. The overall structure is very similar to “The Battle of Epping Forest” with two distinct nested song forms, although they are more infused with one another than in the aforementioned. The structure can be described as somewhat binary in its approach being based on two sections, yet both these sections have all the required characteristics to be viewed as nested song forms. The A song is in a slow free time whilst the B song is faster and more hook-based and begins with the lyrics “He who knows love knows who you are” (Table 89).

Table 89: “Star of Sirius” Formal Analysis

Harmonic Progressions

<i>Intro</i>	<i>C7(add4)-C7(add4)/Bb-Fmaj9/A-C9sus4</i>
<i>A</i>	<i>C7(add4)-C7(add4)/Bb-Fmaj9/A-C9sus4 x2</i> <i>G/C</i>
<i>A¹</i>	<i>C7(add4)-C7(add4)/Bb-Fmaj9/A-C9sus4</i>
<i>B</i>	<i>G-Fmaj9/A-Dm7/G</i>
<i>A INTER</i>	<i>C9(sus4)-Fmaj9-C#/F#-Em9-D/G</i>
<i>A TR</i>	<i>Am7-D-Gmaj7-Cmaj7</i>
<i>C</i>	<i>Am7-D-Gmaj7-Cmaj7</i> <i>Am7-D-Gmaj7-Em</i>
<i>C¹</i>	<i>Am7-D-Gmaj7-Cmaj7 x7</i>
<i>B INTER</i>	<i>Am7-Bbmaj7</i>
<i>D</i>	<i>C(add4)-G/B-C/E-G/F-G-Am-G/B-Dm/C-F/Bb-E/G#-Gm7-A</i>
<i>B TR</i>	<i>Dm7-Daug-D#aug-(Baug)-B7</i>
<i>E</i>	<i>E-B7(add4)/A x3</i> <i>E-F#/A-B/A</i> <i>E-B7(add4)/A</i> <i>E-F#/A-B/A-Emaj9</i>
<i>E¹</i>	<i>E-A-B-Emaj9-Amaj7/E</i>
<i>A RETRANS</i>	<i>Dmaj7-Dm7/G</i>
<i>B RETRANS</i>	<i>C(add4)/Bb-Fmaj9/A-C9(sus4)-D/G</i>
<i>F</i>	<i>C/G-D/G x3</i>
<i>G</i>	<i>Cmaj7-Bm7-Em-Bm7 x2</i>
<i>G¹</i>	<i>Cmaj7-Bm7-Em-Bm7</i> <i>Cmaj7-Bm7-Em-D</i>

³⁶² Ibid.

³⁶³ Ibid.

Form

Time	0:00	0:17	0:47	1:01	1:18	1:51	2:05
Song	A						
Form	Intro	Verse 1	Chorus	A Interlude	Verse 2	Chorus	A Interlude
<i>Harmonic Progression</i>	<i>Intro</i>	<i>A</i>	<i>B</i>	<i>A INTER</i>	<i>A</i>	<i>B</i>	<i>A INTER</i>

Time	2:18	2:25	2:40	2:43	2:57	3:01	3:18
Song	A		B				
Form	TR to B	Chorus	B Interlude	Chorus (Wordless)	B Interlude	Bridge	TR
<i>Harmonic Progression</i>	<i>A TR</i>	<i>C</i>	<i>B INTER</i>	<i>C</i>	<i>B INTER</i>	<i>D</i>	<i>B TR</i>

Time	3:43	4:14	4:25	4:30	4:49	4:56	5:10
Song	B			A ¹		B ¹	
Form	Winds Interlude	Guitar Interlude	RETRANS to A	A Interlude	TR to B	Chorus	B¹ Interlude
<i>Harmonic Progression</i>	<i>E</i>	<i>E¹</i>	<i>A RETRANS</i>	<i>A INTER</i>	<i>A TR</i>	<i>C</i>	<i>B INTER</i>

Time	5:14	5:23	5:33	5:45	5:56	6:01	6:13	6:18
Song	A ²		B ²					
Form	Verse 3	RETRANS to B	Chorus	Guitar Solo	B² Interlude	Chorus	B² Interlude	Outro Chorus
<i>Harmonic Progression</i>	<i>A</i>	<i>B RETRANS</i>	<i>C</i>	<i>F</i>	<i>G</i>	<i>C</i>	<i>G¹</i>	<i>C¹</i>

Again, we have the expansion of the bridge format to explore a different tonal centre and speed: an interpolated song. However, rather than merely being its own entity separate from A there is the combination of sections, resulting in A1, A2 as well as B1 and B2 with clear transitional sections which demonstrate the interaction of material.

There is much formal interest in the end of each section with deliberate retransitions used. For instance, the return of the synthesiser-led A Interlude functions as a deliberate motivic and harmonic shift back to the A section (4:30). In fact, the end of each section features two interludes belonging to A and B. This occurs at 2:05 to 2:25 and 4:30 to 4:56. The A² section at 5:14 has an element of recapitulation from the faster B section for a return of the verse material from the A song whilst combining with the busier texture of the B song, and brings the different song forms together. Overall, it seems fair to say that the A section is secondary to the B section form as it functions as an introduction for the first 2:25 of the track before a brief return from 4:30 to 4:56 and 5:14 to 5:33. This track therefore incorporates reprises of material throughout both sections. However, the returning material is not only from the two nested forms within the track, but also the opening track of the album “Ace of Wands”, and the “Hands of the Priestess”. Take for instance, the material at 5:45 for the guitar solo. The material, although heavily elaborated, can be found earlier on the record. It is first presented on “Ace of Wands” at 3:57 to 4:08 with a major seventh figuration which modulates from G to E. It is here played by the synthesiser.

This narrative continues throughout the rest of the LP also. On Side One “Hands of the Priestess Part 2” also uses the material played by the altered guitar sound at 0:57 to the fadeout of the track. Considering that this material is used at the end of three tracks (with “Ace of Wands” and “Hands of the Priestess” Part 2 on Side 1 and “Star of Sirius” being the opening track of side 2), creates the impression of a continuing narrative interwoven within the fundamental structure of the tracks.

Figure 47: “Hands of the Priestess” Reprises in Parts 1 and 2

Hackett writes of the following reasoning for including returning material as a compositional tool. His reasoning suggests that the classical influences results in a style and structure of previous larger scale Genesis work. For instance, the returning material is very similar to the flute and guitar material during the B section of “Firth of Fifth” and its use of “classical” repetitions.

Because the music was very visual and I felt I was editing an imaginary film. The calm before the storm and then the resolution of peace after the Tower Struck Down. I was also already influenced by classical, and the approach to repetition of themes.³⁶⁴

This snapshot of the album demonstrates the structural importance of large-scale form during this period for members of Genesis, especially Hackett. This is because *Voyage of the Acolyte* demonstrates a particular style of songwriting from probably the one member of the band who valued expansion of rock music’s structural potential more than any other. Steve Hackett’s first solo record is therefore crucially important to Genesis’ use of form, especially when reprises of earlier tracks is fundamental to Genesis’ structuring of their records right until the end of the decade by expanding the “Supper’s Ready” formulae.

The Latter-70s Albums

Both *A Trick of the Tail* (1976) and *Wind and Wuthering* (1976) feature reprises of early material. The structure of these albums is a more integrated version of the bookending narrative of *Selling England by the Pound* but with more material. Regarding the use of the “Supper’s Ready” formulae, the crucial development on these records is that multiple clear reprises happen throughout the record. On *A Trick of the Tail* there is a cyclical connection between tracks 1, 3 and 8 and on *Wind and Wuthering* there is a cyclical connection between tracks 1, 2, 4 and 8. This demonstrates the commitment the band had to the integration of reprises across the record rather than just being at the very end (i.e., more integration than *Selling England by the Pound*).

³⁶⁴ Paulo De Carvalho, *The Sound of Steve Hackett Vol.1: The Complete Guitar Transcriptions of “Voyage of the Acolyte”* (Great Britain: Amazon, 2018), 81.

A Trick of the Tail begins with “Dance on a Volcano”, which is most notable for its 7/8 metre thorough the majority of the track. The track is in a fairly standard form, except for the lack of a chorus in favour of an instrumental refrain which builds the 7/8 riff with higher harmonies within each rotation (Table 90). However, the harmonic scheme is obscure. The relationship between the verses and bridge is bII with the verses operating in B Flat Major/Mixolydian whereas the Bridges are based in B Major although they spin out more chromatically in the instrumental sections. The other point of departure from standard norms is the extended outro which after the final refrain builds up momentum of the 7/8 riff until the final few seconds with a slow outro fadeout. The crucial formal aspect of this track is how it functions as an album intro (0:00-0:37) as well as being based on a clear riff. Both of these themes return later on the LP to provide a sense of cyclical closure as well as once again providing a sense of a singular structural unity across the record.

Table 90: “Dance on a Volcano” Formal Analysis

Harmonic Progressions

<i>INTRO</i>	<i>(D5-Ddim) x3</i> <i>Dm7</i> <i>Dm7(add11)-Bbm6/Db-C7sus4-Bbm6/Db-Cm7-Bb6-Bbmaj7</i>
<i>A (Riff)</i>	<i>Bb-(Bbmaj7)-Ab6-Eb-Abmaj7</i>
<i>B</i>	<i>Bbm-Ab/Bb-Eb/Bb-Ebm7/Bb x2</i> <i>F/Bb</i>
<i>TR</i>	<i>B-(Badd#11)-(B6)-C#sus4-C#-C#7-E7</i>
<i>C</i>	<i>(Bsus4)-B7-B/A-B7-(Bsus4)-B-Esus4-E7-B7-Esus4-E7</i>
<i>D</i>	<i>Am6(add9)-(Esus4)-E x2</i> <i>Am6/C-F9</i>
<i>TR¹</i>	<i>(Bsus4)-(Badd#11)-(B6)-C#sus4-C#-C#7</i>
<i>INSTR</i>	<i>Em9-Bbaug(add#11) x2</i> <i>D-Eb-Db</i> <i>Ebm-(Db-B)-A-(B-Db) x2</i> <i>Db-D-C</i> <i>Dm(add11)-Abmaj7 x2</i> <i>C (as V of F Minor)</i> <i>F-F/E-Bbmaj7-Bb/A-E/D</i> <i>F#m-(E-D)-C-(D-E) x2</i> <i>D</i> <i>D/C#-D x2</i> <i>Am-Am/G#-Am</i> <i>Bb7(add#11)</i> <i>C</i> <i>Bb7(add#11)</i>
<i>OUTRO</i>	<i>F-F/E-Bbmaj7-Bb/A-Am(add9)-G(add9)</i>

Form

Time	0:00	0:38	1:01	1:18	1:34	1:51	2:05	2:30
Form	Album Intro->	Intro Refrain	Verse 1	Refrain	Verse 2	Refrain	TR/ Interlude	Bridge 1
<i>Harmonic Progression</i>	<i>INTRO</i>	<i>Ax4</i>	<i>B</i>	<i>Ax4</i>	<i>B</i>	<i>Ax4</i>	<i>TR</i>	<i>C</i>

Time	2:57	3:27	3:41	3:59	4:14	4:21	5:36
Form	Bridge 2/ RETRANS	Refrain	Verse 3	Refrain	TR/ Interlude->	Interlude 2 -> Outro	Slow Outro Fadeout
Harmonic Progression	D	Ax4	B	Ax4	TR ¹	INSTR	OUTRO

The third track of the album is also cyclically significant. “Squonk” is also based on a riff but its sequencing of the material results in two clearly distinguishable phrases which I call “A” and “B”. “A” is based on a D harmonic pedal, whereas B is sequenced up to E whilst the bass moves to an A pedal. The track’s harmonic structure is therefore obscure being based primarily on D Minor but finishing in E Major. It obscures the Verse-Chorus structure but the A+B could be described as a verse and the C as a refrain of sorts. There are multiple different interludes and bridges throughout the track, but is the incorporation of “A” and “B” which return later in the album (Table 91).

Table 91: “Squonk” Formal Analysis

Time	0:00	0:34	0:57	1:08	1:32	1:43
Form	Intro (A+B)	A	B	A ¹	B ¹	C (Interlude)

Time	2:14	2:47	2:59	3:22	3:34	3:56	4:07
Form	D (Bridge)	C ¹ (Interlude)	A ²	B ²	A ³	B ³	C ²

Time	4:30	4:38	5:00	5:23	5:46
Form	A ⁴	D ¹	C ² (Interlude)	E (Bridge 2)	Outro

The bringing together of disparate elements to create a sense of formal cohesion is achieved on “Los Endos”, the final track of the LP (Table 92). According to Robin Platts, this track and the reprising of musical material gave the album a deliberate “cinematic feel”.³⁶⁵ As Table 92 shows, the structure of the track itself is somewhat through-composed.

Table 92: “Los Endos” Formal Analysis

Time	0:00	0:11	0:45	1:48	2:31
Form	Soundscape Intro	Intro A	A	B	Interlude/ RETRANS
Description	“Squonk” B	Elaboration on “Squonk” B	Fast Rhythmic Elaboration on “Squonk”	Slow Volcano Riff	Elaboration on Intro A

Time	2:47	3:28	4:00	4:30
Form	C	D	TR	E
Description	New Material/More Elaboration on A	Album Intro (from “Dance on A Volcano”)	Soundscape TR (with Volcano Riff)	Squonk Verse

The track opens with a faded in soundscape based on Squonk B before an introduction spins out a variant/elaboration. “A” is the fast rhythmic drive from the track, the first main theme of the track and is intrinsically cyclically as it is based on Squonk’s main verses. After this is a series of reminders of where the narrative journey of the LP began. The “B” section at 1:48 uses augmentation of the main riff of “Dance on a Volcano” although in 4/4 rather than 7/8. Following a new material section, the

³⁶⁵ Platts, *Genesis: Behind the Lines, 1967-2007*, 84.

material at D returns to the introduction to the album with the Lydian motion from scale degree 5 to scale degree sharp 4 (See Figure 48). Subsequently there is a transition into the main theme of “Dance on a Volcano” but this time the material is in the original rhythm of 7/8. After a transition section at 4 which would seem to be into the 7/8 of “Dance on a Volcano”, the introduction and verse structure to “Squonk” returns at 4:30 with the sequencing from D up to E still used. The fadeout incorporates some vocals with the words “to get back home” from a distance bringing the work to a close with a sense of a cyclical narrative as its objective.

