

**A COMPARATIVE ANALYSIS OF HARMONIC PROGRESSION IN DIFFERENT
MUSICAL GENRES.**

BY

OBI STEPHANIE ORABOME.

ART2101243

DEPARTMENT OF THEATRE ARTS

UNIVERSITY OF BENIN

BENIN CITY

OCTOBER, 2025.

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**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF THEATRE
ART, UNIVERSITY OF BENIN, BENIN CITY, IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE AWARD OF (B.A) HONOURS DEGREE IN
THEATRE ARTS.**

OCTOBER, 2025

DECLARATION

I, Obi Stephanie Orabome, hereby declare that this project work, "A comparative analysis of harmonic progression in different musical genres", is based on my personal research in the Department of Theatre Arts, University of Benin, Benin City. Due credits have been given to all sources consulted for the study.

**Obi Stephanie Orabome.
Art2101243.**

CERTIFICATION

I certify that this project was done by Obi Stephanie Orabome with Matriculation Number ART2101243 of the Department of Theatre Arts, University of Benin, in partial fulfillment of the requirements for the award of a Bachelor's Degree in Theatre Arts

Dr. Innocent Akioya
(Project Supervisor)

DEDICATION

This project is dedicated to the Almighty God, the Monarch of the Universe for his love and divine wisdom which He lavished on me during the course of this project.

Also to Mr. and Mrs. Obi who supported and encouraged me.

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ABSTRACT.

Harmony is essential to music. The fundamental element of music, which is the harmonic progression, plays a crucial role in shaping emotions and aesthetic impact of a musical piece. This study contains a comparative analysis of harmonic progression in various musical genres which includes Classical, Jazz, Pop, and Hip-Hop. The study revealed the difference between the harmonic progression of different genres. The study applied the Schenkerian analysis theory greatly influenced by Heinrich Schenker. This theory combines music theory analysis that reveals the underlying structure and coherence of a piece. Information for this work were gathered by the use of questionnaires. This study rounded off with the following recommendations: that (1) musicians and composers should consider blending harmonic elements from different genres to create innovative musical styles. (2) Music teachers or educators can use the comparative findings to develop more detailed teaching that focus on genre-specific harmonic techniques. (3) Further research could explore harmonic progression analysis in rising or less-studied genre to broaden the understanding of contemporary musical trends. The researcher identified genres and specific harmonic progression, investigated the evolution of the harmonic progression pattern across genres and historical periods. Harmonic progression in these musical genres were also compared and contrasted. Finally, the study explored the relationship between harmonic progression and emotional expression in music thereby focusing on three key points which are Harmony: A pleasing combination of notes, Progression: A succession of music from one chord to another and Musical Genres: A category of musical composition characterized by a particular style, form, or content.

CHAPTER ONE

INTRODUCTION

Background to the Study

The harmonic progression in the different musical genres, has been of great interest to this researcher. This project therefore is an attempt at a comparative analysis in terms of harmonic progression, similarities and evolutionary pattern.

Statement of Problem

Despite the universality of harmonic progression in various musical genres, there exist a significant knowledge gap in understanding the similarities and differences in harmonic practices across genres. The unique cultural, historical, and stylistic contexts of different genres have led to the development of distinct harmonic languages, which have not been exhaustively compared and contrasted. The lack of a comprehensive comparative analysis hinders the growth of a delicate understanding of harmonic progression, limiting the ability of musicians, composers, and music theorist to appreciate and apply harmonic concepts across genres.

Objective of Study

The primary objective of this project are:

1. To point out and describe the characteristics of harmonic progression pattern in classical, jazz, pop, hip-hop and rock music.
2. Comparing and contrasting harmonic progression patterns across genres, showcasing their similarities and differences.
3. Investigating the historical development of harmonic progression in each genre, tracing their influences and innovations.
4. Exploring the connection between harmonic progression and emotional expression in music, using music theory analysis.

Research Questions

1. What are the characteristics of harmonic progression in each of the musical genres selected?
2. What are the differences between the harmonic progression patterns across genres?
3. What are the core factors that contributes to the different harmonic progression across genres?
4. How does harmonic progressions contribute to the unique sound and style of each genre?
5. What are the common harmonic progressions or patterns that rise above genre boundaries?

Scope of Study

The foundation of the study includes defining what harmonic progression signifies within the background of different musical genres. This includes recognizing common chords, chord changes, and the specific structures used in creating music.

This study also explores the Harmonic progression in five unique musical genres (classical, jazz, pop, rock, and hip-hop).

- I. Classical music: Portrayed by composition from the classical and romantic periods.
- II. Jazz: Concentrating spontaneous and written jazz piece from the swing era.
- III. Pop: Covering contemporary pop style including electronic and acoustic genres.
- IV. Rock music: Covering a scope of sub-genre such as classic rock, pounce, and alternative rock.
- V. Hip-hop/Rap: Investigating harmonic progression in contemporary hip-hop and rap music.

Finally this study also utilize a mixed method approach, merging music theory analysis with data analysis such as, gathering a diverse database of musical piece from each genre,

including scores, recordings and lyrics, applying music theory concept (e.g chord progression modal interchange) to analyze harmonic progression pattern in each genre, to use analytical techniques to identify patterns and trends in harmonic progression across genres and to conduct in-depth analysis of selected musical piece illustrating the application of harmonic progression in different genres.

Significance of Study.

This study contributes to the understanding of the harmonic progression in different musical genres providing insight on the transformation of harmonic progression across genres and historical periods, unveiling shared and unique harmonic progression patterns in aiding for a deeper understanding of musical style and structure and enlightening music composition, performance and analysis.

Limitations of Study

In the course of study, there are certain limitations that may arise, they include the following;

Harmonic dialect: It is important to note that different genres adopt distinct harmonic glossaries for instance, classical music often centers around complex harmonies and functional progression, while pop music frequently relies on simple chord progression, therefore, some people might struggle to adapt classical harmonic concepts when studying rock or electronic music, which often emphasizes on rhythm and texture over harmonic development.

Improvisation vs composition: Genres like jazz, encourages improvisation, which changes the harmonic landscape responsively making it difficult to analyze using static conceptual framework. Conversely, compositional genre may feature a more structured harmonic progressions leading to a pattern to simplify improvisational approaches into predictable patterns.

Emotional resonance: Different genres invoke different, emotional responses and the harmonic progression that work effectively in one genre may not work in another. For instance, a progression regarded as happy in pop might be interpreted as sorrowful and pensive in jazz, and this subjective experience can complicate harmonic studies as emotional context often plays a crucial role in music awareness and analysis. This study will reveal the similarities and evolutionary pattern in the harmonic progression in five different musical genres.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Harmony

Harmony according to the Harvard dictionary of music, is a pleasing combination of notes. According to Encyclopaedia Britannica, harmony is primarily a vertical phenomenon that involves simultaneous notes, but it also has a horizontal aspect through the succession of harmonies that shape a piece's personality. This definition aligns with the view of Jean-Philippe Rameau, an 18th-century theorist who formalized harmony as 'based on the root note of chords and their progressions within tonality'. James M Bruce in his journal 'A theory of harmonic progression in music' suggests that the basis for harmony in music is the harmonic series, and the frequencies of the harmonic series have an interger relationship with the fundamental frequency. He recognizes the fact that harmony and the tonal music system arise from the harmonic series combined with human perception, suggesting that our auditory system respond to these natural frequency relationships, which explains why certain chord progressions feel stable and resolved. I Acknowledge that while the harmonic series provides a foundation, human creativity and perception shape how harmony evolved and is experienced.

