

Chromatic Mediant and Tertian Relations in Israeli Popular Music

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Abstract: This article examines unique and non-diatonic chords relationships or harmony that do not necessary relate to the concept of modal interchange. This relationship is called the *Chromatic Mediant*. This article studies this topic, focusing on popular songs from the Israeli music field. It is the first to establish the role of these chord relations in Israeli music and understand their harmonic meaning. We will see examples of the Chromatic Mediant in the songs of some of Israel's most celebrated songwriters: Shalom Hanoach, Danny Sanderson, Matti Caspi, Meir Banai, Shlomi Shaban, and even some more alternative rock bands such as Rockfour. In total, we will review eight songs that include the Chromatic Mediant's and tertian relations' aspect or other kind of interesting tertian relations, and understand their harmony.

This article displays how the Chromatic Mediant and tertian relations allow for movements, which expands the tonal spectrum, as well as the addition of chromatic colors and, at the same time, remains committed to the tonal frame.

Keywords: Israeli music, harmony, *Chromatic Mediant*, tertian relations, Shalom Hanoach, Danny Sanderson, Matti Caspi, Meir Banai, Shlomi Shaban, Rockfour.

Introduction

An overview of the harmony of jazz and popular Anglo-American music, alongside film soundtracks, introduced us to unique and non-diatonic chords relationships or harmony that do not necessary relate to the concept of modal interchange. This relationship is called the *Chromatic Mediant*. We find these chord relations in some of the most famous works on Broadway and jazz: from Cole Porter's "Night and Day" (1932) to Chick Corea's "Litha" (1966). We also find these chord relations in some of the best rock-pop songs of recent decades: from "Strawberry Fields Forever" (1967) by the Beatles, to "Shake the Disease" (1985) by the British synth-pop band Depech Mode.

If so, why do composers and songwriters use Chromatic Mediant? What is so fascinating about these traceable chord relations? This article will answer some of these questions, focusing on popular songs from the Israeli music field. This article is the first to establish the role of these chord relations in Israeli music and understand their harmonic meaning. We will see examples of the Chromatic Mediant in the songs of some of Israel's most celebrated songwriters: Shalom Hanoach, Danny Sanderson, Matti Caspi, Meir Banai, Shlomi Shaban, and even some more alternative rock bands such as Rockfour. In total, we will review eight songs that include the Chromatic Mediant's aspect or other kind of interesting tertian relations, and understand their harmony. We will also present two

examples of Anglo-American music to have a better understanding of the issue. To answer these questions, it is appropriate to briefly explain the neo-Riemannian theory and the essence of Chromatic Mediant

Neo-Riemannian Theory and the Chromatic Mediant

Hugo Riemann, one of the forefathers of harmonic functionality in modern music, based what finally became the neo-Riemannian theory in music. A significant part of his work relates to the concept of dualism.¹ This theory claims that the major and minor triad chords are a mirror reflection of each other. This notion becomes the basis of movement between chords, which stems originally from voice movements theory².

According to Riemann, the first movement will occur between parallel chords that include the root note and the fifth, but differ in the third in a semi-tone interval, as it shows, for example, in C major vs. C minor.

The second movement will occur between two relative chords, which include the same third and fifth, but differ in the root tone (C vs. Am).

The third movement is when the third of the major chord becomes the root note of the minor chord, and the leading note that relates to the key of the major chords moves becomes the third of the minor chord (such as in C vs. Em).

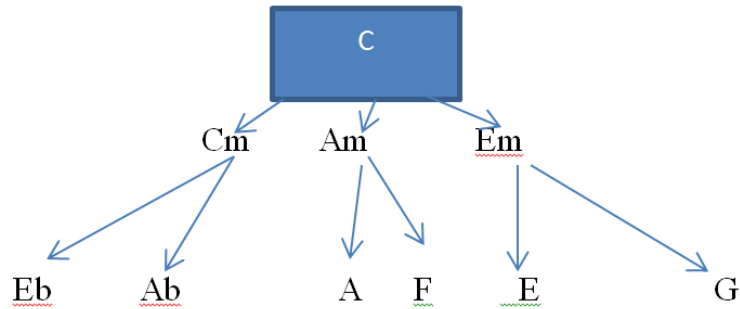
Another concept in Hugo Riemann's work is Compound Transformation. This notion refers to the number of steps and changes between chords. For example, Parallel movement between C major and C minor will include a shift of one-note (E vs. Eb); Relative movement between C major vs. A minor will include movement of one note (G vs. A), and a movement of a leading tone will include a movement of a single note (B will become C and vice versa). We might term the first movement as a Modal Interchange, and the other two movements are basic functional movements (first harmonic degree moves to the sixth diatonic degree and first harmonic degree moves to the third diatonic degree). However, if we continue with this logic, we will move in these three strategies from the goal chords we have reached. According to these definitions, a "relative movement" from E minor will lead us to G major, and "parallel movement" from E minor will lead us to E major chord. A "Movement of a Leading Tone" in Am will lead us to F, and "Parallel Movement" from Am will lead us to A (major). A "Relative movement" from Cm will lead us to the chord of Eb and "Movement of a Leading Tone" to Abm.

If we put the chords that are in a traceable relationship, we get the picture as follows (see Figure 1):

¹ Gollin, Edward, Rehding, Alexander (eds), *The Oxford Handbook of Neo-Riemannian Music Theories*, Oxford University Press, 2014; Mason, Laura, Felicity, *Essential Neo-Riemannian Theory for Today's Musician*, The University of Tennessee, 2013, p. 13.

² Ibid.