Overall, the form of the album is therefore, again, deliberately controlled. “Dance on a Volcano” begins with an introduction to the album based on D, before the introduction to the local track. “Squonk” also begins with a similar introduction also based in D. The material returns on “Los Endos” creating another impression of “bookending” but this time more involved with the album as a whole rather than just reprising the opening track as on *Selling England by the Pound*. By using an instrumental, Genesis were able to create a sense of an intrinsic large-scale narrative (although other tracks on the album are not related to this). The amount of cyclical material is significant and demonstrates a commitment to this large-scale narrative (Figure 48 and Table 93).

Figure 48: Returning Material on *A Trick of the Tail*

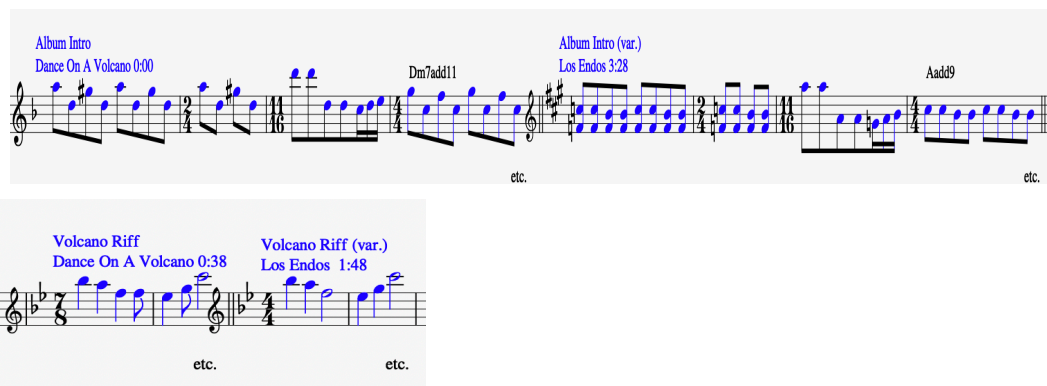


Table 93: Returning Material on “A Trick of the Tail”

Theme Begins	Theme Ends	Theme	Track
0:00	0:13	Album Intro	1.Dance on a Volcano
0:38	1:00	Volcano Riff (7/8)	
1:18	1:33		
1:51	2:04		
3:27	3:40		
3:59	4:13		
0:00	0:22	Squonk A (D Minor)	3.Squonk
0:23	0:33	Squonk B (A Major)	
0:34	0:56	Squonk A	
0:57	1:07	Squonk B	
1:08	1:31	Squonk A	
1:32	1:42	Squonk B	
2:59	3:21	Squonk A	
3:22	3:33	Squonk B	
3:34	3:55	Squonk A	
3:56	4:06	Squonk B	
4:30	4:37	Squonk A	
0:00	0:11	Squonk B (var.)	8.Los Endos

1:48	2:30	Volcano Riff (var. 4/4)
3:28	3:59	Album Intro
4:06	4:25	Volcano Riff (7/8)
4:30	4:52	Squonk A
4:53	5:04	Squonk B
5:05	5:27	Squonk A
5:28	5:38	Squonk B
5:39	5:52	Squonk A

The following album is also formally similar. *Wind and Wuthering* is also not a conceptual record but incorporates element of the *Extended Suite* across the album format with clear formal markers presenting the narrative of each side of the album as well as the album, as a whole. The material is, again, progressive and incorporates a “lush, sweeping romanticism”.³⁶⁶ The following briefly summarises and presents the material (Figure 49 and Table 94). The album opens with “Eleventh Early Of Mar”, a modally-ambiguous piano-based riff in Bb whilst the bass note is on the subdominant (0:00-0:25). It uses the note D as its pivot but the harmonisation is unusual. As well as reappearing later on the extended duration track (07:20-07:40), the theme also returns at the end of the penultimate track on the record “In That Quiet Earth” although sped up and in different keys (beginning in B Major). The material is here used as a transitional device into the finale of the album “Afterglow”.

Figure 49: Returning Material on *Wind and Wuthering*

The figure displays three musical examples of the 'Interlude Theme in C' and 'Eleventh Earl Of Mar Introduction'.

- Example 1:** Shows the 'Interlude Theme in C' in 7/8 and 4/4 time signatures. It includes the track 'One For The Vine 5:27' and 'Wot Gorilla 0:33'. The notation shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, with 'etc.' following.
- Example 2:** Shows the 'Eleventh Earl Of Mar Introduction' in Bb major (one flat) in 4/4 time. The notation includes the notes Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. Chord symbols Bb/Eb, Gm/Ab, and Bb are indicated above the notes. It ends with 'etc.'.
- Example 3:** Shows the 'Eleventh Earl Of Mar Introduction (TR var.)' in B major (two sharps) in 4/4 time. The notation includes the notes B4, C5, D5, E5, F5, G5, A5, B5, C6. Chord symbols B/E, G#, F, and D are indicated above the notes. It ends with 'etc.'.

³⁶⁶ Ibid, 90.

Table 94: Returning Material on *Wind and Wuthering*

Theme Begins	Theme Ends	Theme	Track
0:00	0:25	Eleventh Earl of Mar Introduction	1.Eleventh Earl of Mar
7:20	7:40	Eleventh Earl of Mar Introduction	
5:27	5:50	Interlude Theme in C	2.One For The Vine
5:51	6:22	Interlude Theme in C	
0:33	1:09	Interlude Theme in C	4.Wot Gorilla
2:03	2:21	Interlude Theme in C (transposed to D)	
3:37	3:41	Eleventh Earl of Mar Introduction (frag.)	8.In That Quiet Earth
3:56	4:00	Eleventh Earl of Mar Introduction (frag.)	
4:34	5:54	Eleventh Earl of Mar (as TR to final track)	

This is not the only instance of reprise. The fourth track “Wot Gorilla?” takes some material from the second track “One For The Vine” (Interlude Theme in C) and speeds it up for a complete transformation of material.³⁶⁷ Other material on this instrumental can also be located earlier in the album and one could say that the role this track plays is to bring disparate elements together in reprise to place a formal marker down for the first side of the record.

Therefore, the structure of these two albums from 1976 continued the bands’ commitment to the *Extended Suite* modelling across the LP with their use of deliberately sequenced reprises. Both of these records are formally mapped out in a similar way. For instance, in both *A Trick of the Tail* and *Wind and Wuthering* one can see the first track deliberately employ a large-scale introduction which returns later on the LP. In both cases, this introduction functions as a cyclical introduction to the entire album.³⁶⁸ Overall, these two albums are perhaps some of Genesis’ most integrated large-scale structures and demonstrate that form remained important to the band right until the end of the decade. Based on this analysis it would certainly seem erroneous to say that Gabriel’s departure immediately resulted in the band producing *Standard Album* formats in a typical pop idiom (which is the commonly held misconception).

³⁶⁷ Having a faster rhythmic underpinning during the reprise of a theme was often incorporated by prog-rock artists during this area. Another example is the slow verse material in King Crimson’s “Starless” from 1974’s *Red* in the A¹ section by combining the 13/4 B section riff at double time in 13/8 during the final solo sections.

³⁶⁸ The tonal structures of the albums are also significant. Both *A Trick of the Tail* and *Wind and Wuthering* are cited by Holm-Hudson as the classic examples of chromatic voice leading, arguing that Tony Banks’ writing lends itself to Neo-Riemannian theory examining chromatic mediant progressions. He ultimately argues they “represent the peak of Genesis’ neoromantic chromatic style”. See Holm-Hudson, “A Study of Maximally Smooth Voice Leading in the Mid-1970s Music of Genesis,” in *Sounding Out Pop: Analytical Essays in Popular Music*, ed. Mark Spicer and John Covach (Ann Arbor: University of Michigan Press, 2010), 99-123.

Selling Out? Towards *Invisible Touch*

Duke

A more compelling argument for the moment the band began their genre shift towards pop is the departure of Hackett after *Wind and Wuthering*. This was pivotal in the band's change in formal direction towards formal simplicity/brevity. This did not occur instantly, and they still explored larger form in their LP's right until the early 1980s. However, it is also fair to say that simultaneously the band also began their development of a more pop-style which would enable their chart success in that next decade. This pop-direction was often criticised by the press. Indeed, Richard Cromelin's review of a performance in Los Angeles after the release of ...*And Then There Were Three* (1978) was particularly scathing of the band's clear de-emphasising of complexity beyond the banal.

Moments of tough rock excitement occasionally emerge from the generally restrained surroundings, but in its newer music Genesis seem more interested in maintaining the status quo than broadening its ambitions... transformed from whimsical/surreal to grossest common denominator.³⁶⁹

By the time of *Duke* (1980), *Rolling Stone* were equally scathing of the band's perceived dumbing-down.

[since *The Lamb Lies Down on Broadway*] Genesis have lapsed into a stylistic predictability that sorely misses Gabriel's perverse wit and the sensual near-Indian strains of Hackett's guitar. Yet the familiar, almost anaesthetic sound of *Duke* is comforting: a reassurance that Genesis aren't ready for an exodus yet.³⁷⁰

The idea for the structure of *Duke* was to contain a narrative story which was deliberately split up across the album to avoid comparisons with the band's earlier prog epics. As a retrospective review puts it, this choice "rather artfully bridged the middle ground between the band's progressive past and mainstream future, peppering shorter, radio-friendly pieces in between the longer numbers".³⁷¹ What this means is that the large-scale form is now completely eschewed although there is a sense of continuity on the record and there are instances of reprise such as the return of "Guide Vocal" the third track on the final track of the record "Dukes Travels/Dukes End" (from 6:10). Like previous records with their use of structural reprise, the tonal strategy is engineered to return to the right key (in this case it's a 6/4 on B Flat to arrive back in E Flat Major).

³⁶⁹ Cited in Robin Platts, *Genesis: Behind the Lines, 1967-2007*, 105.

³⁷⁰ Platts, *Genesis: Behind the Lines, 1967-2007*, 113.

³⁷¹ Jeff Giles, "The Story of Genesis' 'Duke' And The Start Of Their '80s Domination," *Ultimate Classic Rock*, March 31, 2015, <https://ultimateclassicrock.com/genesis-duke/>.

There are live versions of the suite exclusively³⁷² without the interspersing of unrelated songs which present the continual narrative.³⁷³ Robins Platts writes of the decision making being smart due to the cultural tastes of the period developing back towards commercial accessibility.

...since the group worried that the other side of the LP might sound weak by comparison, not to mention that fact that, in post-punk 1980, a 25-minute piece a la *Supper's Ready* would have strengthened the perception of Genesis as prog-rock dinosaurs.³⁷⁴

Overall, *Duke* was a *nearly* record. It was nearly a large-scale suite incorporating a narrative story. However, reading the market trends well, the band opted to eschew the narrative and focus on the quality of their singles success.

Invisible Touch

Post-*Duke* the band would return to albums with a collection of songs, spearheaded with the single success “Follow You Follow Me” from *And Then There Were Three*. By the time of the thirteenth studio album, the transformation to pop was complete. The title track of Genesis’ thirteenth studio album demonstrates the end point of the pop direction the band had gradually moved towards. Based in F Major, the harmony rarely deviates from I-IV-V with the addition of vi in the verses (except for a brief interlude with a passing Fm11/Eb at 1:44). “Invisible Touch” as a pop song is an excellent success. Being based primarily on I, IV and V with a guitar riff which works in its own right, but also presents the hook of the chorus. In this regard, it is strikingly similar to “Owner of a Lonely Heart” three years prior. Genesis’ key difference is they have a vast array of tracks with this formal simplicity, whereas Yes’ discography is generally much more aligned with extended duration of their earlier output. Holm-Hudson writes the song is often cited as the end point in the development of Genesis’ prog to pop sensibility: as the final “betrayal” of what progressive rock stood for and represents the band at their most simply and commercial.³⁷⁵

³⁷² An example of this can be found on the recording of the concert on the 6th of May 1980 at the Lyceum Theatre, London. The 2007 remaster of the album comes with DVD which includes this performance.

³⁷³ Philipp Röttgers notes, there are fan-made compilations of the tracks from the studio recording being placed in the “correct order”. See Röttgers, *Two Eras of Genesis?: The Development of a Rock Band*, 62.

³⁷⁴ Platts, *Genesis: Behind the Lines, 1967-2007*, 111.

³⁷⁵ Holm-Hudson, *Genesis and The Lamb Lies Down on Broadway*, 133.

Table 95: “Invisible Touch” Formal Analysis

Harmonic Progressions

<i>A</i>	<i>Fsus4-F-Bb/F-C/F</i> <i>Fsus4-F-Bb/D-Bb/C-C</i>
<i>A</i> ¹	<i>Gsus4-G-C/G-D/G</i> <i>Gsus4-G-C/E-C/D-D</i>
<i>B</i>	<i>Dm-Bbmaj7-Fmaj7/A-F-(C-F)</i> <i>Dm-Bbmaj7-Fmaj7/A-C</i>
<i>C</i>	<i>G-Bb-F-(C-F)</i> <i>Bb-F-(C-F)</i> <i>Bb-Bb/C-C</i>
<i>D</i>	<i>Fm11/Eb</i>

Form

Time	0:00	0:16	0:31	0:46	1:00	1:15
Form	Intro	Verse 1	Pre-Chorus 1	Chorus	Verse 2	Pre-Chorus 2
<i>Harmonic Progression</i>	<i>Ax2</i>	<i>B</i>	<i>C</i>	<i>Ax2</i>	<i>B</i>	<i>C</i>

Time	1:30	1:44	1:59	2:14	2:28	2:43
Form	Chorus	Interlude	Chorus	Verse 3	Pre-Chorus 3	Chorus to Fadeout
<i>Harmonic Progression</i>	<i>Ax2</i>	<i>D</i>	<i>Ax2</i>	<i>B</i>	<i>C</i>	<i>A¹x4</i>

Figure 50: “Invisible Touch” Hook

Sheseemsto have an in - vi - si - ble touch yeah! Sherea-chesin and grabs right hold of yourheart! etc.