Progression

Progression according to Merriam-Webster dictionary, is a continuous change or succession from one thing to the other. Progression in music is therefore the succession of movement from one chord to another, creating harmonic structure, tension, and resolution within the music. According to Encyclopaedia Britannica, chord progressions underpin the melody and are fundamental to various musical genres, often expressed using Roman numerals to indicate their position within a key. Wikipedia similarly defines chord progression as the foundation of harmony in Western music, essential from classical to contemporary styles. Richard Terrat

in his journal 'Analysis of 12-bar blue progression' emphasizes the functional roles of tonic, sub-dominant, and dominant chords rather than specific chord names. He suggests that harmonic analysis should focus on chord intent and function, which can vary with decorations and substitutions while maintaining harmonic purpose. This view aligns with the harmonic function theory which explains that the roles of chords is based on their tendency to create or release tension within a key, such as tonic, sub-dominant, and dominant functions. I support this fact and understand that harmonic function provides deeper insight into music structure and expressive intent beyond surface level chord names.

Harmonic progression.

Harmonic progression is one of the key aspects in music composition, influencing the mood, tension and piece resolution. "In classical music the harmonic progression is often defined by functional harmony, meanwhile jazz, and hip-hop frequently employ non-functional harmony"(Mark Levine). Harmonic progression has been a subject of interest, among music theorist and researchers, who have explored its role in shaping musical style and structure. "Harmony is the essence of music, without harmony, neither melody nor rhythm can exist.(Arnold Schoenberg). "In music, the harmony is the foundation of all expressiveness (Carl Philip Emanuel Bach). "It's not the notes you play, it's the notes you don't play" (Miles Davis).

Definition Of Harmonic Progression.

Harmonic progression is a sequence of chords that establish or opposes a tonality and provides the harmonic foundation for melody and rhythm. According to Foxworth in his journal 'Musical genre identification and differentiation of rock, hip-hop and Christian music through harmonic progression', he argued that "while no single harmonic role defines a genre, consistent harmonic patterns and chord progressions within a genre can serve as 'rules' to help classify songs by genre", this highlights the importance of bass lines in harmonic progression

and genre identification, and supports the idea that harmonic structure contributes significantly to genre identity. I believe and appreciate that genre are not rigidly defined by harmony alone, but by uncertain patterns that guide listener expectations and genre identification. Progression are often goal-directed, moving from tension to resolution, such as the dominant (V) chord resolving to the tonic (I).

Piston defines harmonic progression as a sequence of chords that imply tonality to varying degrees. (Piston 88). He demonstrate a basic progression: "C:V I C: I. I V".

While according to Arnold Schoenberg in his book "Theory of Harmony, harmonic progression is primarily explained through the concepts of root progression, as he states that" The root progression are the foundation of all harmonic progression, involving altered chords as well as simple triads. (Schoenberg 234).

Types of harmonic progression.

There are three main types of harmonic progression and these are:

1. Prolongational progressions: It sustains a harmony over time using intervening chords such as pedal points, neighboring chords, passing chords, and substitute harmonies.
2. Cadential progressions: These confirm a tonal center by following the harmonic functions in order e.g the initial tonic, pre-dominant, dominant, and final tonic. Variants include complete authentic cadential, half cadential, incomplete cadential, and deceptive cadential progression.
3. Sequential progressions: These involves repeating a harmonic pattern at different pitch levels, often destabilizing the harmony temporarily to create interest.

Musical Genres.

The Oxford dictionary defines musical genres as a category of musical composition characterized by a particular style, form, or content. "Genre is what nobody really believes

but everyone trust upon" (Daniel). Different genres have developed distinct harmonic progression embodying their unique cultural, historical and aesthetic context.

Classical Music

Definition

Classical music is a broad term that generally describes a tradition of music that spans several hundred years, typically encompassing music produced in the Western world from around the 11th century to contemporary times. According to the Cambridge Dictionary, classical music is described as "music that is considered to be part of a long, formal tradition and to have lasting value" The Oxford Dictionary states that "it is music written in a Western musical tradition, usually using an established form for example a symphony, and is generally considered serious and to have a lasting value" and the YourClassical.org emphasizes that classical music is a living tradition being constantly redefined, covering a wide array of styles and compositions. Understanding classical music through its definitions, characteristics, and historical background, one can appreciate its enduring influence and relevance in both art and culture today.

History of Classical Music.

History of classical music begins from the start of a changing world. Classical music was born in ancient Greece and Rome. There, musicians play instruments invented hundreds of years earlier. In medieval Europe, composers began writing for specific occasions, such as weddings and funerals. Then, composers started writing pieces to perform in court during the Renaissance. The word "classical" refers to many different things. But when it comes to music, it refers specifically to the period from about 1600 through 1900.

Medieval Era

The Medieval era, also known as the Middle Ages. It is a period of music in European history spanning from the 5th century to the 15th century. During this time, music and religious

settings were solely based on Christianity. Catholic Church plays a dominant role in shaping musical traditions.

Medieval music is characterized by its monophonic texture, meaning that only one melody at a time without accompanying harmonies. The melodies were often sung in Latin. Music is based on religious texts, such as psalms and hymns. " The aim and final reason for all music is nothing other than the glorification of God and the refreshment of the Spirit" (David 96). This quotation supports the point that music has a spiritual or divine purpose, it suggests that music's ultimate goal is to Glorify God 'that is the spiritual significance' and also to refresh the mind 'which means music 'as an emotional or therapeutic benefit'. One of the most significant contributions of Medieval music was the development of notation. This allowed composers to write down their music and preserve it for future generations. The earliest notated music dates back to the 9th century. It was written using neumes. Symbols were written above the text to indicate the pitch and rhythm of the melody.

The most prominent musical form during the Medieval era was the Gregorian chant. A choir of monks sang in a monophonic melody. These chants were in Latin and used in the Catholic Church's liturgy. Over time, composers began to add more complexity to the chants, adding new melodies and harmonies to create polyphonic music. Two or more tunes played simultaneously.

One of the most famous Medieval composers was Hildegard von Bingen, a German nun who lived in the 12th century. She composed sacred music, including chants and hymns, known for their expressive melodies and innovative harmonies. Her music remains an integral part of the Medieval music repertoire.

Overall, the Medieval era was a significant period in developing classical music. It Laid the foundation for the complex harmonies and forms that would emerge in later centuries.

Renaissance Era.