Figure 1. Chords in a traceable relationship

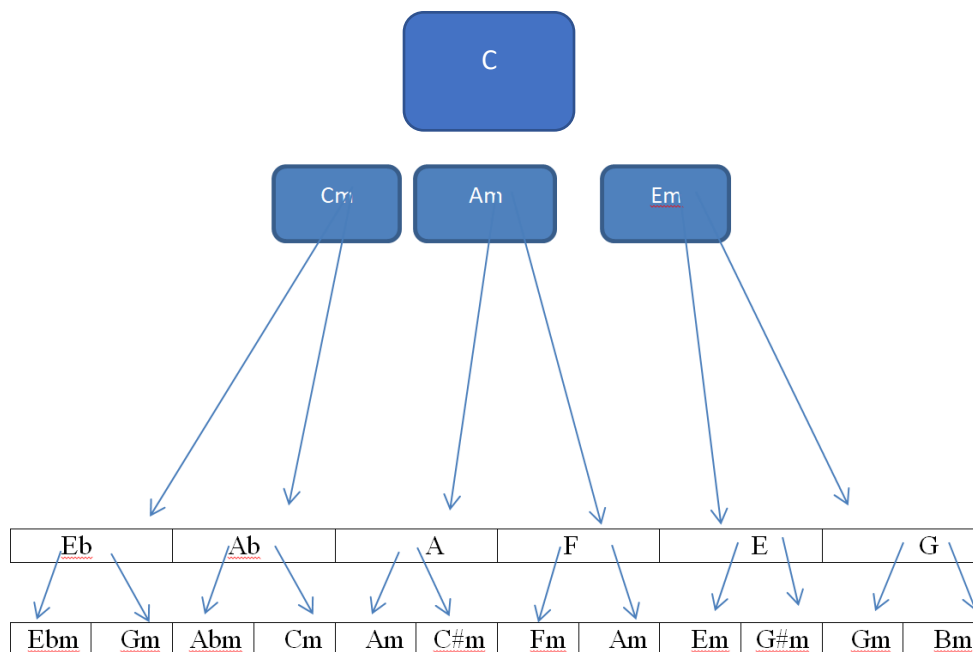


This logic will lead us to the following relationship: “Relative movement” from F major will lead us to Dm. A “Movement of a Leading Tone” from E will lead us to G#m. This chord includes two common notes (G# and B). However, the relationship between C minor and G# minor is slightly different: two notes from the chord are a semi-tone away, and one note is a tone away from the chord tones of the other chord.

The result is a relationship called a Chromatic Mediant, chords with a common note or even two. For example, Cm (C, Eb, G) and Ab (Ab, C, Eb), or in Cm (C, Eb, G) and Eb (Eb, G, Bb), and so on. A continuation of this logic will lead us to the following diagram (see Figure 2a). In this series of chords, it can be determined, for example, that the C major has six chromatic mediants as follows: E, A, Eb, Ab, Ebm, Abm (see Figure 2b).

Figure 2. Sequence of chromatic mediants

a) on the graph:



b) in the table:

Chord	Diatonic	Chromatic Mediant	Chromatic Mediant	Chromatic Mediant
C	Em IIIIm Mediant	E III	Eb bIII	Ebm bIIIIm
Cm	Am VIIm Submediant	A VI	Ab bVI	Abm bVIIm
Am	C bIII Mediant	Cm bIIIIm	C# III	C#m IIIIm
A	F bVI Submediant	Fm bVIIm	F# VI	F#m VIIm

We may sum up this theoretical introduction with the help of Guy Cappuzzo, and his Neo-Riemannian's main categories:

1. Three identical notes, i.e., a triad chords.
2. The second category includes the letters L, P, R - and this operation includes two common notes (L, and P) where the third differs by only a semitone (R).
3. The third category includes the notation L', P', R', which includes one common note (R') while the brothers move by a semitone (L', P').

Nevertheless, the pure interpretation of the Chromatic Mediant that relates to the relation between the tonic and other harmonic degree and functions is less interesting for us. We seek for tertian relationships that are not part of the home key, or a result of Modal Interchange (mode mixture).

In addition, since we analyze popular music, we tend to almost ignore the differences between triads and seventh chords, since the differences between them are almost irrelevant to our case study. We aim to explain colors, relations, movements of chords and their functions, therefore the specific notes of each chord are what matter and not some old recommendations, harmonic "rules" etc. According to these notions, Cappuzzo's letters are not very useful for our purpose, even though they are important as an introduction to this topic.

The article will use its own graphic means to illustrate the Chromatic Mediant phenomenon: a graphic lever between two points and marking the position of the

Chromatic Mediant using the CH.M letters surrounded by a circle in this way (see Example 1a).

Example 1a. Graphic means to illustrate the Chromatic Mediant (in the article)

Musical notation for Example 1a. It shows two chords in 4/4 time: Cm7 (C minor 7) and Amaj7 (A major 7). A bracket above the chords is labeled "CH.M" in a circle, indicating a chromatic mediant relationship. The Cm7 chord is in the left hand, and the Amaj7 chord is in the right hand.

To illustrate this issue musically, here is an excerpt from the song “Goldfinger” (1965), the musical theme from the movie, a part of the famous James Bond series, composed by John Barry. The song uses a Chromatic Mediant at the beginning (in this case, the chord in Db is borrowed from the parallel minor key, F minor, relationships that later radiate to the two dominants E7 as well C7 (see Example 1b).

Example 1b. “Goldfinger” (1965)

Musical notation for Example 1b. It shows two excerpts from the song “Goldfinger” (1965). The first excerpt is in F major, showing a chromatic mediant relationship between F (I) and Db (bVI). The second excerpt shows a chromatic mediant relationship between E7 (V7/III) and C7 (V7). The CH.M label is circled and connected to the relevant chords by a line.

Another song mentioned in the introduction is “Strawberry Fields Forever” (1967) by the Beatles. This song in *the child’s-eye-view* tradition can be interpreted harmoniously in

various ways.³ Its fluid harmony is incredibly challenging because it is saturated with flavors and colors. The introduction leads us chromatically from the temporary key of E major to A major, and yet remain ambiguous.⁴ From the very beginning, the harmony is appealing to Mixolydian flavors with a minor fifth degree (Em). Referring to our case study, the third chord is F#, which does not belong to A major (or A Mixolydian) is not a modal interchange or a parallel mode. F# is a chord that has tertian relationship with the D major chord (fourth harmonic degree) and has a similar relationship to the tonic, A major. Aside from the fact that the melody “under” the F# chord has attractive colors (the G as a b9 tension note and the note A as #9), the chord imitates the abstract feel in the song that emerges from its famous lyrics. It also maintains a tonal anchor, combining these unusual colors in a rock song (See example 2).

Example 2. “Strawberry Fields Forever” (chorus)

The image displays three systems of musical notation for the chorus of "Strawberry Fields Forever".