In defence of the album, Ryan Reed, from the perspective of a fan of the older material, confesses that “hardcore prog fans can be particularly allergic to change. And for many, *Invisible Touch* has become the musical equivalent of Fonzie’s shark jump- the moment an inventive rock band changed course and lost its way”.³⁷⁶ *Invisible Touch* the album and song were a watershed moment in the band moving away from commercial success to commercial superstars. Therefore, it was the end of Genesis’ significant inventions with formal expansion.

³⁷⁶ Ryan Reed, “In Defense of Genesis ‘Invisible Touch,” *Ultimate Classic Rock*, June 9th, 2021, <https://ultimateclassicrock.com/defense-genesis-invisible-touch/>.

Conclusions: Were Genesis a Large-Scale Form Band?

Overall, what we see in the music of Genesis, are innovations with the *Extended Suite* structuring, whether that is across a single track, an album side, or across a full LP. The deliberate use of reprises as a framing tool within the album was particularly unique for prog artists of the time.³⁷⁷ However, other than *The Lamb Lies Down on Broadway*, the use of full album concepts is surprisingly scarce. Even in *The Lamb Lies Down on Broadway*, the use of musical concepts is used limitingly and is only (as Holm-Hudson argues) a mere one step further than The Beatles' use of a reprise on *Sgt. Pepper*. The influence of "Suppers Ready" is clear to understanding the full album narratives of the latter-70s albums but this would be eschewed completely after *Duke* in favour of a collection of radio-friendly singles (an inevitable change which happened subtly after Gabriel and Hackett's departures).

The preceding analysis has demonstrated how the departure of Gabriel was no means the end of Genesis' large-scale form. Röttgers goes one step further and argues that Hackett's departure was not the end of Genesis' progressive identity as many musical features persisted throughout Genesis' entire discography. One of the reasons Röttgers claim could be valid is that the live output of Genesis often celebrated both the 70s and 80s material including their extended duration tracks from early to the mid-70s. For instance, Table 96 presents the tracks from the box set of *The Way We Walk* which subdivides into the "short" and "long". Whereas one would expect the long ones prior to *Duke* and the short ones to be post-*Duke*, this is not necessarily the case. Whilst the "short" tracks are from the 80s onwards, the "long" tracks are from their entire output. In fact, the longest single tracks, (if one considers the tracks from the medley as separate entities), are also from the 80s and 90s. However, it is telling in the medley how short the 70s material is cut to. For instance, "The Musical Box" is only c.3:02 rather than the original 10:26.

Table 96: *The Way We Walk* (1992/1993) Box Sets³⁷⁸

Volume 1 ("Short")	Duration	Original Studio Release
Land of Confusion	5:16	1986
No Son Of Mine	7:05	1991
Jesus He Knows Me	5:23	1991
Throwing It All Away	6:01	1986
I Can't Dance	6:55	1991
Mama	6:50	1983
Hold On My Heart	5:40	1991
That's All	4:58	1983
In Too Deep	5:36	1986
Tonight, Tonight, Tonight	3:35	1986
Invisible Touch	5:41	1986

³⁷⁷ Whilst one could argue that the framing tools being part of the integral architecture of the formal mapping was unique for the band, other artists were also aware of framing possibilities. For instance, Gentle Giant's *In a Glass House* from 1973 features a tagged-on coda which reprises each track of the album, sequentially and in order.

³⁷⁸ Of course, live versions of songs are typically longer than studio release equivalents.

Volume 2 (“Long”)	Duration	Original Studio Release
Old Medley	19:31	Various
a) Dance on A Volcano	c.02:28	1976
b) The Lamb Lies Down on Broadway	c. 02:56	1974
c) The Musical Box	c.03:02	1971
d) Firth of Fifth	c.04:18	1973
e) I Know What I Like	c.06:49	1973
Driving The Last Spike	10:17	1991
Domino	11:20	1986
a) In The Glow Of Night	c.03:35	
b) The Last Domino	c.07:45	
Fading Lights	10:54	1991
Home By The Sea/Second Home By The Sea	12:14	1983
a) Home By The Sea	c.5:09	
b) Second Home By The Sea	c.07:05	
Drum Duet	6:06	N/A

Here it is useful to consider scholarly comparison with the structures of Genesis’ output and the question of when (or even *if*) they did change. Although Röttgers claims that many musical features persisted throughout the discography of Genesis, he still uses 1973 as a *formal* cut-off point. Whilst the departure of Peter Gabriel is cited in the year after, Röttgers points out the formal distinctions before and after 1973. Confusingly, Röttgers also uses the terms E1 and E2 for two eras with Gabriel and Collins as frontmen (so the eras would actually be up to 1975 on one hand, and until 1997 for the other). The following table takes Röttgers general comparison and paraphrases the argument of segmenting the band on the one hand and the ever-present features apparently across their corpus.

Table 97: Röttgers formal comparison of Genesis before and after 1973³⁷⁹

Aspect of Form	Form	Arrangement	Length	Single success
Before 1973	Embellishment of traditional shapes (AABA, Verse-Chorus etc.), less reliance on these shapes and unconventional forms	Complex arrangement featuring intricate keyboard and guitar work	Long duration but rarely improvised	“I Know What I Like (In Your Wardrobe)”
After 1973 (a.k.a. after <i>The Lamb Lies Down on Broadway</i>)	Songs start to become more direct		Shorter songs again rarely improvised	“Follow You, Follow Me”
After 1980 (a.k.a. after <i>Duke</i>)	Straighter structures and simple straight formats.		“Turn it on Again”, “Invisible Touch”, “I Can’t Dance”, “Hold On My Heart”	

³⁷⁹ The following table is a collection of Röttgers’ conclusions throughout his book. See Röttgers, *Two Eras of Genesis?: The Development of a Rock Band*, particularly 44-45, 52-54, 80, and 94-95.

This information is useful but far too simplistic and does not consider the latter-70s albums rigorously enough. For instance, there are very few examples of arrangements with intricate work post-1980 (he cites only one). The only definitive changes he gives are of the lack of Mellotron and Acoustic Guitar after 1978.³⁸⁰ However, it would seem that Röttgers recognises the impact of Hackett on the formal identity of the band as he concludes his book with the following.

So, one can see that most of the things that Genesis fans of the first era used to love, be it musically or lyrically, were carried on in the second era. Some things that the three-men-line-up has been blamed for (e.g., the writing of short songs, simplicity of the lyrics) have already appeared in the five-men era... The progressive-rock features that made out the band's early years, were mainly reappearing in Steve Hackett's... solo career... Steve Hackett had quite a big impact on the sound of the music, as one can hear when listening to his solo albums. He creates a romantic atmosphere...³⁸¹

Overall, Röttgers argues that Genesis were progressive, quite simply, because they progressed and were unwilling to stick to norms established by the established practice of the formal progressive rock style which they experimented with in the 70s. Citing interviews with members of the band, Röttgers writes how nothing changed and only that the band got better at writing three-minute songs as their career went on.³⁸² Nevertheless, it is clear from my own analysis that there is a general trajectory towards formal simplicity towards the end of the 70s. However, the path towards formal simplicity was not as early as 1973, which is the year Röttgers presents it as. To not consider *The Lamb Lies Down on Broadway* from 1974 as an unconventional large-scale form is surely misguided given that the entire album is structurally engineered as an entire unit. The subdivision of shorter songs is, formally, irrelevant to its large-scale identity. Röttgers has therefore seemingly missed the obvious conceptual structuring which requires a full duration listening of the entire double LP to appreciate its fundamental narrative structure as well as the structural and more cyclical integration of *A Trick of the Tail* and *Wind and Wuthering*, and the nearly structure of *Duke*. It is clear, overall, that Genesis' formal history is complex and interwoven with a tension between formal complexity and formal simplicity. Nevertheless, the analysis demonstrates the key departures of Gabriel and Hackett as pivotal in a gradual change towards simplicity, but this was not an immediate change with either departure.

Formal Purpose?

The structures of Genesis tracks and albums is formally deliberate. To oversimplify, the formal imperative for the band in the 70s was the large-scale coherence of the album, whereas the formal imperative for the band in the 80s onwards was for the formal clarity and density of singles. Of course, it is the 70s era which is more applicable to this study as the 70s era Genesis were interested in the album form being a deliberate compositional unit with some sense of overarching logic.

³⁸⁰ Ibid, 80.

³⁸¹ Ibid, 94-95.

³⁸² Ibid, 96-97.

In particular, there are two (related) elements of Genesis' 70s output which strongly suggest formal purpose in their thinking. The first is the deliberate positioning of the tracks in relation to the reprises of material. The bookending narrative can be found on the *track* "Supper's Ready" with the final seventh section reprising the first two sections. This approach was then used for the entire album on *Selling England by the Pound* with the final track being a final verse/codetta of the first track. *The Lamb Lies Down on Broadway* incorporates reprisal occasionally throughout, but the most obvious is "The Lamb Lies Down on Broadway" being the opening track and the return on "The Lamb Dies Down on Broadway" being track 20 of 23. *A Trick of the Tail* incorporates the opening track and track three in the final instrumental of the album "Los Endos"; *Wind and Wuthering* incorporates "Eleventh Earl Of Mar" (the opening track) during the retransition of the penultimate "In That Quiet Earth".

The second factor (which is closely related) is in all of the above examples there is deliberate harmonic control of the material returning in its "correct" key. There is a deliberate engineering/tonal mapping (often through extensive transitional harmony) of the systems of modulations for the original material to return in its original key: it is not shoehorned into an unrelated section in any key, there is sense of deliberate cyclical narrative. The one exception to this rule is the "Eleventh Earl of Mar" Theme in "In That Quiet Earth" which is a semitone higher than the original introduction to the opening of *Wind and Wuthering* (See Figure 49). Regarding the tracks themselves, the extended duration works of Genesis alternate between suite-construction and nested song forms. In most of the works studied within this corpus, the formal purpose is clear and large-scale narrative is generally considered important.

A Clear Era of Formal Complexity?

As mentioned numerous times, it is clear that Steve Hackett was an important feature of the formal process, as demonstrated by the inclusion and the formal awareness of *Voyage of the Acolyte*. Whilst the band still incorporated large scale form post-Gabriel (although it is a common misconception they did not), post-Hackett the albums became much more pop-orientated. ...*And Then There Were Three* is often cited as the moment the potential for the band as a huge commercial success was realised, for bringing more simplicity to the formal structures especially with the band's greatest single success up to that point being "Follow You, Follow Me". The story of *Duke* is also telling of the era of prog rock being firmly dead by the time of its release with the band unwilling to take the risk of incorporating a deliberate suite- only the interspersing of suite-material throughout the album (although they still felt confident to perform it live). It is clear that 1971-1976 was the clearest era of formal complexity from the suite-like structure of "The Musical Box" from *Nursery Cryme* to the large-scale structuring of *Wind and Wuthering*.

Formal Trajectory?

Genesis consolidated all of what they achieved structurally with "Suppers Ready" across the remaining 70s LP's. Whilst their reprises were clear, they were not overblown symphonic allusions, but rather techniques of bookending which span the 70s records. Whether that be "Dancing with the Moonlit Knight" to "Aisle of Plenty" on *Selling England by the Pound* or the instrumental "Los Endos" on *A Trick of the Tail* representing material from side one, the band certainly favoured this formal approach.

One could even argue the structure of *The Lamb Lies Down on Broadway* as bookending-based with its cyclical reprises serving its narrative for the title track with “The Light Dies Down On Broadway”.

Post “Suppers Ready” the band *maintained* the significance of large-scale album form for the rest of the decade. The extent that this material was musically integrated throughout the album is largely from the final parts of each record bringing the music full circle to the beginning.

Therefore, throughout their era of formal complexity, there was a clear desire to reimagine the same sort of structural ideas in new ways. There is a general trajectory towards *Wind and Wuthering* as this featured cyclical discourse between the material of four tracks (particularly at the end of the album). However, unlike other artists, each album did not necessarily formally “better” the previous one. Two examples demonstrate this. Firstly, the double album structure of *The Lamb Lies Down on Broadway* was not repeated after 1974. This means that one could argue that the formal ambition of the band reached its apex during this time exclusively. Secondly, the use of nested suites within songs was not expanded upon after *Selling England by the Pound/ Voyage of the Acolyte*. The structures became more singular even if the formal mapping of the albums generally remained formally aware. Nevertheless, it is still generally applicable to speak of the formal trajectory towards this period (1971 to 1976) with the band building upon their album structures throughout.

Chapter 6- Large Scale Structures? The Four Case Studies and Beyond

This study has demonstrated the applicability of large-scale formal analysis of four LP records and beyond. Although their approaches differ significantly, their commitment to extended form is evident throughout all four case studies.

Formal purpose is evident throughout the main case studies, through the imperative of extended duration which functions as the vehicle for specific goals of narrative. For The Who's *Quadrophenia* it was for the purpose of a cyclical narrative, with the form embodying the interactions of leitmotifs. These themes represent the multiple personalities of a fictional protagonist's journey into adulthood whilst simultaneously being somewhat autobiographical about each of the band members too. For Pink Floyd's *The Dark Side of the Moon*, the continuous narrative was somewhat conceptual with the theme of madness embodied through returning ideas and different hierarchies of structural listening for bringing a psychedelic aesthetic to its narrative. Yes' *Tales from Topographic Oceans* attempted the symphonic with the entire LP being a series of nested expanded song forms with structural reprises, particularly in the guitar solo of "Ritual", and symphonic allusions through its four-movement structure. Genesis expanded the structural necessity for reprise at the conclusion of "Supper's Ready" with *Selling England by the Pound* and expanded this further and in different ways throughout the rest of the decade.