The Renaissance is a period of European music history from the 14th to the 17th century. This era is best for its artistic and intellectual achievements. During this time, classical music underwent significant changes. Composers explored new styles and forms that emphasized the humanistic ideals of the period.

One of the most significant developments of the Renaissance era was the rise of polyphony. Two or more independent melodies play simultaneously. This technique allowed composers to create complex and richly textured harmonies. Those were impossible in the monophonic music of the Medieval era.

Another significant development was the emergence of music printing, which allowed composers to distribute their music more widely and efficiently. This thing increased the availability and popularity of music and contributed to the growth of a professional class of musicians.

One of the most famous composers of the Renaissance era was Giovanni Pierluigi da Palestrina. He was an Italian composer best for his sacred music, particularly his masses. His music was clear and balanced polyphony and a model for other period composers.

Other prominent composers of the Renaissance include Thomas Tallis and William Byrd. They experimented with new harmonic and melodic techniques and helped establish the foundations of classical music.

The Renaissance era was a time of great creativity and innovation in classical music. Composers explored new styles, forms, and techniques that would influence the development of music for centuries to come.

Renaissance and Early Baroque Music

Baroque Era (1600-1750)

The Baroque period spans from the late 16th century to the early 18th century. It is known for its elaborate and ornate artistic and musical styles. Baroque music is complex and has intricate textures, dramatic expression, and use of ornamentation.

One of the most significant developments of the Baroque era was the emergence of opera. Opera is a musical theater that combines singing, acting, and orchestral music. Composers such as Claudio Monteverdi and George Frideric Handel pioneered the operatic form. This became one of the most popular and influential genres of classical music.

The Baroque era also saw the rise of instrumental music. Composers such as Johann Sebastian Bach and Antonio Vivaldi created virtuosic works for solo instruments and small ensembles. These works often featured complex and intricate melodies, with the solo instrument as the composition's focal point.

Another significant development of the Baroque era was the emergence of the concerto. This form of instrumental music features a soloist accompanied by an orchestra. Concertos were to showcase the soloist's virtuosity. Composers such as Bach and Vivaldi wrote some of the most famous concertos of the era.

Baroque music has elaborate ornamentation, such as trills, turns, and mordents, adding drama and expressiveness. Composers often wrote in complex and ornate styles. Intricate counterpoint and rich harmonies created a sense of grandeur and splendor.

Classical Era (1750-1820)

The classical era of music spanned from the mid-18th century to the early 19th century. It is known for its elegant and balanced artistic and musical styles. Classical music has clarity, simplicity, and balance of melody, harmony, and rhythm.

One of the most significant developments of the classical era was the emergence of the symphony. This is a form of orchestral music typically consisting of four movements. Composers such as Wolfgang Amadeus Mozart, Joseph Haydn, and Ludwig van Beethoven

wrote some of the most famous symphonies of this era, their works features elegant melodies and precise melodies harmonies, and balanced structures and there works were known as best in the history of classical music.

The classical era was also known for developing the sonata form. This musical structure typically consists of three movements and is used in instrumental music, such as the piano sonata and the string quartet.

Another significant development of this era was the emergence of the concerto as a primary genre of classical music. Great composers such as Mozart and Beethoven wrote some of the most famous concertos of the era. Those featured a soloist accompanied by an orchestra. These works were often elegant and virtuosic melodies. The soloist and orchestra perfectly harmonize to create a beautiful and balanced composition. The classical era is a reflection of the values of the Enlightenment, with its emphasis on rationality, order, and clarity. Their legacy continues to influence classical music to this day.

Romantic Era (1820-1900)

The Romantic period spanned from the late 18th century to the early 20th century. This era is known for its passionate and dynamic artistic and musical styles. Romantic music has rich harmonies, expressive melodies, and dramatic contrasts.

One of the most significant Romantic era developments was the symphonic poem's emergence. This form of orchestral music is based on a narrative or programmatic idea. Composers such as Franz Liszt and Richard Strauss were pioneers of the symphonic poem. It allows composers to express their emotions and thoughts more directly and personally.

The Romantic era also saw the rise of the virtuoso soloist, with composers such as Niccolò Paganini and Franz Liszt. They created virtuosic works for solo instruments such as the violin and piano. These works often featured complex and technical passages. But, again, the soloist showcased their technical skill and virtuosity.

Another significant development of the Romantic era was the orchestra's expansion. Composers use more extensive and diverse ensembles to create more expressive and dramatic works. Composers like Hector Berlioz and Gustav Mahler were known for their innovative and expressive orchestration. This allowed them to create a wide range of emotional and dramatic effects.

Romantic music was also known for its use of exoticism and nationalism in the history of classical music. Composers drew inspiration from non-Western cultures and incorporated folk elements from their countries into their works. This helped create a sense of national identity and pride and helped shape Europe's cultural landscape during this time. The Romantic era was a time of great emotional and artistic expression in classical music.

The history of classical music is a fascinating journey through time, culture, and artistic expression. From the ornate and complex pieces of the Baroque era to the experimental and innovative music of the Modern period. The history of classical music is full of creative genius and innovation. With each new era, more talented composers and musicians created unique works of art. Those would stand the test of time.

History of Jazz.

Jazz, musical form, often improvisational, developed by African Americans and influenced by both European harmonic structure and African rhythms. It was developed partially from ragtime and blues and is often characterized by syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, often deliberate deviations of pitch, and the use of original timbres. "Jazz is the only music in which the same note can be played night after night but differently each time." (Ornette Coleman). Jazz has been, from its very beginnings at the turn of the 20th century, a constantly evolving, expanding, changing music, passing through several distinctive phases. For almost all of its history it has employed both creative approaches in varying degrees and endless permutations. And yet, despite these diverse

terminological confusions, jazz seems to be instantly recognized and distinguished as something separate from all other forms of musical expression. To repeat Armstrong's famous reply when asked what swing meant: "If you have to ask, you'll never know." To add to the confusion, there often have been seemingly unbridgeable perceptual differences between the producers of jazz (performers, composers, and arrangers) and its audiences. For example, with the arrival of free jazz and other latter-day avant-garde manifestations, many senior musicians maintained that music that didn't swing was not jazz.

Most early classical composers (such as Aaron Copland, John Alden Carpenter—and even Igor Stravinsky, who became smitten with jazz) were drawn to its instrumental sounds and timbres, the unusual effects and inflections of jazz playing (brass mutes, glissandos, scoops, bends, and stringless ensembles), and its syncopations, completely ignoring, or at least underappreciating, the extemporized aspects of jazz. Indeed, the sounds that jazz musicians make on their instruments—the way they attack, inflect, release, embellish, and colour notes—characterize jazz playing to such an extent that if a classical piece were played by jazz musicians in their idiomatic phrasings, it would in all likelihood be called jazz.