- System 1:** Shows a melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Chords are indicated above the staff: A, Em, and F#. Below the staff, Roman numerals are given: "in A: I Vm #VI".
- System 2:** Shows a melodic line in treble clef with a key signature of two sharps and a 2/4 time signature. Chords are indicated above the staff: F#7, D, E, and F#. Below the staff, Roman numerals are given: "#IV7 IV V VI #IV". A circled label "CH.M" is placed above the D chord.
- System 3:** Shows a melodic line in treble clef with a key signature of two sharps and a 2/4 time signature. Chords are indicated above the staff: F#, Dmaj7, and A. Below the staff, Roman numerals are given: "#IV IV Maj7 I". A circled label "CH.M" is placed above the F# chord.

³Ian MacDonald, *Revolution in the Head: The Beatles' Records and the Sixties*, Chicago Review Press, Berkshire, IL 1994; Dominic Pedler, *The Songwriting Secrets of The Beatles*, Omnibus Press, New York 2001; Walter Everett, 'Voice Leading and Harmony as Expressive Devices in the Early Music of the Beatles: "She Loves You"', College Music Symposium in *Journal of the College Music Society*, 32 (1992), pp. 19-35; Everett, 'The Beatles as Composers'; Idem, *The Beatles as Musicians: Revolver through the Anthology*, Oxford University Press, Oxford, 1999; Wilfrid Mellers, *Twilight of the Gods: The Music of the Beatles*, Schirmer/Macmillan, London 1973.

⁴ Because of tapes editing and varispeed technique, the song's tonality is in between Bb and A. This article relates to the tonality as A.

Scholars such as Alexander Redding have addressed these issues in Beethoven's music. David Cope dealt with these theoretical aspects in the music of Frederic Chopin, and Somer Avo in the music of Claude Debussy; Keith Waters analyzed the post-bebop harmony of Chick Corea. However, we would like to emphasize these harmonic features⁵ in Israeli popular music, and we will concentrate on chord relations that are not functional and are not part of a Modal Interchange. Modal Interchange allows adding "color" to a piece of music or responding to the melody's chromatic requirements. This harmonic dimension is made possible by 'borrowing' harmonic degrees from parallel scales or parallel modes. We seek for chords relations that are not part this 'borrowing' tendency. We will see how the Chromatic Mediant and other tertian relations create attractive harmonic and melodic colors and shades. It allows chromaticism, but at the same time, anchors the tonality. We will see how it makes it possible to connect different tonal centers and scales far apart from each other in their signs of seniority.

The Research Concerning Israeli Popular Music

Before discussing the Chromatic Mediant in Israeli music, it is worth presenting a mirror image of the bulk of the research of Israeli popular music. The study of Israeli popular music (and not just Israeli folk music that was part of the ethno-musicology research) began in the fields of sociology. Israeli academic scholars saw Israeli music as a product of artificial nation-building and the invention of tradition. It is common to estimate that the origins of Hebrew songs are from Eastern-European music (especially its various Minor scales' orientation).

However early Israeli composers began to use augmented seconds and various techniques to mimic quarter notes, modality, and more; In order to create what they believed to be a genuine Israeli music. Yet, the sing-along music (Shira Betzibur) became an integral part within Israeli music.⁶

⁵ Kopp, David, *Chromatic Mediant Relations in Musical Contexts*, University of Washington, 2002, pp. 192-234; McCreless, Patrick, "Chromatic Transformations in Nineteenth-Century Music", in *Music and Letters*, Oxford University Press, Volume 85, Number 2, May 2004, pp. 300-307; Somer, Avo, "Chromatic Third-Relations and Tonal Structure in the Songs of Debussy", *Music Theory Spectrum*, Vol. 17, No. 2 (Autumn, 1995), pp. 215-241; Kopp, David, *A comprehensive theory of chromatic mediant relations in mid-nineteenth-century music*, Oxford University Press, 1997; Kopp, David, *Chromatic Mediant Relations in Musical Contexts*, University of Washington, 2002, pp. 192-234; Redding, Alexander, *Hugo Riemann and the Birth of Modern Musical Thought: Beethoven's deafness, exotic harmonies and tone imaginations*, Princeton University, New Jersey, 2003; Waters, Keith, "Chock Korea and Postbop Harmony", in *Music Theory spectrum*, Vol. 68, Issue 1, pp. 35-57.

⁶ Motti Regev and Edwin Seroussi, *Popular Music and National Culture in Israel* (University of California Press, Los Angeles, 2014); Katorza, Ari, "The Influence of Psychedelic Rock Music on Puzi and Shablul".

In recent years, scholars indicated on the influence of Jewish religious songs and the use of modes taken from the music of klezmers (Steigers).⁷ Some early scholars even regarded the Phrygian mode as an imaginary legacy of ancient Canaanite music due to its Eastern/Spanish flavor. Other studies show that the early Israeli repertoire was wide-ranged. Various sources contributed to the Israeli canon: Russian-Slavic songs (following the birthplace of most of the early Israeli composers), synagogue's prayers, and klezmer music.⁸

In the early 1960s, Israeli music added new timbres. The first nuance was the influence of the *French Chanson* (through the work of Naomi Shemer and others). The second was the influence of American musicals. They had already penetrated the more urban sub-cultures of the 1940s, but during the 1960s they became mainstream with the work of composers as Yair Rosenblum.⁹

Israeli music was 'invented' and implied from diverse elements. Nevertheless, in comparison to the blues, for example, it is impossible to define it only in harmonic and melodic language. The scholar Michal Zmora Cohen, influenced by Richard Wagner and Martin Heidegger, claims that the music might be Israeli when it connects to the Hebrew language.¹⁰

We argue that the pre-rock Israeli music - from Folk songs to the military bands music - was characterized by diverse flavors and elements that became an Israeli sound, only after composers and writers fused their work with the Hebrew language. Despite its Eastern European musical roots, there is no pure Israeli musical pattern. Israeli musicality comes to life when it connects with its language.

Nevertheless, historical-cultural and musicological research, including the field of analysis (musical analysis), has in recent years received additional contributions from Naftali Wagner (2010), Katorza (2014, 2017), Palty and Katorza (2021, 2022), Yoram Ilan (2015), Meirav Meron (2017), Adam Yodfat (2020), Sivan Shav-Shenhav (2016) and more.¹¹

⁷ The 'Great Love (Ahava Raba)' mode, which is one of the mode of religious Jewish music from Eastern Europe, is identical to the Hijaz scale. It is characterized by a minor second, magnified third degree and a chromatic move in the last three notes. The 'Fathers protector' (Magen Avot) mode is the same as the natural minor scale, but is characterized by an ascending of the first five notes to a 'plane' of a horizontal notes range. See: Jack Gottlieb, *Funny, it Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley* (The University of New York, New York 2004).