Comparisons of multiple LPs by the artists mostly justify the usage of 1973 as the approximate era of formal complexity. With Genesis the exception, the other three artists had c.1973 as their era of formal complexity through the extended duration of their structures. Formal trajectory is also a recognisable development in each of the band's output. The Who developed their formal voice through more innovation and conceptual mapping and clearly built upon the structure of *Tommy* for *Quadrophenia*. Yes developed their large-scale forms culminating in *Tales From Topographic Oceans*. Whilst Genesis arguably built upon each album, large-scale form was still being developed after 1973 when one considers the more integrated structures of *The Lamb Lies Down on Broadway*, *A Trick of the Tail*, and *Wind and Wuthering*. Pink Floyd's sense of formal trajectory is more eschewed due to the studio innovations in the early 70s and the conceptual innovations of the latter 70s. These two different strands of innovation were not necessarily concerned with large-scale form and therefore it is misguided to speak of a specific formal trajectory throughout their output. However, it is still clear that throughout the 70s the band were concerned with the progressive. This project has therefore demonstrated that there is certainly a strong case to present 1973 as a commercially and culturally significant moment in the counterculture's mainstream success through the expansion of structure.

Overall, it seems that 1973 for these four distinct bands, was the culmination of formal innovation which reached a large audience. The progression from simplicity to cyclical leitmotifs for The Who's *Quadrophenia* is clear, with *Tommy* the key innovation which allowed Townshend to build upon. Pink Floyd used hints of reprise with the help of external sources, but by the time of *The Dark Side of the Moon*, they were able to expand upon hierarchies of structure. Yes pushed "over the edge" with *Tales from Topographic Oceans* by using large scale strategies never used in such a commercially

exposed work before or after its release. Genesis explored the “bookending narrative” from “Supper’s Ready” and used that basis across the LP format.

A comparative analytical summary is presented below. Table 98 presents a snapshot of general formal features of the four main case studies and collates them to demonstrate similarities and differences in the album’s approach to structure.

Table 98: Comparison of Albums with Reprises of Material

Album	<i>Quadrophenia</i>	<i>The Dark Side of the Moon</i>	<i>Tales from Topographic Oceans</i>	<i>Selling England by the Pound</i>
Category	Concept Album	Concept Album	Symphonic Structuring	Extended Suite
Simple Song Forms?	12/17	5/10	0/4	5/8
Multi-Part/ Obscure Song Forms?	5/17 “I Am the Sea” “Quadrophenia” “Bell Boy” “Doctor Jimmy” “The Rock”	5/10 “Speak to Me” (musique concrete), “On the Run” (instrumental through-composed), “Time” (with the reprise of Breathe), “The Great Gig in the Sky” (rotational form), “Any Colour You Like” (transitional episode without transitional function).	4/4 “The Revealing Science of God”, “The Remembering”, “The Ancient”, “Ritual” (all are large scale entities with nested songs which in themselves are obscured).	3/8 “Firth of Fifth”, “The Battle of Epping Forest” (Extended Bridge becomes a nested form), “After the Ordeal” (through-composed instrumental).
Predominant Method of Reprising	Instrumental Interludes and Cyclical Motifs	Harmonic Progression Repetition and Continuous Segues	Final Guitar Solos Reprising Earlier Material	Bookending Narrative

As the table shows, the albums share some formal characterises. For instance, all albums engage with a cyclical return of material throughout their structure. With the exception of *The Dark Side of the Moon*, the key returns of the material is towards the *end* of the LP. For *Quadrophenia*, the most thematically interwoven section is “The Rock” with the combining of cyclical ideas which takes place on side four. Similarly, (although very musically different), the guitar solo on Yes’ “Ritual”, also on side four, is the moment of structural reprise of material from side one and two. Genesis’ “bookending” of “Dancing with the Moonlit Knight” on “Aisle of Plenty” is similar in its approach to these other two examples in its placement at the end of the record.

There are, of course, numerous differences also. For instance, although Verse-Chorus structures are the predominant basis for the structure for many of the tracks, this is not necessarily for all of them. Many song structures themselves vary significantly and some are based more on A-B-C etc. through-composed structures (e.g. “Underture”,

“The Rock”, “Any Colour You Like”, “On The Run”, “The Musical Box” “After The Ordeal” etc.).

Differing Approaches to Reprises

The specific attention to reprises across this study is therefore both appropriate (as one is unlikely to find entire recapitulations in this corpus) and revealing. The corpus is telling in demonstrating the trends in the early 70s for cyclical narratives across records, which became commercially de-emphasised across the decade as the genre went underground.

For instance, both The Who and Genesis employ similar integrated reprises within their large-scale form but in different ways. Comparing the albums *Tommy*, *Quadrophenia*, *A Trick of the Tail* and *Wind and Wuthering* all required a methodology which considers the returning material across different tracks as well as their interaction within the hierarchies of each album side. For The Who, the reprises were an intrinsic aspect of the story-based narrative. In *Tommy* the themes functioned as both transitional scene changes (i.e., the “dream sequences”) as well as to demonstrate character development. More so than any other theme, Tommy’s Theme (a.k.a, Theme A) begins with a child-like desperation to feel part of society beyond his severely disabled state (such as during his painful childhood in “Christmas”) but eventually the character longs for the simplicity of his previous state and being the outsider when he is rejected as messiah figure in “We’re Not Gonna Take It”. For Tommy, his theme demonstrates his character coming full circle. In *Quadrophenia*, the themes were to demonstrate character development as character juxtaposition in relation to the four clashing personalities in the band.

Yet, for Genesis reprise is for a different non-conceptual function. The bookending approach provides a sense of finality about the end by reprising the beginning from *Selling England by the Pound* which gradually became more interwoven throughout their subsequent LPs culminating in *A Trick of the Tail* and *Wind and Wuthering*, and would have used even more so if the “Duke Suite” had been realised in its originally intended sequencing. As the analysis has shown, Genesis’ use of reprises are intrinsic to the general musical narrative of each record. However, whilst these reprises are formally deliberate, they are not intrinsic to any extra-musical structure. They do not convey anything beyond the journey of the music itself.

To return to the issue of “recapitulation” as opposed to the more likely “reprise”, it is worth considering secondary literature. Osborn uses the term “recapitulation” just to “denote the reappearance of previously heard thematic material”.³⁸³ Like Everett, Osborn distinguishes that sonata form is generally not applicable for a study of rock. Osborn also provides the seemingly obvious but helpful distinction between recapitulation and repetition: “Recapitulation can be defined as the *return* to previously heard section following the presentation of contrasting material, as in the second “A” of an A-B-A form. Repetition, on the other hand, requires no contrasting material.”³⁸⁴

³⁸³ Osborn, “Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Rock Music,” 25.

³⁸⁴ *Ibid*, 26.

Osborn's definition pays no special attention to progressive rock and pieces of extended length, however there is a crucial aspect to this distinction which allows the effect of recapitulation to become more striking and analytically significant- and that is the *distance* between rotations of material. When applied across the four categories of full album forms, the distance between reprises demonstrates the larger scale thinking that the artists were incorporating and therefore presents the hierarchies of structural listening, which point towards symphonic allegories of recapitulation.³⁸⁵

Can We Ever Speak of Formal Functions within this Repertoire's Large-Scale Strategies?

Having analysed the corpus it is now worth considering broader formal questions that the corpus can help answer. Specifically, the idea of formal function within the structures of extended song forms. Defining formal function within the art-tradition is problematic, which makes it seem even more difficult for a study of popular music analysis. The analyst is unlikely to ever find strategically placed cadencing as a means of establishing closure or the "not yet" of an incomplete cadence (such as imperfect authentic cadences or half cadences). Closure in these works is often based on textural and or dynamic shifts (i.e., moving away from one texture/dynamic towards another). Intra-thematic function is therefore unlikely.

What the analyst is much more likely to discover are tools by which these larger forms are *framed* using a variety of features. Osborn relates this to rock music.³⁸⁶ Using Caplin's approach, Osborn argues that as well as the art tradition "sections within a rock song can serve one of three functions: initiating, medial, or concluding".³⁸⁷ On the one hand Osborn's approach here is very simplistic as it can be applied to any genre of music regardless of duration. However, as structures become more complex, understanding these functions (which are often eschewed) is important for understanding the hierarchies of material especially when evidenced with instances of reprises. Therefore, across larger-scale works, one can analyse formal functions such as these as framing tools for understanding and experiencing the structure. For instance, the extent the "transition" is used as deliberate structural device differs between the case studies. Take, for instance, "Any Colour You Like" from *The Dark Side of the Moon*, it is positioned perfectly to provide final instrumental transition to the telos of the work through "Brain Damage" and its spinning into "Eclipse". However, as the preceding and proceeding tracks are in D Major, its transitional role is diminished and merely becomes an interlude. This is an instance of framing rather than function.

Yet, when we have the equivalent on "The Remembering (High the Memory)" from *Tales from Topographic Oceans* we find that the transitional roles are clear although the nature of the movement means that not one harmonic centre is established although there is clear sense of "going towards" something. The "Oceans" sections, as Clement

³⁸⁵ This is a potential avenue for further research potentially for a music psychology project. Perhaps "how do responses change among participants listening to reprises when the sections of contrasting material prior to the reprises are of increasing extended duration?"

³⁸⁶ Osborn, "Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Rock Music," 23-47.

³⁸⁷ Ibid, 24.

calls them, are a series of progressions which use chromatic movement to distinguish between preceding and proceeding sections of significant difference.

Another reason why formal function is also eschewed in this corpus, is due to the heavy emphasis prog often places on improvisation. Writing of the development of progressive rock after its commercial success, Burns argues the following:

...the notion that a piece of music should be confined by a time limit (given that classical music is not) and a structure remains outside the progressive mindset. The progressive rock method of composition can be a preplanned structural arrangement or the result of improvisation that remains spontaneous when played live or that yields new ideas that are crafted into more structured arrangements in which little or no improvisation takes place. Composition itself has also changed with the development of new composition and programming software³⁸⁸

Therefore, this corpus is on the one hand structurally aware but also often deliberately eschews any sense of function in favour of extension and innovation. These changes to standard rock Verse-Chorus structures are not “deformations” in the Hepokoski and Darcy sense, as the structures are not based on one singular tradition which can trace the norms. The song forms derived from 50s rock and roll to the late 60s innovations from more ambitious pop groups such as The Beatles are an *aural tradition*. Whilst certain parameters of these song forms were to be expected (i.e., Verse-Chorus structures, balanced phrase lengths etc.), it is difficult to pinpoint consistent methods of changing formal function beyond deliberate ambiguity and expansion.

The song-form-based analysis has followed the same criteria throughout. However, with the specific segmentation of tracks often being deliberately different lengths means that the extent the actual song forms are eschewed is a wide spectrum. For instance, whilst The Who never strayed from song form structures (except in their instrumentals), Yes quickly established a system of stretching out the song for sections more akin to “A” and “B” rather than “Verse” and “Chorus”. Therefore, whilst traditional song forms are extended, the influence of art-music means that there are numerous different formal fusions and stretching out and obscuring of Verse-Chorus structures. Especially since the music is not derived from a written tradition it is difficult to trace exact techniques of deformations other than these general trends of expansion.

Categories of Structure within the Corpus

With the four artists considered, it is now possible to compare the use of form across their corpus round the time of 1973 for insights into the prevalent formal structures employed.

The following table are Studio Albums. Only albums where we have considered the album or a track from the album in analysis have featured. For instance, Genesis’ third album *Foxtrot* is the earliest release on this table as we did not analyse any tracks from *Trespass* or *From Genesis to Revelation* (although they were mentioned). This means

³⁸⁸ Burns, *Experiencing Progressive Rock: A Listener’s Companion*, 125.

that the following table demonstrates lots of “grey areas” between the categories. Very few of them are clearly defined in a singular category.

Table 99: Categories of Album Form Across the Corpus

Artist	Standard Album	Extended Suite	Concept Album	Symphonic Structuring
The Who	<i>My Generation</i>			
	<i>A Quick One</i>			
			<i>The Who Sell Out</i>	
			<i>Tommy</i>	
	<i>Who's Next</i>			
			<i>Quadrophenia</i>	
Pink Floyd	<i>The Piper at the Gates of Dawn</i>			
		<i>Atom Heart Mother</i>		
		<i>Meddle</i>		
			<i>The Dark Side of the Moon</i>	
			<i>Wish You Were Here</i>	
			<i>The Wall</i>	
Yes	<i>The Yes Album</i>			
	<i>Fragile</i>			
		<i>Close to the Edge</i>		
				<i>Tales from Topographic Oceans</i>
		<i>Relayer</i>		
	<i>Going for the One</i>			
	<i>Drama</i>			
	<i>90125</i>			
	<i>Keys to Ascension</i>			
<i>Keys to Ascension 2</i>				
Genesis	<i>Nursery Cryme</i>			
		<i>Foxtrot</i>		
	<i>Selling England by the Pound</i>			
			<i>The Lamb Lies Down on Broadway</i>	
		<i>A Trick of the Tail</i>		
		<i>Wind and Wuthering</i>		
		<i>Duke</i>		
	<i>Invisible Touch</i>			
Steve Hackett			<i>Voyage of the Acolyte</i>	
Total	15/32	13/32	8/32	1/32

Table 99 shows many shared trends between the four artists. For instance, the latter albums from all artists lose the identity of the extended B-side suite. Take, for instance, *Keys to Ascension*. This album has an entire second disc of extended tracks but the

amount of time that can be stored is much longer than on the LP. Therefore, the experience of listening to a twenty-minute track as an extended suite on one entire side of a record is different.

The table also shows that there is only one contender for *Symphonic Structuring* with *Tales from Topographic Oceans*. However, there are multiple instances of continuous unbroken narrative which could be viewed as an attempt at full large-scale mapping. *Dark Side Of The Moon* is a *Concept Album*, but the effect of segues and reprises has a full album hierarchical narrative which one could argue goes beyond the *Concept Album* and into the symphonic.