That jazz developed uniquely in the United States, not in the Caribbean or in South America or any other realm to which thousands of African Blacks were also transported is historically fascinating. Many Blacks in those other regions were very often emancipated by the early 1800s and thus were free individuals who actively participated in the cultural development of their own countries. In the case of Brazil, Blacks were so geographically and socially isolated from the white establishment that they simply were able to retain their own African musical traditions in a virtually pure form. It is thus ironic that jazz would probably never have evolved had it not been for the slave trade as it was practiced specifically in the United States. Jazz grew from the African American slaves who were prevented from maintaining their native musical traditions and felt the need to substitute some homegrown form of musical

expression. Such composers as the Brazilian mulatto José Maurício Nunes Garcia were fully in touch with the musical advances of their time that were developing in Europe and wrote music in those styles and traditions. American slaves, by contrast, were restricted not only in their work conditions and religious observances but in leisure activities, including music making. Although slaves who played such instruments as the violin, horn, and oboe were exploited for their musical talents in such cities as Charleston, South Carolina, these were exceptional situations. By and large the slaves were relegated to picking up whatever little scraps of music were allowed them.

Pop

Definition

Pop is a broad genre represented by catchy melodies, simple structures and widespread commercial appeal, often blending elements from various style to reach a mainstream audience. Pop rap was shaped by artist like LL Cool and Run-DMC in the 1980s as hip hop merged with pop music.

Origins of Pop Music

Pop music first appeared in its modern form in the mid-1950s in the United States and the United Kingdom. The term "pop" is derived from "popular music," which originally encompassed a variety of styles targeted at the mainstream audience. Early influences included traditional pop, jazz, and rock and roll, as artists like Bing Crosby and Frank Sinatra began to dominate the charts, laying the groundwork for the genre

The 1950s and 1960s

The 1950s marked the rise of rock and roll, with figures such as Elvis Presley bringing pop to the forefront of music culture, influencing millions of teenagers. This period also saw the beginning of the British Invasion, led by The Beatles, who revolutionized pop by writing their own songs and blending influences from various genres

During the 1960s, pop music evolved further with the introduction of more sophisticated song structures and production techniques. Styles diversified, absorbing influences from folk, soul, and psychedelic rock. Important bands like The Beach Boys and artists like Diana Ross and the Supremes contributed to the evolving sound of pop

The 1970s and 1980s

The 1970s introduced disco and soft rock, with artists like The Bee Gees and Elton John gaining immense popularity. This era emphasized danceability and the visual presentation of artists as music videos began capturing audiences

The emergence of MTV in the 1980s transformed the pop landscape, making music videos a crucial aspect of an artist's appeal.

Michael Jackson and Madonna became icons during this period, setting new standards for the industry with their innovative music videos and catchy songs, solidifying the commercial aspects of pop music

The 1990s to Present

The 1990s brought a wave of boy bands and girl groups, such as NSYNC and the Spice Girls, which dominated the charts with catchy, formulaic songs. Hip hop and R&B began to meld into the pop genre, showcasing artists like Britney Spears and Destiny's Child as leading figures in the evolving landscape

In the 2000s and beyond, pop music continued to adapt by blending with diverse genres and reflecting cultural trends, contributing to the rise of digital music consumption. Artists such as Rihanna, Adele, and Taylor Swift have shown how pop can evolve by incorporating elements from different styles, maintaining relevance in a rapidly changing industry.

Pop music's history is a testament to its ability to evolve and adapt over time, reflecting broader social changes and technological advancements. From its early roots to its status as a dominant cultural force, pop music continues to shape and be shaped by the society around it,

making it a vital part of modern music's landscape. Thus, understanding its history enhances appreciation for the music that permeates contemporary culture.

Hip-hop.

Definition:

Hip-hop music is a genre that originated in the early 1970s in New York city's African American community. It is defined by rhythmic beats, rapping and breakbeats often reflecting social and cultural themes. Hip-hop was defined and pioneered by DJ Kool Here and other early Bronx DJs. DJ Kool Here emphasized his foundational role in creating hip-hop, saying "I'm the guy who created the culture called Hip-hop.

History of Hip Hop.

Hip hop originated in the South Bronx, New York City, in the 1970s as a cultural movement that embraced music, dance, and visual arts, reflecting the experiences of marginalized communities.

Hip hop emerged from the socio-economic challenges faced by African American and Latino communities in the Bronx during the late 1970s. Rising poverty, unemployment, and urban decay characterized life in these neighborhoods, leading to a need for creative expression and community cohesion. As a response, local youth began hosting block parties where DJs and MCs entertained crowds with music and dance, laying the groundwork for the hip hop culture we recognize today

DJ Kool Herc: Often credited as the father of hip hop, Kool Herc introduced innovative DJ techniques, such as isolating the breakbeat in records, which allowed dancers to showcase their skills. His parties at 1520 Sedgwick Avenue are considered seminal events in hip hop history

Afrika Bambaataa: Another pivotal figure, Bambaataa helped formalize hip hop culture by establishing the Universal Zulu Nation, which advocated for peace and community-building

through artistic expression. He categorized the genre's core elements: DJing, MCing, graffiti art, and breakdancing

Grandmaster Flash: Renowned for his turntable skills and innovative mixing techniques, Flash contributed significantly to the art of DJing and the development of rap music. His group, Grandmaster Flash and the Furious Five, was among the first to gain global recognition within the genre

From its humble beginnings, hip hop quickly spread beyond the Bronx, influencing global music culture by the 1980s. Since then, hip hop has continually evolved, giving rise to various sub-genres and styles, including gangsta rap, conscious rap, and trap music, while addressing social justice issues and shaping cultural trends worldwide. Today, hip hop stands as more than just a musical genre; it represents a powerful cultural movement that challenges societal norms and reflects the voices of its communities. Its influence can be seen in fashion, language, art, and activism, continuing to inspire generations.

Characteristics of Harmonic Progression Patterns Across Genres. (Classical, Jazz, Rock, Pop, and Hip-Hop).

1. Classical music.

Harmonic progression in classical music follows several characteristics patterns that create structure, tension, and resolution. These patterns have evolved over centuries and form the back-bone of western tonal music. Harmonic progression in classical music normally features chords moving in predictable sequences, often using common chordal relationships like tonic, sub-dominant and dominant. They create patterns of tension and release and usually resolve

to the tonic, following a diatonic key structure. These progressions form the structural foundation of a composition and guide its movement.

Classical harmonic progressions typically follow a cyclical pattern of tonal functions. The tonic is stable, the sub-dominant is restless, the dominant is unstable then it returns to the tonic. This progression creates what musicians call "tonal gravity" with the dominant having a particularly strong gravitational pull toward the tonic, justified by relationships in harmonic series. (Caplin talks about the cadential patterns) When he states "The authentic cadence (V-I) is the harmonic goal of all classical phrases" (Caplin 17). When it comes to Asymmetrical motion in classical harmony, Tymoczko stated that "privileges descending root motions by fifth" over ascending ones, creating tonal directionality. (Tymoczko 89).

Jazz Music.