⁸ Shai Burstein, "New-Ancient Poetry": The Legacy of Avraham Zvi Idelson and Singers of "Roots", *Katedra*, 128 (2008), pp. 113–144; Leah Marzel, "Public Sing-Along Among the Group of Founders of Kibbutz Yagur", Master's Thesis, Bar-Ilan University, Ramat Gan, 1998.

⁹ Moti Zeira, *On Honey and the Sting: Naomi Shemer, Life Story* (Crown, Jerusalem 2017).

¹⁰ Michal Zmora-Cohen, "For the Meaning of Israeli Music", in: Wolfe, Katz and Frilling (Eds.), *Music in Israel*, p. 968.

¹¹ Naftali Wagner, "The High Windows Band on the Seam Line between Hebrew Singing and Israeli Rock", in: Oded Heilbronner and Michael Levin (Eds.), "How do you say Modernism in Hebrew?," Resling, Tel Aviv 2010, pp. 280-253. See also Naftali Wagner, *The Text, The Melody and What is in Between: Poetic and Musical Metre in the songs of Sasha Argov*, Bialik Institute, Jerusalem 2005; Ari Katorza, "The Influence of

In the Anglo-American academic world, the field of musical analysis regarding popular music became tangible.¹² The subject of the Chromatic Mediant attracted research in the last two decades mainly in classical music and jazz, and remained unnoticed in Israeli popular music research. So, in order to understand this issue in Israeli music, we will start with Shalom Hanoch.

Shalom Hanoch: Avshalom (1970)

Shalom Hanoch is known as one of the most popular and respected songwriters in Israeli music. Hanoch began his career in the military Nahal band and broke out as a songwriter in collaboration with Arik Einstein. Their first important cooperation was the album *Mazal G'di (Capricorn)*, (1968). Hanoch contributed some of his early songs to the debut album of The Shlosharim (1969), and continue further collaboration with Arik Einstein in the albums

Psychedelic Rock on the Albums Posey and Snail', in: Michael Wolfe, Gideon Katz and Tuvia Frilling (eds.), *Music in Israel (Studies in the Restoration of Israel, Theme Series, 2014)*, pp. 82–110; Tamar Elor and Moti Regev, 'The Establishment of an Israeli Style', in: Ofer Schiff and Aviva Halamish (Eds.), *Israel 67–77, Continuity and Turning (Studies in the Restoration of Israel, Theme Series, 2017)*, pp. 333–308. Ari Katorza, "Exile on Main Street: The Postmodern Beats and Sensitivities in the Post-Punk Music of the Click and Nosei Hmigmaat, 1981-1991", *Studies in the Restoration of Israel*, pp. 137-161. In *Studies in the Restoration of Israel*, June, 2021. Palty, Arnon, Katorza, Ari, "Quiet Silence": Existentialism, Absurdity and Everyday Life in the Art of Danny Sanderson's Song Compositions, "In *Min-Ad*, May, 2022. Ilan, Yoram, *The Emergence of Israeli Classicism in the 1970s and Its Expression in the Music of Yoni Rechter*, dissertation, Bar Ilan University, 2015. Shav-Shenhav, Sivan, *Here the Dog Is Buried: Musical Characteristics in Sanderson's Beehive, Master's Work*, Bar Ilan University, 2016; Meron, Merav, *Word and Sound Relations in the songs of the Israeli Prog Composers (1970-1980)*, dissertation, The Hebrew University of Jerusalem, 2017. Yodfat, Adam. *A Thousand Songs and a Song: Five Decades of Oriental and Rock Songs in Israel - Musical Characterization*, dissertation, The Hebrew University of Jerusalem, 2020; See also Kanark-Gilboa, Noa, "Musicians, Guitarists: Hive and Israeli Identity", in *Israelis*, Vol. 7, 2017, pp. 138-181.

¹² Matthew Brown, "'Little Wing': A Study in Music Cognition", in: John Covach and Graeme M. Boone (eds.), *Understanding Rock: Essays in Musical Analysis*, Oxford University Press, New York and Oxford 1997; Lori Burns, "'Joanie' Get Angry: K.D. Lang's Feminist Revision", in: John Covach and Graeme M. Boone (eds.), *Understanding Rock: Essays in Musical Analysis*, Oxford University Press, New York and Oxford 1997; Nicholas Cook, 'Perception: A Perspective from Music Theory', in: Rita Aiello and John Sloboda (eds.), *Musical Perceptions*, Oxford University Press, New York 1994, pp. 64–95; Walter Everett, 'Fantastic Remembrance in John Lennon's Strawberry Fields Forever and Julia', *Musical Quarterly* 72, 3 (1986), pp. 360–936; Idem, 'Text-painting in the Foreground and Middleground of Paul McCartney's Beatle Song, "'She's Leaving Home": A Musical Study of Psychological Conflict', *In Theory Only*, 9, 7 (1986), pp. 5-21; Idem, 'Voice Leading and Harmony as Expressive Devices in Early Music of the Beatles: She Loves You', *College Music Symposium*, 32 (1992), pp. 19–37; Idem, 'The Beatles as Composers: The Genesis of Abbey Road, Side Two', in: Elizabeth West Marvin and Richard Hermann (eds.) *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies*, University of Rochester Press, Rochester, NY 1995, pp. 172–227; Idem, 'Swallowed by a Song', in: John Covach and Graeme M. Boone (eds.), *Understanding Rock: Essays in Musical Analysis*, Oxford University Press, New York and Oxford 1997; Robert Fink, 'Going Flat: Post-Hierarchical Music Theory and the Musical Surface', in: Nicholas Cook and Mark Everist (eds.), *Rethinking Music*, Oxford University Press, Oxford 1999, pp. 102–137; Allen Forte, *The American Popular Ballad of the Golden Era, 1924–1950*, Princeton University Press, Princeton, NJ 1997; Walter Everett, 'Making Sense of Rock's Tonal Systems', in: *Society for Music Theory*, 10, 4 (2004), retrieved on February 2021 from https://mtosmt.org/issues/mto.04.10.4/mto.04.10.4.w_everett.pdf

Snail (1970) and Plasticine (1971), which defined the sound of Israeli rock. He was the most prominent songwriter and vocalist in Tamuz, an Israeli art-rock band that released a sole album, *The End of the Orange Season* (1976). He wrote songs for other performing singers during this period and became one of Israel's more notable songwriters. Since 1977 he released a series of solo albums, which made him one of the most protuberant Israeli artists and singer-songwriters.