Although the majority of these albums are progressive, it is striking how the fundamental structure of the album is still the Standard Album form, with nearly half of this corpus having this categorical identity (15/32). Therefore, the comparative table shows a significant lack of large-scale forms when considering the overall corpus considered from the four artists.

Categories of Structure Beyond the Corpus

Having summarised the forms of the case studies and their strong suggestion of the importance of structural listening for understanding their content, it is possible to take this analytical approach beyond this small corpus to analyse a much larger one. By considering a much broader corpus, one can see that a range of progressive rock LPs (as defined by albumoftheyear.org c. April 2022) from 1972-1974 generally demonstrate a significant commitment to the LP as more than a collection of unrelated songs. Most of the corpus fall into the *Extended Suite* or *Concept Album*, and there are very few attempts of full *Symphonic Structuring*. Tellingly, the genre's engagement has been fleeting with this category, as other than *Tales from Topographic Oceans*, the *Symphonic Structuring* is only a partial identity with other structures. It would seem that the genre of progressive rock sought symphonic "seriousness" but scarcely used symphonic form. Table 100 provides a brief summary of the album's form with two simple questions. First: "is this a *Concept Album*?" Second: "are the song forms standard?" This then helps establish if there is any correlation between conceptual records and the abandonment of traditional song structures. Often, there is no correlation. The "Traditional Song Structures" refers to popular music standards at the time (particularly Verse-Chorus identities). Other features considered examine how the songs of the album employ clearly defined hooks within the refrains. Where these are eschewed, that is when the traditional song structures of popular music from this era are different.³⁸⁹

These separate questions help distinguish between prog records which are non-conceptual, conceptual records with a loose (perhaps lyrical thread) but are otherwise standard in their use of formal features, and finally the conceptual record which use

³⁸⁹ Table 100 uses information from progarchives.com as well as Discogs, and the albums have been listened to by Spotify and YouTube. The influence of the progressive approaches to full album form was, of course, not only applicable to commercially successful artists of the period. For a full relevant list of progressive LP from 1973 and beyond see the Discography section.

musical features and form to embody their idea. For instance, if the order of tracks on the album is critical then this suggests a type of structural listening which in turn suggests the returning of material at key points in the narrative (take for instance the recapitulatory solo in Yes' *Ritual*, or "The Rock" bringing the four themes together on *Quadrophenia*). The data is brief but revealing of the general trends, with a variety of extended forms incorporated by the LP corpus. There is certainly not a unified structural style throughout the corpus, however it demonstrates the applicability of the four categories of structure for understanding their organisation of progressive content. The full table can be found in the appendix section.

Conclusions and Further Research

This research has demonstrated the applicability of structural analysis for progressive rock in understanding its relation to song forms and the art-music tradition. With a significant corpus of detailed analysis, it seems appropriate to suggest 1973 as the approximate era in the commercial history of popular music where extended duration was embraced as necessary for listening to music of innovation and sophisticated narrative. Whilst there was of course much commercial music of this time which was not derived from any form of the “progressive”, it would seem there has not been another period whereby there has been so much significant extended duration works which have had so much commercial attention.

Analysing the main corpus has provided the necessary information for answering the three research questions. The formal purpose and complexity of the structure of the albums by the artists is generally clearest in the corpus from the early 70s. This also is true of the trajectory towards 1973 from most of the artists, with the ascendancy of the demand for structural listening to increase towards that era and then to decline afterwards. The brief analysis of the broader corpus also presents a variety of different approaches to form for albums viewed as belonging to the genre of prog rock. With all four categories of form featured throughout, the structure of prog rock album corpus demonstrates a significant emphasis on the *Extended Suite* and the *Concept Album*.

Potential avenues for scholarly development include the broader corpus analysis. The information provided on Table 100 is fragmentary and only provides a snapshot of the structural methods of each of the LPs. A detailed structural corpus study akin to contemporary analytical methods for understanding historical trends which attempt to avoid bias would be valuable. For instance, Horton writes of the following analytical approach (“generically constrained corpus studies”) and their benefit for understanding norms of form within a particular genre.

...generically constrained corpus studies; as a contribution to musicology, [promote] the advantages of allowing genres to speak for their historical circumstances... consistent formal practices define a genre in its time; but the corpus for any theory of form has to be chronologically bounded to be manageable or meaningful.³⁹⁰

Indeed, the extended corpus being based on a three-year period for one genre fulfils the criteria of manageability and meaningfulness. This large corpus analysis would require a thesis of similar length to this one, perhaps using computational assistance for more detail. The potential for meaningful analytical insight within a genre of popular music, which is arguably more structurally aware than any other, is surely of value and significance.

Another route for further research is the expansion of the four categories of form, especially the *Extended Suite* and the *Concept Album* due to their consistent presence throughout the corpus. Whilst the latter has obtained some further sub-categories, (such

³⁹⁰ Julian Horton, “*The Romantic Overture and Musical Form from Rossini to Wagner*. By Steven Vande Moortele,” in *Music Theory Spectrum* 41, no. 2 (2019): 363.

as Osborn's normal concept albums as distinguished from narrative concept albums³⁹¹) the former has not obtained significant scholarly attention for sub-categorisation. With vastly different approaches to structure within the suite-format, examples have ranged in this study from unrelated pieces which just happen to be on the same track to deliberately structured units which incorporate cyclical narrative through reprise. Further research is therefore required to distinguish these examples into sub-groups of suites. The current scholarly sub-categories of *Concept Album*'s are perhaps yet to be explored enough. For instance, the four case studies demonstrate the different approaches to concepts, and this is true in the corpus with thematic, narrative, continuous listening experience etc. all being different engagements with the same idea of uniting the LP with a specific (or in fact, just general) identity. Analysing the specific relationships between the concept and reprise across the record is crucial in establishing theories of large-scale form for this genre.

A final suggestion for research concerns the relationship between form and commercialisation. The use of form throughout this thesis, particularly within these case studies, varies from simplicity to complexity within various hierarchies of structure. With this considered, is the music itself still progressive when the forms are often vernacular? With the albums commercially successful, the answer must be yes. After all, any form of structural listening within the mainstream is fundamentally restrained in its ability to divulge into too much formal complexity. This therefore raises another question: how can we also consider complex forms on the one hand with a commercial success on the other? Bennett in his study of Progressive Pop writes of a time of music which was "progressive in intent" but also "popular by nature".³⁹² Could we also speak about the inverse? Could we have music which is "popular in intent" but also "progressive by nature"? This is interesting for the latter music of Yes and Genesis who sought commercial popularity but also returned to some progressive elements as they had followed the inverse in their earlier careers. This certainly suggests that the relationship between the popular and the progressive is a complex as it is seemingly paradoxical.

Overall, this research has provided sufficient evidence for presenting examples of progressive albums from the early 70s as intrinsically structural, and strategic in placement of material for often vastly different styles. In particular, the structure of the LP albums of The Who, Pink Floyd, Yes and Genesis around the time of 1973 were aware of the cyclical potential of the album structure. Whilst the music was generally derived from song form, the fundamental "building blocks" of the music was a stretching of the formal norms to create a sense of large narrative.³⁹³ Whilst the music of any type of progressive rock is not imitating specific art music form, the structures of both the art-tradition and prog rock works, require investigation of these building blocks to truly understand the music: the "fusions of wonder".

³⁹¹ Osborn, "Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Rock Music," 38.

³⁹² Bennett, *British Progressive Pop 1970-1980*, 32.

³⁹³ Paul Stump, *Gentle Giant: Acquiring the Taste* (London: SAF, 2005), 165.

Appendix (Table 100)

(Appendix) Table 100: Categories of Album Form Beyond the Corpus (1972-1974)

Artist	Album	Concept Album?	Traditional Song Structures?	Brief Formal Description	Formal Category
1972					
Banco del Mutuo Soccorso	<i>Banco del Mutuo Soccorso</i>	No	No	This album is based around the <i>Extended Suite</i> in its large-scale structure. The music is progressive and looks to the art tradition (such as the use of harpsichord and its playing of contrapuntal lines). The song lengths are generally short with two exceptions. “Metamorfofi” of side one is a near eleven-minute track with very little vocal material (only towards the end) in favour of a through-composed work in a variety of different styles. The <i>Extended Suite</i> is on side two: “Il Giardino Del Mago” which has more vocal sections but still seems to be in multiple unrelated parts with an eighteen and a half minute running time.	<i>Extended Suite</i>
Banco del Mutuo Soccorso	<i>Darwin!</i>	Yes	No	In theory, this LP builds upon the debut (see above) by moving towards a <i>Concept Album</i> structure. The story is about evolution, but the song forms are generally much shorter than the previous album. It has two extended length suites on side one, with the first being fourteen minutes and the second being nine. The remaining tracks are either instrumental or the eschew traditional Verse-Chorus structures. Nevertheless, the songs themselves are distinct.	<i>Concept Album</i>
Night Sun	<i>Mournin’</i>	No	Generally Yes	This is a hard rock album with directness to the songs, and no overarching concept. The “progressiveness” comes from some shifting metres. The longest song is seven minutes and it is mostly instrumental but	<i>Standard Album</i>

				there are some vocals in the latter half of the track.	
Genesis	<i>Foxtrot</i>	No	Generally No	After a series of extended songs which are generally progressive in formal structure, the B-side “Suppers Ready” is an example of an unrelated suite pushing beyond these boundaries by “tying together” elements of the track in structural reprise, most strikingly the “and it’s hey babe” during the final section. A classic <i>Extended Suite</i> structuring.	<i>Extended Suite</i>
Khan	<i>Space Shanty</i>	No	No	There is a Canterbury-Scene sound for this album with a heavy emphasis on instrumental interludes which apparently (according to the track listing information) contain nested songs, e.g., “Stranded (including <i>Effervescent Psycho Novelty No.5</i>)”. Any sense of Verse-Chorus relationships is heavily eschewed with all the tracks being of significant extended length. Nevertheless, with no relationship between the individual tracks, this is still a <i>Standard Album</i> structure.	<i>Standard Album</i>
Fläsket Brinner	<i>Fläsket</i>	Unable to locate copy of this entire album, however this is likely to be a jazz-inspired album without a large-scale form. No concept or large-scale form, but also no standard song structures. Overall, this is probably a <i>Standard Album</i> (based on the small segments I am currently able to find on YouTube).			
Lucifer’s Friend	<i>...Where the Groupies Killed the Blues</i>	No	Generally Yes	This hard rock album has some extended songs. Take for instance the extended piano introduction of “Rose On The Vine” in a very late-Romantic/Early-Twentieth-Century art-music style, and some other interludes within songs. Otherwise, the songs have more of a hard rock/blues edge than progressive rock. Although there are two songs which are nearly nine minutes, they do not affect the structuring of the album. However, the tracks do hint at a through composed structure rather than Verse-Chorus relationships.	<i>Standard Album</i>

Guru Guru	<i>Känguru</i>	No	No	This German album is predominantly experimental in its form. Each side is two ten-minute tracks. The vocals are eschewed and therefore any sense of song form is not applicable here. Whilst there is no “direction” as such to the tracks (as they are essentially “anti-form”) their overall structure is best described as extended montages of suite-like pieces.	(Free) <i>Extended Suite</i>
Supersister	<i>Pudding en Gisteren</i>	No	No	This album incorporates the <i>Extended Suite</i> model due to the instrumental which encompasses the entirety of side two. There are a few tracks on side one with Verse-Chorus structures, but they are heavily elaborated with instrumental sections. The predominance of the instrumentals presents a structure of the <i>Extended Suite</i> with little in common with standard song form structuring.	<i>Extended Suite</i>
Paladin	<i>Charge!</i>	No	Generally Yes	This is a blues-infused hard rock album with some extension for instrumentals. The general song forms are recognisable with the tracks all having hooks. The longest track is still recognisably a song form: “Watching The World Go By” at nine minutes although it is heavily interrupted by a slower harmonica-led piece (such as at the beginning and nearly four minutes in). Even on this extended track, the hook is still clear and therefore the Verse-Chorus structure is clear. Overall, a <i>Standard Album</i> structuring.	<i>Standard Album</i>
Toad	<i>Tomorrow Blue</i>	No	Generally Yes	This is a blues-rock album with some extension for solos etc., but this is not extended further with any large-scale form. However, the longest song “Change In Time” is twelve and a half minutes and features an extended acoustic and electronic interlude before	<i>Standard Album</i>

				the main song form continues. A <i>Standard Album</i> in its overall structure, but fairly innovative from the perspective of its blues-rock roots.	
Premiata Forneria Marconi	<i>Storia Di Un Minuto</i>	Yes	Generally No	This album is uniquely structured with allusions to the art-tradition. By using an “Introduction” and a ten-minute track split over two parts, this suggests more than a standard structure, although there is no recapitulatory elements. The extended sections are instrumental and feature a variety of symphonic instrumentation, but not any sense symphonic form. The idea of a story in a minute is also conceptual which explains, in part, its identity.	<i>Concept Album/ Extended Suite</i>
Styx	<i>Styx</i>	No	Generally Yes	This is a generally straightforward classic rock sound albeit with clear prog-rock influences. This is a <i>Standard Album</i> with the opening track the only progressive form “Movement for the Common Man” which is a thirteen-minute suite in four parts with Aaron Copland’s Fanfare for the Common Man featuring after a spoken interlude titled “Street Collage”. This is not enough in duration to warrant the Extended Suite labelling as another standard length song follows after on side one.	<i>Standard Album</i>
Jethro Tull	<i>Thick As A Brick</i>	Yes	No	Although split into two parts, due to the limitations of the LP, the album is one continuous work, although the songs themselves are self-contained (the modern CD reissues, for instance, show the self-contained songs on their track listings). It is not actually that dissimilar to <i>The Dark Side Of The Moon</i> just it does not subdivide the parts as shorter tracks on the original album release.	(Continuous) <i>Concept Album</i>
Gentle Giant	<i>Three Friends</i>	Yes	No	This is a progressive album with quick shifting time	(Thematic)