Jazz harmony is distinguished by several unique characteristics that set it apart from other musical genres. These progressions form the backbone of Jazz compositions and improvisations, with several key patterns being particularly prominent. The II-V-I progression is arguably the most fundamental and ubiquitous harmonic person in jazz. (Levine 38). Levine also discusses the use of seventh chords and chords tension extensively (Levine 20-50). This progression provides a strong sense of motion and resolution, moving predictably from the predominant II chord to the dominant V chord. This smooth voice leading between these chord creates natural transitions, with the third of the II chord becoming the seventh of the V chord, and the seventh of the V chord resolving to the third of the I chord.

Ted Gioia provides historical context and analysis of common jazz progressions like rhythm change (I-VI-II-V), stating that "the rhythm and changes progression, based on Gershwin's "I got rhythm is one of the most common harmonic frameworks in jazz (Gioia 45). Lewis Porter analyzes contains harmonic innovation when he states that " contains harmonic cycles

challenge traditional tonal centers, creating a new approach to functional harmony" (Porter 102).

The key features of jazz are:

1. Seventh chords as the basic harmony
2. Additional tensions (9ths, 11ths, and 13th) to chords.
3. Frequent use of perfect fourth (P4) root motion, particularly in tonal orientated progressions.
4. Use of complex chord types like "7th sharp Nine flat five" chords that are characteristics of jazz cadences.

The evolution of jazz reflects its dynamic nature as a musical form that continually incorporates new harmonic concepts while maintaining connection to its traditional roots.

Pop and Rock Music.

Chord progressions in Pop and Rock are typically simple, repetitive, and cyclical, often repeating the same pattern throughout verses or choruses. The most frequently used chords are the primary triads: I (tonic), IV (sub-dominant), and V (dominant), as well as the relative minor vi. (Everett 45). Popular progressions used in pop and rock music are I-V-vi-IV which are "the four chord song" progression (Harrison 82). The progression often forms a loop, creating a sense of continuity and making them remember, these loops are especially common in chorus and can sometimes persist for entire songs. Chords are usually in root position, and progressions mostly use notes within a single key.

In Rock, power chords that is the root and fifth only are common for a strong driving sound. Verses often use simpler, repetitive progression, while choruses may introduce a more detailed or more resolved harmonic patterns. Some modern pop/rock make use of "plateau loops" where progressions float around IV, V and vi chords, sometimes blurring the sense of

a clear tonic (home chord). Brad Osborn made us understand that "The 12-bar blue progression (I-IV-V) is foundational in rock music, often repeated cyclically to create a driving harmonic rhythm". (Osborn 102), Mark Spicer in "Rock in out" stated that "power chords which omit the third and consist of the root and fifth, are defining harmonic feature of rock music, providing a strong uncertain tonality" (Spicer 56).

Hip-Hop.

Hip-hop chord progressions often use simple, repetitive loops, frequently cycling 2 to 4 chords to create a hypnotic, groove based foundation for beats. (Krimm 35). Many progressions favor minor keys and minor-to-major shift, such as moving from a minor I chord to a major V chord, giving a dark, moody, or emotional feel common in hip-hop. The common progression in hip-hop are i-V (which is the minor to major dominant), the I-vi (the major to relative minor), ii-V-I (borrowed from jazz, the smooth and soulful) and the i-VI-v-I (Minor-centric, cyclical and atmosphere), and these progressions are often looped and form the harmonic backbone of many hip-hop tracks. "Hip-hop music emphasis on mood and atmosphere rather than complex harmonic movement, it uses sparse changes and layers with the beats and bass to create emotional resonance" (Meal 112). Joseph G. Schloss made us understand that "most hip-hop beats are constructed around short, looped harmonic progressions or samples, often just, single or two, repeated cyclically. (Schloss 58).

Similarities and Differences of Harmonic and Patterns Across Genres (Classical, Pop, Rock, Jazz and Hip-Hop Music).

Similarities:

1. Use of repeated patterns: All genres frequently use recurring chord progression to establish tonality and structure such as I-IV-V in classical, pop, and rock, or ii-V-I in jazz.

2. Cyclical progressions: Pop, rock and hip-hop often repeat progression in cycles, especially in choruses and verses, creating memorable hooks and grooves.
3. Functional Harmony: Most genres are rooted in functional harmony, where chords serve tonic, sub-dominant, or dominant roles, though the strictness and application vary.

Differences:

1. Typical progression: The typical progression in classical music are I-IV-V-I, circle of fifths, but the typical progression used in jazz are ii-V-I extended chords, while in rock it is the I-IV-V-I-bVII-IV, I-V-vi-IV. Pop music makes use of the I-V-vi-IV, I-vi-IV-V and lastly hip-hop makes use of simple loops, often I-IV or minor.
2. Tonal modulations: Classical music make use of modulation but it is usually structured, jazz frequently shifts tonal centers, rock often stay in one key, but may make use of modal interchange, pop usually stays in one key and hip-hop rarely modulates, it's a static harmony.

While all genres use harmonic progressions to shape their music, classical and jazz are more complex and modulatory, rock and pop are more repetitive and modal, and hip-hop is the most harmonically static, favouring rhythm and groove.

The Connection Between Harmonic Progression and Emotional Expression: A Music Theory Analysis

Harmonic progressions-sequences of chords in music-are fundamental in shaping emotional expression by creating tension, release, and narrative flow that guide listeners' feelings. Music theory analysis reveals several key ways this happens:

1. Mode and Emotional Color

Major vs. Minor:

The choice of mode (major or minor) is fundamental in shaping emotional tone.

Major scale harmonies (I, IV, V chords) tend to sound bright, joyful, and stable because of the major third interval, which is acoustically consonant and culturally associated with happiness.

Minor scale harmonies (i, iv, v or V) evoke sadness, melancholy, or introspection due to the minor third interval, which introduces a slightly dissonant, more somber sound.

Example: Beethoven's "Moonlight Sonata" first movement uses a minor key with slow, descending progressions that evoke solemnity and sadness.

2. Tension and Resolution in Progressions

Dominant to Tonic (V → I):

The classic authentic cadence creates strong resolution and emotional closure. The dominant chord (V), containing the leading tone (7th scale degree), creates tension that is resolved when moving to the tonic (I). This tension-release mechanism generates feelings of satisfaction, relief, or finality.

Subdominant to Dominant to Tonic (IV → V → I):

This progression builds a sense of movement and expectation, often used to evoke hopeful or uplifting emotions.

Use of Dissonance:

Chords with added dissonant tones (e.g., 7ths, 9ths, diminished chords) increase tension and emotional complexity, often expressing anxiety, fear, or longing.

Example: In jazz and blues, the use of dominant 7th chords and blues notes creates expressive tension that resolves in emotionally satisfying ways.

3. Non-Diatonic Chords and Emotional Nuance

Modal Mixture (Borrowed Chords):

Borrowing chords from the parallel minor or major key (e.g., using iv in a major key) adds color and emotional depth, often introducing bittersweet or poignant feelings.

Chromaticism:

Chromatic chords (e.g., augmented sixth chords, Neapolitan chords) introduce unexpected tension and can heighten drama or sadness.