From the beginning of his career, Hanoch's songs continued musical and lyrical trends that characterize 1960s Anglo-American rock. His work linked the musical world of the Sabra culture (the hegemonic culture of the Zionist movement from the 1930s) to the influences of international rock. Hanoch's music documented the significant changes that took place during this period in Israeli music under the influence of Anglo-American music, such as blues influences, aspects of modality, cadences that were typical in the Beatles' music and more.¹³

The song "Avshalom" from *Shablul (Snail, 1970)* is an example of the late 1960s psychedelic's color, which "enjoy" a tonal ambiguity trend. This song is all about the child's-eye-view feeling, which turns into a peace longing anthem.¹⁴ Absalom is the biblical king David's rebellious son, but its meaning in Hebrew is the father of peace. Its chorus expressed the hippie slogan *Be Here Now*. Originally, this slogan included anti-Christian connotations (of anti-Protestantism and anti-Catholicism as well) and perhaps a hidden message against any religion that sanctifies the next world as part of the hippies' challenge to the dominant culture.

The lyrics feel like a Grimm brothers' fairy tale: "One day, one day" Einstein sings, "there he was born to stroll in the woods," and he continued, "And embroidery from threads of gold of a little king's son, stepmother and a white horse."

"Avshalom" is endowed with multi-dimensional aspects of ambiguous harmony. The verse begins with the tonic E major and moves to the second degree (F#m). The next move increases the tension with the third chord (G#7), which 'escapes' from the scale and serves as a secondary dominant to the sixth degree (C#m). However, it does not reach it, but shifts to the fourth degree (A) and immediately resolved to the tonic (E), only to end the verse in an unconventional move: the chord F#7 leading to a plagal cadence of Am, which resolved to E. The chord F#7 is borrowed from E Lydian. It is also possible to define the relationships between these two chords as a Chromatic Mediant, which dramatized the cadence. One can analyze the Am chord as a deceptive plagal cadence, but we feel it needs to be resolved to the tonic (E). See example 3a.

¹³ Katorza, Ari, "The Influence of Psychedelic Rock Music on Puzi and Shablul", In: Michael Wolfe, Gideon Katz and Tuvia Frilling (eds.), *Music in Israel* (Studies in the Restoration of Israel, Theme Series, 2014), pp. 82–110.

¹⁴ MacDonald, *Revolution in the Head*, pp. 170–171.

Example 3a. “Avshalom” – Verse (CH. Refers to Chromatic Mediant)

Yet the harmonic complexity of the verse is only an introduction to the chorus. The chorus is a prayer for peace that better comes in our present days: “Why not, why not now,” sings Hanoch, “What will surely come only tomorrow.”

The verse’s cadence to the tonic (E) is optimistic and full of energy since it also serves as the dominant chord to the chorus that begins in the fourth degree (A). It is unclear whether the song continues in its E Major ground or modulates to A Major. That way, the G#m chord is quite surprising (at least in concert and classical music), and seems to reinforce the feeling that the song remains in E Major, since it serves as a diatonic third-degree. Nevertheless, this chord also exaggerates the dream feeling in the song. The other half of the chorus ends with a chord in F#m6. We might refer to it as the second degree of E major or the sixth degree of A Major, a deceptive cadence. The magic might be that there are two options and two explanations. One can also see the F#m6 as a D# half-diminished, which serves as a dominant function to E, as opposed to the second harmonic that the F#m6 serves (See Example 3b).

Example 3b. “Avshalom” – The Chorus

Rob Huxley - “Can’t Give Up” (In Einstein and Hanoch’s album, *Plasticine*)

Robb Huxley was the Churchills’ guitarist and songwriter. This band dominated the psychedelic rock music scene in Israel in the late 1960s and early 1970s. Huxley has (subconsciously) taken a similar line of a more challenging version of the Chromatic Mediant in the song “Can’t Give Up” from Arik Einstein and Shalom Hanoch’s album *Plasticine* (1971). “I lie down and have a dream, just sleeping and dreaming a dream for me,” sing Einstein and Hanoch and add, “I’m very old, but continues to live forever”.

This song about rebirth and eternity, another child’s-eye-view manifesto, is built on a chromatic line cliché in E Aeolian. It is in a kind of tension which resolves into a line cliché in a G Mixolydian flavor. The B part creates a hidden Chromatic Mediant with a G chord with Eb in the tenor voice and G pedal bass. This chord includes the notes G, D, B, Eb. Two notes are typical to Cm that has a Chromatic Mediant relation with the tonic Em. The melody contains the note C. So a tense Cm is created there - with a major seventh and with the sound of the 9th. These tertian relations create a close-distant psychedelic sensibility that intensifies the song (See example 4).

Example 4. “Can’t Give Up” – (Robb Huxley)

in Em: I-----

in G: I.....

in Em: I-----

Matti Caspi – “When God First Said” (1974)

In his debut album bearing his name, Matti Caspi introduced himself as a multi-instrumentalist and a talented composer. The album has no Brazilian music or African-American funk (Caspi was and still a fan of Stevie Wonder) that influenced his work during the second half of the 1970s. At the same time, the album has some of his great hits and his rich stamp of harmony that seems to continue the spirit of the previously celebrated Israeli composers as Moshe Vilensky and Sasha Argov within the world of electrified popular music of the 1970s.

The poet Nathan Zach wrote “When God said for the First Time”. Caspi contributed some original harmonies. The song combines the key of F# minor and the leakage of the Aeolian mode, or at least it borrows the minor fifth harmonic degree (C#m). It is rich in secondary dominants. The song is in F#m, but includes unique tertian relations, which will characterize Caspi’s works down the road as well. The Chromatic Mediant or the tertian relation is evident in this song. The first time it is exposed is in the melodic ornament that traces the phrase “Let there be light.” The chord Am that supports the vocal ornament functions as a chord that traditionally connects the tonic (F#m) to the subdominant, Bm chord, which follows it after it and includes the typical movement of this part in the verse and Coda (see Example 5a). The phrase “let it not be dark” presents the Bm progression to Dm, and completes the relation of thirds (see Example 5a). Again, these chord progressions in songs are intriguing, no matter if they are tonic/third or tonic/sixth relation.