				signatures and the total eschewing of normal song forms with extended instrumental sections and a sense of counterpoint with the interaction of instruments and vocals. However, although this is a concept album with an overarching story about the story of the three friends, there is no obvious overarching material which returns in multiple tracks.	<i>Concept Album</i>
Uriah Heep	<i>Demons and Wizards</i>	No	Generally Yes	This is a classic rock album with some progressive elements, with slightly extended songs. Although “The Wizard” opens side one and “Rainbow Demon” opens side two, there is no musical reprisal element between them (despite what the album title suggests). The final two tracks segue into each other, but they are unrelated musically.	<i>Standard Album</i>
Quella Vecchia Locanda	<i>Quella Vecchia Locanda</i>	Yes	No	This is a thematic <i>Concept Album</i> according to online sources. Musically, however, it does not have cyclical thematic returns. The tracks themselves are very much through-composed with very different sections in each one, particularly for violin and flute solos. The track lengths themselves are not particularly long, with the longest being just over five minutes.	(Thematic) <i>Concept Album</i>
Aphrodite’s Child	<i>666</i>	Yes	No	This is a <i>Concept Album</i> with thematically related tracks based on the Book of Revelation although the narrative is non-linear. The song forms are not standard but are generally short. The exception to the generally standard tracks is the huge suite on side four “All The Seats Were Occupied” which is nearly twenty minutes. This also has hints of a large-scale form by bringing elements together with a return of small fragments, such as the “Ofis” poem on the end of	<i>Concept Album/ Symphonic Structuring</i>

				side two. There is therefore something symphonic about the concept structuring, hence its two identities.	
Soft Machine	<i>Fifth</i>	No	No	This is a fusion album closer to experimental jazz rather than progressive rock. Whilst the pieces are composed, there is a heavy improvised feel. Although the tracks are of a generally extended length and have no relation to song form, each track is self-contained and there is therefore no deliberate large-scale form.	<i>Standard Album</i>
Emerson, Lake & Palmer	<i>Trilogy</i>	No	No	This album opens with a three-part suite ("The Endless Enigma") with a Fugue in the middle. This is therefore a progressive album with the complete eschewing of song forms. However, it does not incorporate large-scale form, although the tracks are generally of an extended length.	<i>Standard Album/ Extended Suite</i>
Santana	<i>Caravanserai</i>	Yes	No	This is a <i>Concept Album</i> by name and the general themes of each of the tracks. However, musically, all the tracks are independent free jazz-like pieces. Whilst the tracks are generally longer than song forms, no track is in double figures in minutes for duration. Nevertheless, the tracks fade into one another to create a constant flow even though the material is not reprised.	<i>Concept Album</i>
Premiata Forneria Marconi	<i>Per un amico</i>	No	Generally No	This album incorporates very contrapuntal writing, but this is also structurally distinct to the previous album (<i>Storia di un minuto</i> , see above) in its overall structure. It is very much a <i>Standard Album</i> form based on the titles of tracks and lack of interplay between them. The song structures are in multiple sections and are distant from traditional structures, but some of the choruses are clear such as in "Appena un pò".	<i>Standard Album</i>
Nektar	<i>A Tab in the Ocean</i>	No	No	Unlike the band's previous album (<i>Journey to the</i>	<i>Extended Suite/</i>

				<p><i>Centre of the Eye</i>), this is not as explicitly conceptual as such, and only has a side one <i>Extended Suite</i>. The seventeen-minute suite has a reprise of the first entry at the end which gives it a sense of bookending structure. The individual tracks on side two are unrelated to each other and the suite, although the idea of experiencing the psychedelic through drug use is explored as a loose concept.</p>	<p><i>Concept Album</i></p>
Focus	<i>Focus 3</i>	No	No	<p>This is a very progressive fusion album which incorporates classical and jazz influences and many changes in tempo/style within the tracks. As a double album, its form is eschewed since it is not conceptual or continual in any way. However, it certainly incorporates elements of the <i>Extended Suite</i> since side three and part of four is the singular piece “Anonymous”, being a total of twenty-six minutes. This track is an improvised jazz jam. The remaining tracks are heavily instrumental, and some are significantly long, such as “Answer? Questions! Questions? Answer!” which is fourteen minutes.</p>	<p><i>Extended Suite</i></p>
Babe Ruth	<i>First Base</i>	No	Yes	<p>This is a <i>Standard Album</i>. Whilst the song forms are slightly extended, this is a classic rock style similar to the sound of a band like Deep Purple, with the songs being simply riff-based. There is no overarching narrative throughout the record. The longest song is eight minutes, and most tracks are close to that length. The typical structure follows Verse-Chorus structures with extended sections for keyboard, saxophone and guitar solos.</p>	<p><i>Standard Album</i></p>
Gentle Giant	<i>Octopus</i>	No	No	<p>This album is very much like <i>Three Friends</i> in terms of musical characteristics, but</p>	<p><i>Standard Album</i></p>

				there is no conceptual thread this time. Nevertheless, challenging material and a range of styles remain. The tracks eschew song form but are not particularly long. There is no sense of overarching narrative and is therefore a <i>Standard Album</i> .	
The Moody Blues	<i>Seventh Sojourn</i>	No	Yes	This is a collection of songs without a concept. The songs forms are derived from Verse-Chorus structures. This is more orchestral classic rock rather than progressive as such. Unlike other Moody Blues conceptual albums, this is Standard.	<i>Standard Album</i>
Wishbone Ash	<i>Argus</i>	No	Generally Yes	This is a classic rock album with some songs being in multiple different sections but not necessarily overtly progressive. This is true of the first and longest track "Time Was" which is nearly ten minutes, but its structure is somewhat strophic although the texture builds throughout. Overall, a <i>Standard Album</i> structure.	<i>Standard Album</i>
Yes	<i>Close To The Edge</i>	No	No	This famous album does not quite employ sonata form in the title track, but it does clearly engage with large-scale form across an album side with the structural importance of reprises at the end. The other two tracks are also extended. "And You And I" is also a suite, and "Siberian Khatru" is also non-standard in its nine-minute structure.	(Multiple) <i>Extended Suite(s)</i>
1973					
Area	<i>Arbeit Macht Frei</i>	No	No	The structures in this album vary between free form avant-garde jazz and rock-driven structures. The forms are experimental and are generally extended to allow for the jazz improvisation. The album structure is, however, standard.	<i>Standard Album</i>
Banco del Mutuo Soccorso	<i>Io sono nato libero</i>	No	No	Like the previous album, this is progressive with its expansion of traditional rock, but this goes further with more extended length tracks and even less sense of	<i>Extended Suite</i>

				vernacular repetition/refrain. The opening track “Canto Nomade Per Un Prigioniero politico” is nearly sixteen minutes and features world-music percussion and canterbury-style improvisation. Throughout the record, the song structures are eschewed. The opening track suggests an overall <i>Extended Suite</i> structuring to the record.	
Le Orme	<i>Felona e Sorona</i>	Yes	No	This <i>Concept Album</i> begins with the extended “Sosperi Nell ‘Incredibile” at nearly nine minutes. The other structures are fairly concise but are unusual and are more strophic than traditional Verse-Chorus structures. The overall conceptual structure is narrative based about the two planets but is not linear in <i>musical</i> narrative. There is no sense of symphonic structuring although the heavy use of the synthesiser is symphonic in scope.	<i>Concept Album</i>
Alphataurus	<i>Alphataurus</i>	No	Generally No	The album opens with the extended “Peccato D’Orgoglio” which is twelve and a half minutes. As typically expected for songs of this length, the middle section is largely instrumental before the chorus returns. The song structures do employ refrains, but the structures are otherwise eschewed. All the tracks are localised and do not interact with the others and therefore this is an overall <i>Standard Album</i> .	<i>Standard Album</i>
Franco Battiato	<i>Sulle corde di Aries</i>	No	No	This is an avant-garde jazz rock album. Side one is entirely one <i>Extended Suite</i> : “Sequenze e Frequenze” which (as its name suggests) is soundscape based. The rest of the album eschews song forms in shorter length tracks and the vocals are minimal.	<i>Extended Suite</i>
Carmen	<i>Fandangos in Space</i>	No	Generally No	This album presents a series of suites, particularly “Bulerias” which opens side one and “Looking Outside	<i>Extended Suite</i>

				(My Window)". The remaining shorter tracks use clear choruses, but the tempo changes between sections present structures which are more like parts of a suite than individual song forms. However, there is a notable reprise at the end of the album which takes the "bookending" formulae by re-presenting material from "Bulerias". This is therefore an <i>Extended Suite</i> as an album as well as incorporating a series of smaller suites throughout.	
Vangelis	<i>Earth</i>	Yes	No	This is a very loose <i>Concept Album</i> on matters of nature, although the tracks are self-contained and do not reprise elements from other tracks. The song forms are eschewed in favour of repetition of soundscapes with heavy world-music influences throughout.	<i>Concept Album/ Standard Album</i>
Semiramis	<i>Dedicato a Frazz</i>	Yes	No	This is a <i>Concept Album</i> which tells its story through lyrics about a clown called Frazz. The song forms are eschewed but there is no repetition of material beyond each track. This is a classic narrative concept which is somewhat linear in its storytelling, but this does not use a large- scale structure which incorporates repetition to convey this narrative. A clear narrative-based <i>Concept Album</i> .	(Narrative) <i>Concept Album</i>
Peter Sinfield	<i>Still</i>	No	Generally Yes	This is an album of standard songs from the ex-lyricist of King Crimson. There are clear choruses but with some instrumentals incorporating progressive material. There is no overarching concept, and the longest track is just shy of eight minutes.	<i>Standard Album</i>
Far Out	<i>Nihonjin</i>	Yes	No	The structure of this album is each track being an <i>Extended Suite</i> , nearly twenty minutes each from this Japanese prog band (although the words are in English). The first is "Too Many People" and the second is "Nihonjin" (which	<i>Extended Suite(s)/ Concept Album</i>

				means Japanese Person). Hence, there is a narrative continuity throughout the album: a concept. However, this does not result in reprise of side one on side two. The extended sections are primarily extended instrumentals, giving a psychedelic/space rock feel.	
Sumé	<i>Sumut</i>	Unable to locate copy of this LP. However, basic information about this Greenlandic band's album suggests a <i>Standard Album</i> structure which is broadly political in subject matter, but not conceptual as such. Rateyourmusic.com lists the genre as progressive/psychedelic rock with a political subject. There does not seem to be any tracks of significant extended length, according to Discogs.			
Arthur Brown's Kingdom Come	<i>Journey</i>	No	No	The songs on this album eschew song forms, although there is repetition within the song structures. The song lengths are generally extended, however the longest song on the album "Gypsy" has no repeating lyrics and the next track is a mini-suite split into three and is through-composed ("Superficial Roadblocks") at nearly seven minutes. The structure of the album, however, is standard.	<i>Standard Album</i>
De De Lind	<i>Io non so da dove vengo e non so dove mai andrò</i>	Yes	No	Based on themes of war, this is a loose <i>Concept Album</i> . The song forms are of a general extended length (under eight minutes) and there is a general emphasis on instrumental rock style rather than song forms.	<i>Concept Album/ Standard Album</i>
	<i>Matança do Porco</i>	Yes	No	This is somewhat conceptual LP as an instrumental album, as the overarching theme "The Slaughter of Pigs", with excerpts/variants of "Armina" throughout the record. As an eclectic instrumental album, there is no sense of song forms. Although voices are used, there are no lyrics.	<i>Concept Album</i>
Mark Almond	73	No	Yes	This is a fusion album with soul being its predominant genre rather than prog. The song forms are extended with instrumentals, but they follow song forms. The overall structure of the album is a collection of these soul and rock songs in a standard format.	<i>Standard Album</i>

Metamorfosi	<i>Inferno</i>	Yes	No	A <i>Concept Album</i> based on a reimagining of Dante's Inferno, with an "Introduction" and "Conclusion". This does not use standard forms within the structures. The material is progressive, but this is not framed by returning material.	<i>Concept Album</i>
Greer	<i>Between Two Worlds</i>	No	Yes	This is an obscure record to find in modern circulation. This is very much a classic rock album, deriving from simple blues, 4/4 songs and simple structures. Each track has a clearly defined chorus although some tracks are of extended length (probably why this is included in the progressive rock list). The extended instrumental sections are primarily extensions of the song form rather than anything new. The longest song is the title track (nearly ten minutes).	<i>Standard Album</i>
Electric Light Orchestra	<i>ELO 2</i>	No	Generally No	This album demonstrates that the early roots of this classic rock band was more progressive, and hints at an <i>Extended Suite</i> structuring with the eleven and a half minute "Kuiama" closing side two. However, there are some instance of clear song forms such as "Mama" with a clear Verse-Chorus structure (albeit extended). There is a cover of "Roll Over Beethoven" which would seem to be a simple structure, but the simplicity is eschewed by the interaction between the song form and Beethoven's Fifth Symphony First Movement. A progressive album, but not in terms of overall structure as the overall form is standard.	<i>Standard Album</i>
Agitation Free	<i>2nd</i>	No	No	This album is extended instrumental tracks in generally slow, free time. As it is entirely instrumental, the song forms are eschewed completely. The tracks are generally extended around seven/eight minutes, so this is not enough to warrant an	<i>Standard Album</i>