Example: Chopin's use of modal mixture and chromaticism in his nocturnes creates a lush emotional palette.

4. Harmonic Rhythm and Emotional Flow

Speed of Chord Changes:

Faster harmonic rhythm (quick chord changes) can heighten excitement or urgency, while slower changes often feel calm or somber.

Repetition and Variation:

Repeating a harmonic progression creates stability and comfort, while variation can express change, surprise, or emotional development.

5. Emotional Narrative Through Progression

Progression Arcs:

Harmonic progressions often follow a narrative arc, starting with stability, moving through tension or conflict (using dominant or diminished chords), and resolving to stability again. This mirrors emotional journeys like struggle and resolution, sadness to joy, or tension to peace.

A Brief History Of Music Composers Across Four Different Genres.

Hip-Hop.

Wiz Khalifa.

Cameron Jibril Thomaz, professionally known as Wiz Khalifa, was born on September 8, 1987, in Minot, North Dakota, USA. He is an influential American rapper, singer, songwriter, and actor who emerged in the late 2000s and became a key figure in modern hip-hop culture. Wiz Khalifa's music is characterized by catchy hooks, laid-back flows, and lyrics often

centered on partying, marijuana culture, and personal success. He gained mainstream recognition with his 2010 single “Black and Yellow,” which became an anthem for his hometown of Pittsburgh and peaked at number one on the Billboard Hot 100. His albums, such as *Rolling Papers* (2011) and *O.N.I.F.C.* (2012), solidified his place in the rap industry. Beyond music, Wiz Khalifa has ventured into acting and business, including launching his own cannabis brand. His style blends hip-hop with pop and R&B influences, making him a versatile and enduring artist in contemporary music.

Pop Music.

Leonard Coheh.

Leonard Cohen was born on September 21, 1934, in Montreal, Canada. Before becoming a renowned singer-songwriter, Cohen was a respected poet and novelist, publishing several volumes of poetry and two novels by the early 1960s. He transitioned to music in the mid-1960s, debuting with *Songs of Leonard Cohen* in 1967, which introduced his deep, gravelly voice and poetic lyricism. Cohen’s music is noted for its profound exploration of themes such as love, spirituality, politics, and human frailty. His songs often combine folk, pop, and religious imagery, creating a haunting and intimate atmosphere. Some of his most famous works include “Suzanne,” “Bird on the Wire,” and “Hallelujah,” the latter of which has been covered by countless artists worldwide and is considered one of the greatest songs ever written. Throughout his career, Cohen released over a dozen albums and was celebrated for his literary approach to songwriting. He continued performing and recording until shortly before his death in 2016, leaving a legacy as one of the most influential singer-songwriters of the 20th century.

Classical music.

Johann Sebastian Bach.

Johann Sebastian Bach was born on March 31, 1685, in Eisenach, Germany, and is one of the towering figures of Western classical music. A composer, organist, and violinist of the Baroque era, Bach's work is renowned for its intellectual depth, technical command, and artistic beauty. He came from a large family of musicians and was a prolific composer, producing over 1,000 works during his lifetime. Bach's compositions include masterpieces such as The Brandenburg Concertos, The Well-Tempered Clavier, Mass in B Minor, and numerous cantatas, fugues, and keyboard works. His music is characterized by intricate counterpoint, harmonic innovation, and expressive depth. Although he was not widely celebrated during his lifetime outside of Germany, Bach's music was rediscovered in the 19th century and has since become foundational to classical music education and performance. His influence extends beyond classical music, impacting jazz, rock, and contemporary genres. Bach is often considered the "father of modern music" for his contributions to musical form and theory.

Jazz

Bart Howard.

Bart Howard was born on March 1, 1915, in Burlington, Iowa, USA. He was an American composer and songwriter best known for penning the jazz standard "Fly Me to the Moon," originally titled "In Other Words," in 1954. The song gained immense popularity after being recorded by artists like Frank Sinatra, who helped cement it as a timeless classic in the jazz and pop repertoire. Howard's career spanned several decades, during which he wrote numerous songs that contributed to the Great American Songbook. His compositions are celebrated for their lyrical charm, melodic sophistication, and enduring appeal. While "Fly Me to the Moon" remains his most famous work, Howard's influence is felt in the world of jazz and popular music through his elegant songwriting style. He passed away in 2004, but his music continues to be performed and cherished worldwide.

CHAPTER THREE

METHODOLOGY

A Schenkerian analysis was used for this research. An applied music theory analysis which was greatly influenced by Heinrich Schenker, that reveals the underlying structure and coherence of a piece. It shows how the complex surface of a musical work relates to a simpler, theoretical deep structure called the "ursatz" (a fundamental or background structure of a tonal composition), which is roughly the same for any tonal work but uniquely detailed in each piece.

Study population

A total of a hundred participants, who are mostly music lovers was used for this research. This included people from different age groups, religion and cultural background.

Data Collection Methods

Data was collected using the method below:

Analysing and comparing four distinct musical genres through selected representative songs to explore their unique characteristics, emotional impact and harmonic progression.

The genres and songs used for this research are:

1. Classical music- Minuet in G major composed by Christian Pelzord, mostly attributed to J.S Bach.
2. Jazz music- fly me to the moon by Bart Howard.
3. Pop music- Hallelujah by Leonard Cohen.
4. Hip-hop music- see you again by Wiz Khalifa.

Each song will be dissected for its compositional structure, rhythm and harmony.

A comparative analysis of four musical piece.

Classical

Minuet in G major composed by Christian Pelzord mostly attributed to J.S Bach.

The minuet is a dance form from the Baroque and Classical periods, typically in 3/4 time, moderate tempo, and binary or ternary form. It was found in 1725 "note books for Anna Magdalena Bach", a collection of keyboard pieces compiled by Bach for his second wife, which includes works by various composers of that era, including Petzold, it became very popular in the 17th century and was eventually formalized by composers as an integral part of the suite. It features elegant, balanced phrases and clear harmonic progressions, often structured as A-B-A (ternary form). The style emphasizes grace and poise, with ornamented melodic lines and a steady rhythmic pulse suitable for dancing. According to Kurt Nemes in 'Kurt Nemes classical music Almanac' he stated that Bach did not have water on the brain when he penned this Minuet. He also stated that after much research and reading he found out that the Minuet in G major is one of the last ones in the first book. According to my research I found out that the Minuet in G Major was historically misattributed to J.S Bach but is now credited to Petzold.

The typical harmonic chord progressions follows a diatonic harmony with tonic (I) dominant (V) and sub-dominant (IV), the progression is simple and functional.

Minuet in G Major

BWV 114

Christian Petzold

Allegretto

mf

5

1 3 5

5 4 2 1

9

1

13

4 3 2 1

Jazz

Fly Me to the Moon by Bart Howard

"Fly me to the moon" originally titled "in other words" is a song written in 1954 by Bart Howard. The first recording of the song was made in 1954 by Kaye Bavard. In my later research I found out that Peggy Lee later recorded and performed the song on national television, and as it grew in popularity, Peggy convinced Bart to change the name to its well-known opening line 'fly me to the moon' (Lisa Robbin Young) ' Fly me to the moon- A jewel 20 years in the making'.