Example 5a. “When God said for the First Time” - Verse

The image displays three staves of musical notation for the verse of "When God said for the First Time" in F# minor. The first staff shows the initial progression: F#m (I), C#7sus4 (V7sus4), F#m (I), and Bm (IV). The second staff shows a progression: A (III), C#m (Vm), F#m (I), and Am (bIIIm). A circled "CH." label with a line pointing to the Am chord indicates a chromatic mediant relation between F#m and Am. The third staff shows: Bm (IV), C#m (Vm), Dm (bVIIm), and F#m (I). A circled "CH." label with a line pointing to the Dm chord indicates a chromatic mediant relation between F#m and Dm.

Another kind of tertian relations appears in the phrase, “So, so I will be happy, said in his heart the good God.” Caspi uses the first dominant-seven chord in the sketch below, E#7 (F7), to move a third up to A#m (“That’s how happy I am”). However, a more surprising movement may appear in the harmony of the sentence, “said the good God in his heart.” It includes a movement from G#m through Bm and then to F#m, the tonic chord. This unusual move continues the previous parts’ chromatic harmonic lines (see Example 5b).

Example 5b. “When God Said for the First Time” (“In that way I’ll be Happy”)

The image displays two staves of musical notation. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line with a dotted quarter note followed by an eighth note, then a series of eighth notes. Above the staff, the chord E#7 (F7) is indicated above the first measure, and A#m (Bbm) is indicated above the second measure. Below the staff, the Roman numerals V7/IIIIm and IIIIm are written. The second staff is also in treble clef with the same key signature and time signature. It features a melodic line with eighth notes and a quarter note. Above the staff, the chord G#m is indicated above the first measure, Bm above the second measure, and F#m above the third measure. A circled label 'CH.M' is placed between G#m and Bm. Below the staff, the Roman numerals IIIm, IV, and I are written. The text 'In F#m:' is written to the left of the second staff.

Danny Sanderson - “Nine in the Square” (1978)

Danny Sanderson was quite active during the 1970s at the forefront of Israeli popular music. With three albums by his band, Caveret (*Puggy Stories*, 1973; *Puggy in Pita*, 1974; *Crowded in the Ear*, 1975), he established his full vision regarding humor, satire, absurd and music. He continued with two albums with the Gazoz Band (1978 debut album, and second album, 1979), and Doda’s debut album (1980), he established his status as was one of the leading songwriters in the field of Israeli popular music.¹⁵

Sanderson has proven himself as a leading composer in Israeli music through the network of military bands. He served as a recording guitarist and as a member of the highly successful Caveret band. Sanderson was a guitarist and songwriter alike. And the study regarding his music dealt with the influence of guitar playing on his work, which he composed many times, like Lennon and McCartney, through guitar’s chords progression.¹⁶

¹⁵ Motti Regev and Edwin Seroussi, *Popular Music and National Culture in Israel* (University of California Press, Los Angeles, 2014).

¹⁶ Shav-Shenhav, Sivan, *Here the Dog Is Buried: Musical Characteristics in Sanderson's Caveret*.

The study regarding Sanderson presented the genres of songs he dealt with: ranging from comic fairy tale songs, nonsense songs, moral songs, portrait songs, and patriotic songs. The study also presented “liquid” and “eclectic” harmony, saturated with various modal aspects and diverse uses of harmonic functionality (e.g., the common use of bII harmonic degree as sub-dominant).¹⁷

However, we want to discuss the ways Sanderson used Chromatic Mediant, or tertian relations, as ammunition for modulations. We will relate to the song “Nine in the Square” and “Tzipi Primo” from the Gazoz band’s debut album (1978).

“Nine in the Square,” which opens Gazoz’s debut album, is a song about leisure culture and everyday life. “Nine in the Square” has an AABA structure that includes a refrain at the beginning of each verse (like “Over the Rainbow”). This song is a direct sequel to the Beach Boys’ pop-art songs.

Sanderson frequently uses a variety of kind of modulations. Most often he uses pivot chord modulations, and sometimes chromatic modulations. He also uses the Chromatic Mediant to connect different tonic centers.¹⁸

The verse of “Nine in the Square” (see Example 6a) is in the key of G major and is endowed with a horizontal melodic structure, evident back on the fifth note (D) at four eighths and then skip to a minor third from B to D. Motifs based on the repetitiveness of individual characters with light ornaments, as illustrating his unwillingness to participate in the human race of everyday life. The melody is entirely diatonic and incredibly innocent. However, the second part begins with the tradition of modulations that characterize Sanderson, and in this case, with a major third below, that is, in a Chromatic Mediant, toward the key of Eb major (see Example 6a).

Example 6a. “Nine in the Square” – The Verse

in G: I II bVII I (IV) I

¹⁷ Ibid.

¹⁸ Palty, Arnon, Katorza, Ari, "Quiet, Quiet": Existentialism, Absurdity and Everyday Life in the Art of Danny Sanderson's Song Compositions".

Example 6b. Part B - “Nine in the Square”

in Eb: I IV V IV III

in Dm: IV (II/III)

in F: II

in Dm: V7/ III V6/III 5 III II (hm) I V7/IV

in F: V7 V6 5 I

Sanderson composed the modulation through the common note for the two chords (and one can also see the relationship between the scales as proximity of the G major in the minor scale in G minor, which serves as a third-degree in the modulation key, which is in Eb major). The Middle Eight - the B part - includes a deceptive cadence of a G minor chord (the III harmonic degree), which also serves as a pivot chord that begins a

14 Fm B^b9 Fm A^b7
 in Fm: I IV b7 I bIIIb7
 Db: V7

18 C[#]m F[#]m E G[#] E B E F[#]m^{7(b5)} B7

22 C[#]m F[#]m E C[#]m B E G[#]7

25 C[#] C[#] A⁷ D
 in C[#]: I in Gm: V7/V V

However, a first modulation appears in the sentence “left the mother and the family.” It modulates to F melodic minor (the B^b, fourth Major harmonic degree, is notable) and soon through an A^b chord (“left backrest and wardrobe”), indirect modulation as an enharmonic dominant to the scale C[#] minor (“Traveled to California”). This part, in the key of F melodic minor, is static and even neutral because the third - the tonal identity stamp - is absent. The chord root and the fifth are in use, giving a sense of tonal neutrality.