				<i>Extended Suite</i> structure. The material is certainly not a standard pop album though.	
Camel	<i>Camel</i>	No	Generally Yes	This is an album of songs which are slightly extended with tempo changes etc. There are some instrumentals which do not follow Verse-Chorus structures. Very much proto-prog/canterbury-inspired, with the longest track being six and a half minutes.	<i>Standard Album</i>
Traffic	<i>Shoot Out At The Fantasy Factory</i>	No	Generally Yes	On this LP, the song forms are recognisable, with the instrumental interludes providing the additional extended length to some of the tracks. The longest track on the album is just under 12 minutes so is moving towards the <i>Extended Suite</i> although the album itself is standard.	<i>Standard Album</i>
Pink Floyd	<i>The Dark Side Of The Moon</i>	Yes	Yes	The structuring of this LP is continuous, yet there are three hierarchies of formal structure: the entire album; the album sides; and the smaller songs. The structural reprises and sense of global key of D (with the ii-V of the Dorian progression) pushes beyond the conceptual mapping and hints at <i>Symphonic Structuring</i> . The concept is in the continuity of the tracks (through segues) and the themes of descending into madness.	<i>Concept Album/ Symphonic Structuring</i>
King Crimson	<i>Larks' Tongues In Aspic</i>	No	No	The song forms on this LP are unconventional and consist of extended instrumentals with complex changing time signatures. Although the title track is "continued" as part two at the end of the album, they are not a "reprisal". Therefore, the extended tracks move towards the <i>Extended Suite</i> structuring but the interaction between tracks is standard.	<i>Standard Album/ Extended Suite</i>
Museo Rosenbach	<i>Zarathustra</i>	Yes	No	This LP is a philosophical <i>Concept Album</i> based on Nietzsche's <i>Thus Spoke Zarathustra</i> . The first side is	<i>Extended Suite/ Concept Album</i>

				a suite which is a continuous narrative (and smoothly segues between all tracks which make up the whole). The second side is thematically related to the concept, but the songs are distinct. The scope and instrumentation is symphonic with huge keyboard sounds. The structure of each track is obscure throughout.	
Peter Hammill	<i>Chameleon in the Shadow of the Night</i>	No	Generally No	The structure of the tracks on this album are largely strophic, but the songs feel through-composed with the changing sections in the middle and lack of vocal repetition. Overall, this album is quirky in its folk inspired presentation of song structures, but the structure of the album, as a whole, is standard.	<i>Standard Album</i>
Gong	<i>Flying Teapot</i>	Yes	Generally No	This album has a series of tracks which eschew song forms (some are purely instrumental). Whilst the longest track is twelve and a half minutes, the structure of the album is conceptual rather than suite-based. This is part of a trilogy of conceptual albums.	<i>Concept Album</i>
Mike Oldfield	<i>Tubular Bells</i>	Yes	No	This famous instrumental album is not “conceptual” in terms of narrative, but it is a single programmatic work. In two parts, the second side begins as a new piece of music but continues the single piece from side one. There is no reprise as such, just variation throughout. It hints at a symphonic form in terms of scope.	<i>Concept Album/ Symphonic Structuring</i>
Litto Nebbia	<i>Muerte en la Catedral</i>	No	Yes	This is a selection of songs by this Argentine solo artist. Most songs have a clear chorus and are of standard length. The most formally expanded track is the title track which is extended to eight and a half minutes. The form is still standard, albeit with chromatic shifts throughout and an extended instrumental interlude in the middle of the song.	<i>Standard Album</i>

Styx	<i>Styx II</i>	No	Generally Yes	The song forms on this classic rock album are typical, such as the hit “Lady”. However, the keyboard work on this album prompts some deviation from the norms such as the inclusion of an arrangement of Bach’s “Little Fugue in ‘G’” (although its actually in D, hence the quotation marks) to open side two which segues into “Father O.S.A” which is standard form with an extended instrumental (which all follows the same chords), and a piano outro follows the song form. The structure of the album is therefore standard.	<i>Standard Album</i>
Jethro Tull	<i>A Passion Play</i>	Yes	No	Very much like <i>Thick As A Brick</i> this <i>Concept Album</i> is split into two parts for each side. The album is one continuous work, although the songs themselves are self-contained, and there is no symphonic structure as such. Like <i>Thick As A Brick</i> , the subdivisions of shorter tracks within the whole can be found on the CD releases.	(Continuous) <i>Concept Album</i>
Can	<i>Future Days</i>	No	No	This krautrock band use large scale structures, particularly the near twenty-minute “Bel Air” on side two. The structuring of the tracks is long and eschews song forms, especially since it is instrumental. The use of a single piece on side two presents an overall <i>Extended Suite</i> structure.	<i>Extended Suite</i>
Gentle Giant	<i>In a Glass House</i>	Yes	No	This is like <i>Three Friends</i> , but the concept is much looser. The progressive arrangements of counterpoint and shifting styles is still evident. Interestingly, as mentioned in the thesis, there is a snapshot reprisal of all the tracks on the album followed by the sound of breaking glass (which also features at the start of the album). A very casual approach to bookending narrative for this <i>Concept Album</i> .	<i>Concept Album</i>

Faust	<i>Faust IV</i>	No	No	This krautrock album is experimental by design. The vocals for the seven-minute track “Jennifer” for instance, are only two lines which then repeat followed by more experimentation. The longest track is “Krautrock” at nearly twelve minutes which is a formless free instrumental. Other than this, the structure of the album is standard.	<i>Standard Album</i>
Renaissance	<i>Ashes Are Burning</i>	No	Generally No	Throughout this LP, normal acoustic folk songs are hugely expanded to feature classical quotations and interludes in many different styles. The song lengths are significantly extended such as the title track at twelve minutes and “Can You Understand” which opens the album. There are, however, simple song structures on the middle of this record such as “Let It Grow” and “Carpet Of The Sun”.	<i>Standard Album</i>
Soft Machine	<i>Seven</i>	No	No	This LP is much like <i>Fifth</i> (and also <i>Sixth</i> which is bizarrely not included on the list) with jazz fusion as its principal style and forms derived from free improvisation. The structure of the album plays similar although the average lengths of the tracks are shorter.	<i>Standard Album</i>
Styx	<i>The Serpent is Rising</i>	No	Yes	This is a classic rock album as you would expect with some classical allusions, like <i>Styx II</i> 's inclusion of the “Little Suite in G”, with the album concluding with a short (tongue and cheek) rendition Handel’s “Hallelujah Chorus”. Nevertheless, this is an overall <i>Standard Album</i> structuring.	<i>Standard Album</i>
Genesis	<i>Selling England By The Pound</i>	No	Generally No	With the exceptions of “I Know What I Like” and “More Fool Me”, the structures of this album are extended and are more complex than previous albums. “The Battle of Epping Forest” contains a localised song form within	<i>Extended Suite</i>

				its bridge section, and “Firth of Fifth” is a song which engages with reprises which strongly suggest sonata-form-inspired structuring. With the “bookending” effect of “Dancing with the Moonlit Knight” and “Aisle of Plenty”, this presents an Extended Suite across the album format which connects its narrative, albeit not conceptually or symphonically.	
The Who	<i>Quadrophenia</i>	Yes	Generally Yes	Save for the three instrumentals, <i>Quadrophenia</i> has mostly standard song forms across its double-album format. The interplay of the four themes provides a continuous narrative (and surely its most significant “progressive” feature). However, within some of the songs (such as “Doctor Jimmy”) the song forms are extended beyond the simple song structures as they become subservient to the global narrative by the interspersing of the four themes throughout the album.	<i>Concept Album</i>
Emerson, Lake & Palmer	<i>Brain Salad Surgery</i>	No	No	This LP goes beyond the formal structure of <i>Trilogy</i> by having an <i>Extended Suite</i> across the entire b-side as well as the final track of the a-side, totalling nearly thirty minutes (“Karn Evil 9”). The remaining tracks are primarily adaptations of classical pieces with non-standard structures except for the novelty track “Benny the Bouncer”.	<i>Extended Suite</i>
Nektar	<i>Remember the Future</i>	Yes	Generally No	This Concept Album (about an alien called Bluebird) is essentially a huge suite of songs. The track listing is simply part 1 and 2, although the songs within the parts are clearly defined even though the segues are continuous. It is therefore similar to <i>Dark Side Of The Moon</i> other than how the tracks are here sub-tracks within the parts rather than	<i>Concept Album</i>

				separately listed. The effect of the continuous segues creates a symphonic-esque structure, however the song forms are closed and there are generally no reprises and therefore the <i>Concept Album</i> tag is the best for categorisation. Nevertheless, it is fair to say that there is a global key hinting at the symphonic: with E major being the most prevalent key.	
Magma	<i>Mėkanik Dėstruktivė Kėmmandėh</i>	Yes	No	This is an avant rock <i>Concept Album</i> (specifically Zeuhl) as part of a series of albums with a science fiction concept. The song forms are generally through-composed and obscure and is accentuated by extended (orchestral) instrumentation in conjunction with the avant jazz/rock playing of the main band. The structures of the track are localised although the story is linear and the tracks are generally similar in their use of keys.	<i>Concept Album</i>
Gong	<i>Angel's Egg</i>	Yes	Generally No	This LP is part two in the "Radio Gnome" <i>Concept Album</i> series, this structure is subservient to its narrative concept. The song lengths fairly standard (save for the extended soundscape introduction to the first track) and some of the song forms do use clear choruses. However, there are also some instances where the vocals are eschewed or omitted completely. Orchestral instrumentation adds to the sci-fi character of the story.	<i>Concept Album</i>
Yes	<i>Tales From Topographic Oceans</i>	Yes	No	This four-movement structure over this double LP has reprises of material, especially in the final track's guitar solos. As well as the symphonic length of the movements, the deliberate positioning of the recapitulation of the reprises can certainly be said to be symphonic in form as well as scope/style, especially since each movement is a	<i>Symphonic Structuring</i>

				full album side in length (c.20 minutes).	
Electric Light Orchestra	<i>On The Third Day</i>	No	Generally No	Much like the progressive elements of the band's second studio album, this third effort has elements of eschewed traditional structure as well as more classical ideas (although there are some clear Verse-Chorus structures, such as "Daybreaker"). The opening track "Ocean Breakup/King of the Universe" is through-composed and heavily symphonic in scope. The latter part of the track is reprised on track four of the album. As this reprise is only on one side, this hints at an <i>Extended Suite</i> structuring to an otherwise <i>Standard Album</i> (although this is certainly prog rock rather than the pop associated with later records).	<i>Standard Album/ Extended Suite</i>
1974					
Premiata Forneria Marconi	<i>L'isola di niente</i>	No	Generally No	This LP is certainly progressive and avant-garde like the band's previous albums. The opening track is the longest: "L'isola di niente": an eleven minute work which incorporates an abrasive choral introduction prior to the band entry and is mini suite-like in form. The overall structures of the other tracks is also non-standard such as "Is My Face On Straight" with a heavy emphasis on instrumentals, although there are some exceptions such as "Dolcissima Maria" which is fairly standard. There is no large-scale LP narrative.	<i>Standard Album</i>
Strawbs	<i>Hero and Heroine</i>	Yes	Generally Yes	This <i>Concept Album</i> begins with a type of overture: a three-part suite "Autumn" which features the Heroine's Theme. Folk-based structures are prevalent as a twist on Verse-Chorus structures but they are still recognisably song forms rather than being derived from art music. The overall concept of the LP is	<i>Concept Album</i>

				generally thematic based upon ideas of medieval heroism rather than a clear story or reprises of material.	
Triumvirat	<i>Illusions on a Double Dimple</i>	No	Generally Yes	This German album is two <i>Extended Suites</i> of over twenty minutes on each side. The pieces are not thematically, conceptually or musically related and consist of a series of (mostly) short songs which general segue straight into the next one (although sometimes there is a brief moment of silence instead of a “transition”). The material is ballad-pop derived, but the extended length of the entire suites gives it its progressive tag, and hence why the strophic song forms within the suite are fairly clear. Although the songs are generally unrelated there is a quartal arpeggio piano descending motif which appears intermittently throughout the title track.	(Double) <i>Extended Suite</i>
Biglietto Per L’Inferno	Biglietto Per L’Inferno	Yes	Generally No	This is a <i>Concept Album</i> about suicide. As well as being conceptual, its obvious progressive feature is the extended fourteen-minute finale depicting the death. The song structures tell the story rather than have repetition of Verse-Chorus structures and the final track has multiple sections at different speeds.	<i>Concept Album</i>
Som Nosso de Cada Dia	<i>Snegs</i>	No	Generally Yes	This album incorporates standard song forms but with extended instrumental sections with eschew this closed form with new material. Examples include the end of the title track, and the end of “Bicho Do Mato”. The longest track “A Outra Farce” closes the album and is completely instrumental. The duration of this track is nearly eight minutes. However, there is no deliberate large-scale form across the entire LP and is therefore standard.	<i>Standard Album</i>
Opus Avandra	<i>Introspezione</i>	Yes	No	This album is completely avant-garde. In fact, it is a collaboration between the	<i>Concept Album</i>

				<p>avant-garde ensemble and a vocalist Donella Del Monaco. The songs describe the journey of a child into adulthood. The song forms are obscure and eclectic in their combination of styles. The musique concrète overture is particularly striking. However, the songs are musically unrelated, and the concept is merely a general narrative in the lyrics rather than the music. It is still, nevertheless, a type of <i>Concept Album</i>.</p>	
Lucifer's Friend	<i>Banquet</i>	No	Generally No	<p>On this LP, two songs are of extended length and are the main parts of both sides of the record (nearly twelve minutes each). The structure of those tracks features repeating material (i.e., choruses) but their extended length and multiple sections make the formal cohesion eschewed. The other tracks are more traditional in Verse-Chorus structures although these are often expanded to feature instrumentals too.</p>	<i>Standard Album/ Extended Suite</i>
Litto Nebbia	<i>Melopea</i>	No	Yes	<p>Like the previous album, this is a selection of songs in a folk-like style. The longest track is "Capitanes de Esta Guerra" but is still at a modest length at under six minutes. The folk song forms present the structural flow of this album and there is no formal deformations to the expected <i>Standard Album</i> format.</p>	<i>Standard Album</i>
Quella Vecchia Locanda	<i>Il Tempo Della Gioia</i>	No	No	<p>The song forms on this album, like its predecessor, are obscure and extended. The longest tracks are on the B side and incorporate avant jazz as its primary influence rather than song form. Nevertheless, the overall structure is standard since no track duration is in double figures and there is no returns of material on subsequent tracks.</p>	<i>Standard Album</i>
Gentle Giant	<i>The Power And The Glory</i>	Yes	No	<p>This LP is much like <i>Three Friends</i>, but with a looser concept about medieval</p>	<i>Concept Album</i>

				power (rather than a specific narrative). The expected intricacies are there, and the song lengths get a little longer, with two tracks nearly seven minutes.	
Peter Hammill	<i>The Silent Corner And The Empty Stage</i>	No	No	Although this is a <i>Standard Album</i> , the forms of each of the tracks is expanded to varying degrees. Most songs are somewhat strophic (“Modern”) or through-composed (“Forsaken Gardens”). There are instances where the song form is “interrupted” by completely unrelated instrumental sections in different metres etc. Examples include the middle section of “Modern” and the harsh outro to “The Lie (Bernini’s Saint Theresa)”. The longest song on the album is twelve minutes “A Louse Is Not A Home” which is a hybrid of through-composed and song form with returning Verse and Chorus material with extended instrumental “pauses”.	<i>Standard Album</i>
Harmonium	<i>Harmonium</i>	No	Yes	This is a French folk-prog album with a heavy emphasis on acoustic-based song writing. The song forms are strophic, and the only notable instance of shifting tempo is in the title track. The “progressive” character of this album is to do with world-instrumental percussion as well as brass leads rather than extended form.	<i>Standard Album</i>
Kansas	<i>Kansas</i>	No	Generally No	Kansas’ debut album demonstrates their progressive roots with an American southern rock twist, particularly the extended instrumentals such as in the opening track “Can I Tell You” and “Belexes”. The general songs follow stylistic conventions of classic rock with some extended instrumentation (particularly violins). There are three tracks of an extended length with the	<i>Standard Album</i>