"Fly me to the moon" is a jazz standard known for its sophisticated harmony and swing rhythm, typically performed in 4/4 time with a moderate tempo, which features extended chords (7ths, 9ths, 13ths) and chromatic passing tones that enrich the harmonic texture. The melody is smooth and lyrical, often interpreted. The arrangement usually includes walking bass lines, brushed drums, and piano comping, creating a relaxed yet rhythmically engaging atmosphere.

Fly Me to the Moon

Swing

Am7 Dm7 G7 CMaj7 C7

5 FMaj7 Bm7b5 E7 Am7 A7

9 I. Dm7 G7 CMaj7 Em7 A7

13 Dm7 G7 CMaj7 Bm7b5 E7

17 Dm7 G7 Em7 A7

Hip-Hop

See You Again by Wiz Khalifa ft. Charlie Puth.

According to Clifford Stumme (The pop song professor) in his book "The meaning of see you again by Wiz Khalifa", The song "see you again" is about Paul Walker who died in a car accident while filming fast and furious 7 the song was aimed to commemorate his passing. To achieve this, the song makes use of Charlie Puth's emotionally charged vocal and Wiz Khalifa's Relationship-focused raps to show how much Paul Walker meant to others. "See you again" is an ode to a lifetime of friendship and closeness.

A hip-hop/pop-rap ballad written in B \flat major, 4/4 time, at 80 bpm (andante/andantino tempo). It combines rap verses by Wiz Khalifa with sung choruses by Charlie Puth, blending rhythmic spoken word with melodic singing. The song features a piano-driven melody with layered background vocals (up to 180 layers in the chorus) and makes use of minor IV chords to add color, creating emotional depth.

The lyrics focus on themes of loss, remembrance, and friendship. The structure balances verses, choruses, and a bridge, emphasizing emotional build-up and release.

See You Again

$\text{♩} = 80$



Chords: Gm, Bb, Eb, Bb, Gm, Bb, Eb, Bb, F, Gm, Bb, Eb, Bb, Gm, Bb, Eb, Bb, F, Gm, Bb, Eb, Bb, F, Gm, Bb, Eb, Bb.

Lyrics:
It's been a long day without you my friend. And I'll
tell you all a-bout it when I see you a-gain. We've come a long way from
where we be-gan And I'll tell you all a-bout it when I see you a-gain. When I
see you a-gain.

Pop

Hallelujah by Leonard Cohen.

The word Hallelujah means "praise the Lord" it's a word of worship, of joy, but Cohen flips it on the head. (Logan Ransley). "It's a cold and it's a broken Hallelujah" this means that even in the moments of despair, the word still holds meaning and even when everything is falling apart the Hallelujah remains. (Logan Ransley- "The meaning of Hallelujah: Hope in brokenness). Logan further explain in his article that Cohen's Hallelujah wrestles with Faith, doubt and whether we're truly being guided. In my further research about Hallelujah by Cohen I found out an interesting theory which states that Cohen's Hallelujah wasn't the one that made the song famous because his version was raw and poetic. It wasn't until John Cale covered it in 1991 tweaking the lyrics that people really started paying attention, then Jeff Buckley took it to another level in 1994 by adding haunting vocals which made it unforgettable, and since then "Hallelujah" has been covered by hundreds of artists like Rufus Wain Wright and K.D Lang. Each version brings out a different side of the song. (Logan Ransley-The meaning of Hallelujah: The cover that gave it a new life).

Hallelujah, a widely covered pop ballad originally by Leonard Cohen, is often arranged with simple chord progressions and clear melodic lines. Typically in 6/8 or 4/4 time, with a moderate tempo that supports expressive vocal delivery. The song's structure often follows a verse-chorus format, with lyrical storytelling and repeated "Hallelujah" refrains that provide emotional resonance. The progression is relatively simple and repetitive, mostly diatonic in C major and often follows patterns like C-Am-C-Am,F-G-C-G, and includes a secondary dominant (E7) to create tension before resolving to Am.

Pop arrangements might include piano, guitar, and subtle percussion, focusing on vocal clarity and emotional impact. The song's adaptability allows it to cross genres, from folk to pop to orchestral versions, highlighting its melodic and lyrical strength.

Hallelujah

$\text{♩} = 90$

The first system of musical notation for 'Hallelujah' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The tempo is marked as quarter note = 90. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes. The lyrics 'I've heard there was a' are written above the treble staff, and 'when your faith was strong' are written below it.

The second system of musical notation continues the piece. The lyrics 'secret chord that david played and he pleased the lord but you don't really care' are written above the treble staff, and 'but you needed proof you saw her bathing on the roof her beauty and the moon' are written below it.

The third system of musical notation continues the piece. The lyrics 'for music do ya? light over threw ya' are written above the treble staff, and 'it goes like this the fourth the fifth the she tied you to a kit - chen chair she' are written below it.

The fourth system of musical notation continues the piece. The lyrics 'mi - nor fall and the major lift the baffled king com - posing ha - lle - lu - ja -' are written above the treble staff, and 'broke your throne and she cut your hair and from your lips she drew the ha - lle - lu - ja -' are written below it.

The fifth system of musical notation continues the piece. The lyrics 'h hall - e lu - ja - h hall - e lu - ja - h hall - e lu - ja - h hall - e' are written above the treble staff, and 'h ha - lle lu - ja - h ha - lle lu - ja - h ha - lle lu - ja - h ha - lle' are written below it.

Each piece presented here represents four musical genres. Each with their unique features and characteristics, which helps in convey and build up emotional impact in the audience.

CHAPTER FOUR
DATA ANALYSIS AND DISCUSSION OF FINDINGS.
INTRODUCTION OF DATA.

This chapter contains presentation of data, analysis and discussion of findings.

DATA PRESENTATION.

Demographic Data

Table 1: Age distribution of data.

Age range.	Frequency.	Percentage
16-18.	7.	7%
19-21.	34.	34%
22-25.	48.	48%
30-other.	11.	11%
Total.	100.	100

Table 2: Gender distribution of respondents.

Gender.	Frequency	percentage
Male.	45.	45%
Female.	55.	55%
Total.	100.	100%

Table 3: Religion of respondents

Religion.	Frequency	percentage
Christianity.	85.	85%
Muslim.	22.	22%
Other.	3.	3%
Total.	100.	100%

Table 4: Faculty distribution of respondents.

Faculty.	Frequency	percentage
Art.	47.	47%
Education.	6.	6%
Law.	11.	11%
Engineering.	18.	18%
Life science.	0.	0%
Medicine.	7.	7%
Environmental science.	0.	0%
Physical science	5.	5%
Pharmacy.	4.	4%
Management science.	0.	0%
Basic medical science.	0.	0%
Social science.	2.	2%

Dental medicine.	0.	0%
Agricultural science.	0.	0%
Veterinary medicine.	0.	0%
Total.	100.	100%

Table 5: Level of respondents.