The part of “Travel to California,” which opens with this absurd story of Tzipi Primo in America, features melodic lyricism, as opposed to the static section that preceded it. Sanderson connects these parts in a Chromatic Mediant and thus incorporates (of course subconsciously) distant keys (in terms of key signatures), but still sounds logical in their connection, thus explaining the distance element in the episodes (see Example 7b).

Example 7b. “Tzipi Primo” (first modulation)

6 Gm F B \flat A \flat E \flat Cm A \flat D 7

in Gm: I bVII IV bII V 7

E \flat : V IV I

10 Gm F B \flat A \flat E \flat B \flat C Gm 7 C 7

14 Fm B \flat^9 Fm A \flat^7

in Fm: I IV b7 I bIIIb7

Db: V 7

Since the verse ends in a chord of C# (“nothing has happened yet”), Sanderson can turn it into a harmonic tool that leads him towards the chord D, a dominant function to the tonic, Gm. Again, Sanderson uses Chromatic Mediant (C# toward the chord A, a secondary dominant to D) aiming to return to the parent scale, G minor (see Example 7c).

Example 7c. “Tzipi Primo” (second modulation)

18 C \sharp m F \sharp m E G \sharp E B E F \sharp m 7 (\flat^5) B 7

22 C \sharp m F \sharp m E C \sharp m B E G \sharp^7

25 C \sharp C \sharp A 7 D

in C \sharp : I

in Gm: V 7 /V V

Meir Banai – “Alone” (1987)

The late Meir Banai is known as one of the most popular troubadours in the Israeli popular music scene since the 1980s. Banai became a household name from his first hit, “Shafshaf’s Song” (1985), his commercial break-through after releasing his 1984 debut album. In 1987 he released the best-selling album “Rain,” produced by Matti Caspi, one of the most celebrated song composers of the era. A track called “Alone” was hidden in the album, which includes a modulation between a verse and a chorus with the help of the Chromatic Mediant (see Example 8).

Example 8. “Alone”

The musical score for "Alone" is presented in four systems. The first system shows the beginning of the verse in F major, with a chromatic mediant relationship to the key of C minor. The second system continues the verse with an instrumental passage. The third system shows the beginning of the chorus in C minor. The fourth system continues the chorus. Chord progressions are indicated below the notes.

System 1: F (VI) in: VI, G (bVII)

System 2: F (VI), Am, Bm7(b5)/A, Am, Bm7(b5)/A, G (bVII)

System 3: INSTRUMENTAL PASSAGE, I

System 4: Cm (I) in Cm: I, Bb (bVII), Ab (VI), Gm (Vm)

“Alone” has a rock production by Mati Caspi. Caspi and Banai based the arrangement on piano arpeggio, distortion-saturated guitars, a dominant rhythm section, and a drum sound strongly influenced by 1980s’ fashion with the Gated-Reverb effect on the snare drum as a source of power (the successful British musician Phil Collins, lead singer of the Genesis band from 1975 and its drummer since its inception, introduced this

sound to the world with tracks like “In the Air Tonight” from 1980). The song’s tonality is in A natural minor (or A Aeolian), without a dominant chords and leading tone. The song emphasizes horror, alienation, and rage reflected in the lyrics of the song. The “eyes are like the sea / the lips are like blood,” Banai sings, while the protagonist of the actual doubt song “paints my imagination,” while standing right in front of him. The lyrics insist that the narrow bridges they built no longer exist, and “she’s nowhere else now,” Banai shouts in the drama typical of him on this record. The interlude leading to the chorus includes a movement of the arpeggio in B minor half-diminished chord (a diminished triad with a minor seventh) but with a pedal bass A, which hints at the target key it will reach: C natural minor. It is a C minor, without a leading tone, without a dominant (the half-diminished chord is the seventh diatonic rank for a harmonic or melodic minor and serves as a dominant, so it bridges the traditional “gap”). The words reinforce the leap in Chromatic Mediant from the key of A minor to C minor - a minor third to the target key (C minor). Since the key of the chorus is higher than the verse’s key, Banai now insists that he “fly alone over the city” while trying to find a remedy for his feeling of alienation that nestles in him. As mentioned in Sanderson’s case, Banai (probably only intuitively) made use of exciting modulation through the use of the Chromatic Mediant that bridges distant scales in terms of signs of seniority, in a movement that sounds both natural and surprising.

Rockfour – Hole in the Moon (1995)

Rockfour is one of the rock bands that gained a cult status of public recognition during the 1990s. Their second album, *The Man Who Saw It All* (1995), featured a sound that attempts to trace the psychedelic music of the 1960s, and included efforts at abstract lyrics. Rockfour adopted composing patterns influenced by the psychedelic music of the 1960s, though not always with a compelling core of rock poetry, despite the abstract lyrics, which sound at best like slogans of hallucination and alienation.

“Hole in the Moon” features one of the most exciting harmonies in the band’s repertoire. They play the song with a 12-string electric guitar and a Rickenbacker bass guitar, which echoes the sound of the American band, the Byrds, and other psychedelic bands. Rockfour usage of the Chromatic Mediant gives the song a multidimensional harmony. It has a somewhat blurry-tonal center. Is the song in B minor, or is it in D minor? Alternatively, is the key is A minor? Since the next chord is the dominant E. We tend to refer to these relations as a consistent movement of key of the moment (temporary key), as shown in Example 11. The periodic jump between the two parts is an example of the source of the power of the Chromatic Mediant. If we decide that the tonal center is B minor, then the leap to D minor is, in fact, the use of the Chromatic Mediant (the chord, as mentioned, is not borrowed from another parallel key or mode and is non-functional), while the fourth chord, A minor, is borrowed from the mode B Phrygian. In this case, the Chromatic Mediant is mediated by a F# in its first inversion (F#/C#), a passing dominant, which

facilitates its “acceptance” in the formation of a line in the form of a 1-2-3 bass move (see Example 9).

Example 9. Rockfour – “Hole in the Moon”

The image displays two staves of musical notation for the song "Hole in the Moon" by Rockfour. The key signature is G major (one sharp). The top staff is in treble clef with a 4/4 time signature. The first measure is marked with a Bm chord, and the second measure is marked with an F#/C# chord. The bottom staff is also in treble clef with a 4/4 time signature. The first measure is marked with a Dm chord, and the second measure is marked with an Am chord. A diagram between the staves shows a triangle with a diagonal line from the top-left to the bottom-right, labeled "CH.M" in a circle. Below the diagram, the text "IN B: I" is written above "Dm", and "V6/4" is written above "Am". Below the second staff, the text "IN Dm: I" is written above "Vm (natural minor V)".