				<p>final one being a deliberate suite: “Death of Mother Nature Suite”. The other two (one just under eight minutes and the other just under ten) are through-composed with extended interludes. The suite which concludes the album is generally through-composed but the three verses interspersed throughout connect the narrative. However, as the length of these tracks is not overtly expanded and there is no discourse between tracks, this is still a <i>Standard Album</i>.</p>	
Camel	<i>Mirage</i>	No	No	<p>This is a stylistic shift from the previous album and adds more synthesisers to its Canterbury sound. The use of choruses is eschewed (although strophic form is still evident in some tracks) as there are multiple instrumental tracks including a third track as a mini-suite in three parts coming to nine minutes (“Nimrodel”), which opens with a wind band fanfare. There is also another suite “Lady Fantasy” which incorporates lyrics without repetition and a through-composed form and comes to nearly thirteen minutes.</p>	<i>Standard Album</i>
Hatfield and the North	<i>Hatfield And The North</i>	No	No	<p>Overall, this album is a through-composed jazz improvisation-based work. The longest track is the penultimate track of side one: “Son Of ‘There’s No Place Like Homerton””. There are tracks which are mirrored just as “Big Jobs” and “Big Jobs No.2” which are close to the beginning of side one and the end of side two, respectively, creating a bookending effect. Categorisation is difficult because of the constant segues between tracks which are unrelated. However, with the overall bookending, it would seem this is a hybrid with an overall structure, but the effect is like a mostly</p>	<i>Extended Suite/ Symphonic Structuring</i>

				unrelated suite rather than a monumental symphonic structure. The improvised feel means that large scale formal coherence is not the main focus: it is the continuous nature which is its formal character.	
Os Mutantes	<i>Tudo Foi Feito Pelo Sol</i>	No	Generally No	This album incorporates the extension of song forms by having multiple (often unrelated) instrumental sections in different keys and tempo to the main song form. This makes each of the song forms extend by a few minutes, with three tracks being over eight minutes. The interplay of these tracks, however, is standard.	<i>Standard Album</i>
Frank Zappa	<i>Apostrophe</i>	No	No	In typical Zappa fashion, this album deliberately eschews convention with eclectic instrumentation and the forms are elusive, although not necessarily extended in length. The first four tracks of the album are collectively known as the “Don’t Eat The Yellow Snow Suite” (named after the first track). The tracks segue into each other and are thematically related but not musically related. In total, this suite is ten minutes, so this is not enough to state this is a full extended suite. Side two is completely unrelated material.	<i>Standard Album/ Extended Suite</i>
King Crimson	<i>Starless And Bible Black</i>	No	No	As a hybrid album between stage and studio, this is not conceptual and builds upon the style of <i>Larks Tongues In Aspic</i> . The four songs with lyrics have different interactions with song form. For instance, “The Great Deceiver” has a clear chorus, whereas “The Lament” is more through-composed. As the extended tracks are largely improvised, the sense of formal cohesion is obviously not a mainstay of its formal character. It therefore stays between <i>Standard Album</i> and <i>Extended Suite</i> .	<i>Standard Album/ Extended Suite</i>

Invisible	<i>Invisible</i>	No	No	This is a fusion album of psychedelia and jazz fusion (particularly jazz-guitar led). Although the tracks have vocals, the song forms are obscure due to the changing tonal shifts. Some of the tracks are of a moderate extended length, but this is due to the jazz influence rather than any large-scale structure. It is therefore a <i>Standard Album</i> .	<i>Standard Album</i>
Renaissance	<i>Turn of the Cards</i>	No	Generally No	Like the previous album, this is in a folk style expanded with progressive elements. There are, however, clearer choruses throughout this album. The structure of the album therefore remains standard, but the three nine-minute songs is significant in pushing these song forms away from convention and into more progressive strophic form.	<i>Standard Album/ Extended Suite</i>
Yonin-Bayashi	<i>Isshoku-Sokuhatsu</i>	No	No	Two extended tracks feature on this album but they are not enough to fill a side (as they are eleven and twelve minutes each). The structure of these two tracks is derived from song form but is obscured by extended interludes and lack of repetition in the lyrics. The form is standard, but these two tracks hint at the <i>Extended Suite</i> . The changing shifts in the title track, in particular, creates the impression of a through-composed structure rather than Verse-Chorus basis.	<i>Standard Album/ Extended Suite</i>
Robert Wyatt	<i>Rock Bottom</i>	No	Generally No	Whilst not a conceptual record, there is a deliberate mirroring between the end of side one and side two with “Little Red Riding Hood Hit The Road” and “Little Red Robin Hood Hit The Road”. However, this album, these two songs are musically distinct. The forms are experimental and often use strophic material but clear-cut choruses are elusive. All the songs are generally long with the shortest being just under six minutes.	<i>Standard Album</i>

Mike Oldfield	<i>Hergest Ridge</i>	Yes	No	Like <i>Tubular Bells</i> , this is split into two parts across the two sides of the LP with each part being just under twenty minutes. At the end of side one, tubular bells do feature as a homage to the first record. Although the work has a synthesiser-led climax towards the end of side two, the overall structure is more like an unrelated suite and is therefore very similar to the previous record. The overall structure paints a general picture of the English pastoral, rather than being overtly symphonic in structure.	<i>Concept Album/ Symphonic Structuring</i>
Peter Hammill	<i>In Camera</i>	No	Generally No	The eschewing of song forms on this LP comes from the expansion of strophic form with contrasting sections. Some of the interludes on this album are strikingly different from the rest of the track's form, such as the middle section of "Tapeworm" and the ending of "Gog" into "Magog". The relationship between "Gog" and "Magog" is that the latter is a musique concrete coda of ten minutes after a song of nearly eight minutes. This results in a near-eighteen-minute song as they segue into one another, but it seems wrong to view these two tracks as belonging to a single <i>Extended Suite</i> and instead is just heavily experimental. Throughout the album, repetition is fleeting, but "Again" has a clear chorus, for instance.	<i>Standard Album</i>
Supertramp	<i>Crime of the Century</i>	No	Generally No	There is no specific conceptual story on this album, however the general themes are related. Song lengths are generally standard although two tracks are around seven minutes. However, the song forms are complex and often lack repetition and feature extended instrumentals. Examples include the title track, "School", "Asylum"	<i>Standard Album</i>

				and “Rudy”. “Asylum” has two contrasting sections repeated and an extended piano coda. “Rudy” is similarly suite-based and has multiple contrasting sections rather than verses and choruses. This often incorporates progressive localised form, but it is a <i>Standard Album</i> nonetheless.	
Magma	<i>Köhtarkösz</i>	No	No	The main part to this album is the title track in two parts, culminating in a thirty-minute work. On the original LP (due to its limitation), the two fifteen-minute segments were separated by two shorter tracks. However, on the CD reissue the two parts are positioned first and second on the album. Although it would seem that they are part of the same work, the two tracks are distinct. This is certainly progressive and a huge suite of material, but to say that this is purely symphonic in its use of reprises is a step too far. It is therefore structurally somewhere between the <i>Extended Suite</i> and <i>Symphonic Structuring</i> .	<i>Extended Suite/ Symphonic Structuring</i>
Nektar	<i>Down to Earth</i>	Yes	Generally Yes	Although the song forms are relatively short on this record, this is a narrative <i>Concept Album</i> with a science fiction theme. Some songs favour instrumentals more so than song form such as “Nelly the Elephant”. The longest song “That’s Life” does incorporate tempo changes, but like the rest of this album its character is more straightforward classic rock than anything structurally progressive.	<i>Concept Album</i>
Electric Light Orchestra	<i>Eldorado</i>	Yes	Generally Yes	ELO move to the full-blown <i>Concept Album</i> for this LP (subtitled “A Symphony”), retaining their classical roots with an “Eldorado Overture”, “Illusions in ‘G’ Major” and “Eldorado Finale”. The song forms generally incorporate verses and choruses, but the overall form follows the journey to	(Narrative) <i>Concept Album</i>

				Eldorado. Its formal structure is therefore based on a linear story.	
Gong	<i>You</i>	Yes	No	This <i>Concept Album</i> is part three in their trilogy (“Radio Gnome Invisible”). The second side of this LP has two much longer songs over ten minutes each with very little vocal material. This album contains heavily experimental structures for these two tracks in particular.	<i>Concept Album</i>
Jethro Tull	<i>War Child</i>	Yes	Generally No	This album is much more standardised than the artists’ preceding two and is segmented into unrelated tracks which are loosely thematically linked. It is a casual <i>Concept Album</i> on the one hand, but the engagement with the concept is fleeting and not intrinsic to the structure of the album. Its song forms are folk-like and often strophic with various interludes.	<i>Standard Album/ Concept Album</i>
King Crimson	<i>Red</i>	No	No	Whilst tracks one and three both refer to “Red” in their titles, they are musically unrelated (“Red” and “One More Red Nightmare”). The octatonic sequences of the title track, the countermelody in “Fallen Angel” and the whole-tone basis for the riff of “One More Red Nightmare”, create a progressive album but not with a large-scale form. The second side begins with an extended live improvisation. The final track “Starless” has a lengthy 13/4 to 13/8 section after the liquidation of the song form which is then expanded with a reprise of the song form at the end after the lengthy instrumental. The final track suggests an <i>Extended Suite</i> structure, but the track lengths do not quite justify it.	<i>Standard Album/ Extended Suite</i>
Utopia	<i>Todd Rundgren’s Utopia</i>	No	No	This is a mostly instrumental album with guitar and synthesiser-led material with an obvious space/science-	<i>Extended Suite</i>

				<p>fiction influence. One of the longest LP sides of the era is the B side's "The Ikon" which is over thirty minutes long. The material in said track is through-composed and features only a small amount of vocal sections which are similar in style to a Frank Zappa song, with coherence eschewed in favour of changing time signatures and lack of repetition. The tracks on side one are equally obscure, with the first two tracks being completely instrumental and the third track "Freedom Fighters" not including refrains.. Although there is no continuity between the tracks, this is certainly a progressive <i>Extended Suite</i> structure.</p>	
Gryphon	<i>Red Queen To Gryphon Three</i>	Yes	No	<p>This is a <i>Concept Album</i> about a game of chess. This is completely instrumental which follows the game. It is through-composed rather than based on Verse-Chorus structures. Its instrumentation is obscure with an emphasis on recorder, bassoon and orchestral percussion as well as traditional rock instrumentation. Each of the tracks is around ten minutes.</p>	<i>Concept Album</i>
Wishbone Ash	<i>There's the Rub</i>	No	Generally Yes	<p>This is much like the preceding <i>Argus</i> with the song forms being generally standard, but having surprisingly few lyrics repeated (although there are clear repetitions of verses and choruses). However, this is even less "prog" than the previous album. As a generally straightforward classic rock album with some extension for instrumental interludes, the final track is the most significant. "F.U.B.B." (Fucked Up Beyond Belief) is an extended riff-based instrumental which is nearly ten minutes, but is more of a classic rock "jam" than a</p>	<i>Standard Album</i>

				“composed” work of any formal innovation.	
Styx	<i>Man of Miracles</i>	No	Yes	This is a classic rock album with choruses designed as radio-friendly hooks, such as “Rock & Roll Feeling”, “Having a Ball” and “Southern Woman”. Song lengths are standard and there is no large-scale narrative. The only slight deviation is the more through-composed character of the longest song “A Song For Suzanne”, but that is still only five minutes.	<i>Standard Album</i>
Moto Perpétuo	<i>Moto Perpétuo</i>	No	Yes	This record is from a seemingly obscure Brazilian band with only one album in their discography. The short song forms incorporate some chromatic shifts, but it is otherwise a <i>Standard Album</i> of folk-inspired rock with tracks of c. three minute duration. There is no sense of large-scale form.	<i>Standard Album</i>
Genesis	<i>The Lamb Lies Down On Broadway</i>	Yes	Generally No	Although the song forms are shorter than Genesis’ previous output, this is their longest record (as it is a double album). The double album nature is a monumental and cinematic structural unit. Reprises of material provide continuity of the story, much like a musical, rather than a symphonic structure. It is still symphonic in its scope, but <i>Concept Album</i> remains the best for categorisation.	<i>Concept Album</i>
Yes	<i>Relayer</i>	No	No	Although stylistically distinct with its jazz-fusion style, the structure of this album is very similar to <i>Close To The Edge</i> . An <i>Extended Suite</i> fills side one with a complex form (“The Gates of Delirium”), and side two has two non-standard forms for extended length pieces (which are both around nine minutes). The <i>Extended Suite</i> form is favoured on both sides although they are unrelated to one another.	(Multiple) Extended Suite(s)

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