Shlomi Shaban - Everyone Knows (2000)

Shaban, a classical musician by training, released his debut album (bearing his name) at the year 2000. The album featured the song “Everyone Knows,” saturated with surprisingly harmonious movements. This song about infidelity and public mockery sounds very “pop,” despite its complexity.

Shaban uses (again, most likely in intuition only, despite his education) the Chromatic Mediant in the two chords that open the song: B and D. Since the tonal chord in B major includes the D#, the chromatic feel resonates immediately. These are “different” traceable relations, nor related to diatonic functionality nor borrowed from parallel scales and modes.

The harmonic degrees that appear below are exciting but not unusual: the G chord is borrowed from the parallel key, B minor. This mixture movement is typical and accepted in the harmonies of rock songs. Another chromatic progression comes in the third bar that begins with the note G (natural) that is not on the key and has the Em chord (a third of the chord) but turns into an E major before switching to the key in the tonic B major chord, in a plagal cadence. The fourth and fifth bars include a movement of secondary and extended dominants (the dominant G#7 chords and the dominant C#7) that drain into a melody with chromatic tones to C#m, a sub-dominant second degree in B major. The song reaches a sub-dominant tension that prepares the movement to the next verse in a plagal way. We might analyze the chord C# (Db) as a borrowing from the C Phrygian mode. This harmonic degree also exists, as mentioned, in the verse of the song “Avshalom” by Shalom Hanoch (see the analyses above).

The second stanza has identical movements but is not wholly copied (the Em chord is absent from the third bar) but ends with a half-diminished chord, C#m7(b5).

This chord brings us closer to the target` chorus' key, F major, in the following ways: The first approach is to treat a half-diminished chord, C#m7(b5), as a dominant function in D minor, so the transition to the chorus is not so surprising, after all, D minor is the relative scale of F Major and contains the same key signatures . Another way of analyzing this function is to refer to it as Em/C#. We might also refer to it as an inversion of Em6 chord, a chromatic to F major - the target key that characterizes the chorus. The chorus is rich in secondary dominances and deceptive cadences and the chromatics of the chords F and F#7, which becomes the leading dominant chord that resolves to B major (see Example 10).

Example 10. Shlomi Shaban - "Everybody Knows"

The musical score for "Everybody Knows" by Shlomi Shaban is presented in four systems, each with a melodic line and a chordal analysis line. The key signature is B major (three sharps). The time signature is 4/4. Circled labels "CH.M" indicate chromatic mediant relationships between chords in adjacent systems.

System 1:
 Melody: B, D, G, B, Em, E, B.
 Chords: B (I), D (bIII), G (bVI), B (I), Em (IVm), E (IV), B (I).
 Circled "CH.M" labels are above the first and third measures.

System 2:
 Melody: G#7, C#, C#m7.
 Chords: G#7 (VI7), C# (II), C#m7 (IIm7).
 Circled "CH.M" label is above the first measure.

System 3:
 Melody: B, D, G, B, E, B.
 Chords: B (I), D (bIII), G (bIII), B (I), E (IV), B (I).
 Circled "CH.M" labels are above the first and third measures.

System 4:
 Melody: G#7, C#, C#m7(b5) (Em/C#).
 Chords: G#7 (V7/II), C# (II), C#m7(b5) (IIm7B5), (Em/C#) (Dm: VII).
 Circled "CH.M" label is above the first measure.

F C Am E7 F G E7
 F: I V III V7/III I # II V7/III
 Dm: III CH.M.
 Am E F F#7 B
 F: III V/III I
 Am: I V VI B: V7 I

Conclusions

The rationale of Chromatic Mediant and tertian relations lies in the over-tones and intervals of thirds, which are the basis of Western harmony. The Chromatic Mediant allows for movements, which expands the tonal spectrum. It allows for the addition of chromatic colors and, at the same time, remains committed to the tonal frame.

It also “authorities” for a connection between tonal centers that are relatively far away from each other without extreme and too sharp transitions and bumps along the way.

The nature of Chromatic Mediant delivers musical drama in a relatively simple way - one of the reasons for its prevalence in Hollywood movie soundtracks of recent decades. Movies such as *The Hunt for Red October* by Basil Poledouris (1990), *Pirates of the Lost Ark* by John Williams (1981), and Danny Elfman’s soundtrack for *Batman* (1989).

This article deals with this issue in Israeli music, and it is the first of its kind. This article explained some harmonic patterns that Israeli music scholars have yet to analyze. One of the interesting issues we have found is the (unconsciously, most likely) use of the songwriters and composers in chords and harmonic degrees that soften the chromatic transitions. As in Meir Banai’s “Alone” (and the use of the half-diminished chord inversion with a pedal bass that prepares the Chromatic Mediant transition), or the inclusion of the Chromatic Mediant at the end of a line cliché, as in Huxley’s song “Do Not Give Up.”

In the case of Rockfour, they smooth the Chromatic Mediant in an inversion of the dominant chord to create a more tranquil base movement. They create a dominant passing chord, which facilitates its “acceptance” in creating a line in the form of a 1-2-3 bass move.

Chromatic Mediant opens up the options for different chromatic usages. Since the Chromatic Mediant breaks the tonal code, it seems easier for composers to use other bold ranks and colors in its wake, as in the example of Shlomi Shaban’s “Everyone Knows.”

Shaban uses half-diminished chords but in a genuine way. The song's chromaticism offers aspects of tonal ambiguity or multi-dimensional aspects of the harmony itself.

The function of the half-diminished chord in Shaban's song (at the end of the second stanza) has great functional potential because he uses it as a tonic in reverse (actually, Em6, a minor triad chord with the addition of a major sixth). It also functions as a minor sub-dominant.

The issue of modulations also plays a significant part in this discussion. Sanderson's songs, "Nine in the Square," and more virtuously, "Tzipi Primo," are tangible examples of the power inherent in movement between tonal centers that is not so common and "too ordinary," with the help of the Chromatic Mediant nature.

We have contributed another dimension to understanding the harmony of Israeli popular music while presenting it in a broad context and a musical historical process, crossing genres and periods; nevertheless, we organized them on a timeline.