Level.	Frequency	percentage
100.	4.	4%
200.	14.	14%
300.	25	25%
400.	46.	46%
500.	0.	0%
600.	11.	11.%
Total.	100.	100%

Table 6: Marital status of respondents

Marital status.	Frequency.	Percentage
Single.	87.	87%
Married.	13.	13%
Divorced.	0.	0%
Total.	100.	100%

Table 1,2,3,4,5, and 6 shows the demographic data of the respondents: In age range, 7 representing 7% are 16-18, 34 representing 34% are 19- 21, 48 representing 48% at 22-25, 11 representing 11% are above 30. 45 representing 45% of the respondents were male and 55 which represents 55% were female. 85 which represents 85% Christians, 22 which represents 22% are Muslim, and 3 which represents 3% are other religion. Table four shows that 47 which represents 47% are from the Faculty of Art, 6 represent 6% from the Faculty of Education, 11 represent 11% from the Faculty of Law, 18 represent 18% from Engineering, 0

which represents 0% from Life Science, 7 represents 7% from Medicine, from Environmental Science 0 representing 0%, 5 representing 5% from Physical Science, 4% representing 4 from pharmacy, 2 represent 2% from Social Science and 0 represent 0% from Basic Medical Science, Dental Medicine, Agricultural Science, and Veterinary Medicine. Table 5 shows the level which indicates that 4 represents 4% from 100 level, 14 represents 14% from 200 level, 25 represent 25% from 300 level, 46 represents 46% from 400 level 0 represent 0% from 500 level and 11 represents 11% from 600 level. Table 6 indicates that out of 100 respondents 87 which represents 87% of students are single, 13 representing 13% are married, and 0 which represents 0% are divorced.

Table 7: Do you like listening to music?

Responses.	Frequency	percentage
Yes.	87.	87%
No.	13.	13%
Total	100.	100%

Table 7 indicates that out of 100 (100%) of the respondents 87 (87%) of them like listening to music and 13 (13%) do not like listening to music.

Table 8: What type of music do you listen to the music?

Responses.	Frequency	percentage
Classical.	39.	39%
Hip-hop.	15.	15%
Pop.	21.	21%
Jazz.	25	25%
Total.	100.	100%

Table 8 indicates that 39 (39%) out of the 100 (100%) respondents listen to Classical music, 15 (15%) listen to Hip Hop, 21 (21%) listen to Pop and 25 (25%) listen to Jazz music.

Table 9: Can you name an artist from each genre listed in No.2

Responses.	Frequency	percentage
Yes.	67.	67%
No.	33.	33%
Total.	100.	100%

Table 9 shows that out of 100 (100%) of respondents, 67 which represents (67%) can name and artist from each genres, which are (classical, hip hop, pop and jazz), and 33 which represents (33%) cannot

Table 10: How often do you listen to music from different genres

Responses.	Frequency	percentage
Very often.	41.	41%
Often.	28.	28%
Occasionally.	21.	21%
Rarely.	10.	10%
Total	100.	100%

Table 10 shows that out of 100 (100%) respondents, 41 (41%) listens to music from different genres very often, 28 (28%) listen often, 21 (21%) listen occasionally and 10 (10%) rarely listens to music from different genres.

Table 11: Can you tell the difference between a fast and slow song by listening.

Responses	frequency.	Percentage
Yes	96.	96%
No.	4.	4%
Total	100.	100%

Table 11 indicates that 96 (96%) out of 100 (100%) respondents can tell the difference between fast and slow music by listening and 4 (4%) cannot.

Table 12: Have you heard songs where the music feel unexpected or surprising?

Responses.	Frequency.	Percentage
Yes.	83.	83%
No.	17.	17%
Total.	100.	100%

Table 12 shows that's 83 (83%) out of 100 (100%) respondents have heard songs where the music is unexpected and surprising and 17 (17%) out of the 100 respondents have not.

Table 13: Do you listen to music from different cultures or countries?

Responses.	Frequency.	Percentage
Yes	83.	83%
No.	17.	17%
Total.	100.	100%

Table 13 shows that out of 100 (100%) respondents 81 (81%) listens to music from different culture or countries, and 19 (19%) of them do not.

Table 14: When you listen to songs, do you feel the music change or move in a way that makes you want to dance or relax?

Responses.	Frequency.	Percentage
Yes.	76.	76%
No.	24.	24%
Total	100.	100%

Table 14 shows that out of 100 (100%) respondents 76 (76%) agrees that when they listen to music, sometimes it changes and moves in a way that makes them dance and relax, while 24 (24%) of the respondent disagree.

Table 15: Do you enjoy music more when the chords sounds smooth and connected or when they are more sharp and unique?

Responses.	Frequency	percentage
Smooth and connected.	73.	73%
Sharp and unique	27.	27%
Total.	100.	100%

Table 15 indicates that out of 100 (100%) respondents 73 (73%) enjoys music when the chord sounds are smooth and connected, while 27 (27%) prefers is sharp and unique chord sound.

Table 16: How familiar are you with the concept of harmonic progression?

Responses	frequency.	Percentage
Very familiar.	25.	25%
Familiar.	40.	40%
Not familiar at all	35.	35%
Total.	100.	100%

Table 16 indicates that 25 (25%) out of 100 (100%) respondents are very familiar with the concepts "harmonic progression", 40 (40%) are familiar, and 35 (35%) out of a 100 (100%) are not familiar with the concept at all.

Table 17: Have you ever tried to play or compose music using harmonic progression?

Responses	frequency.	percentage
Yes	62.	62%
No 38%	38.	
Total. 100%	100.	

Table 17 shows that 62 (62%) out of 100 (100%) respondents have tried to compose music using harmonic progression, and 38 (38%) out of 100 (100%) have not.

Table 18: Do you think cultural background influences harmonic progression in music?

Responses	frequency.	Percentage
Yes.	76.	76%
No.	24.	24%
Total.	100.	100%

Table 18 shows that out of 100 (100%) respondents, 76 representing 76% thinks that cultural background influences harmonic progression in music while 24 representing 24% do not think so.

Table 19: Can you easily identify the chord progression in a song?

Responses.	Frequency.	percentage
Yes.	37.	37%
No.	63.	63%
Total.	100.	100%

Table 19 shows that out of a 100 (100%) respondent 37 representing 37% can easily identify the chord progression in a song while 63 representing 63% Can not identify the chord progression in a song.

Table 20: Do you think the chord in a song affects how you feel while listening?

Responses.	Frequency.	Percentage
Yes.	76.	76%
No.	24.	24%
Total.	100.	100%

Table 20 indicates that 76 (76%) out of 100 (100%) respondents thinks the chord in its song affect how we feel while listening, well 24 (24%) out of 100 (100%) respondent thinks it does not.

Table 21: Are you aware that songs use different chords patterns?

Responses.	Frequency.	percentage
Yes.	71.	71%
No.	29.	29%
Total.	100.	100%

Table 21 indicate that 71 (71%) out of a 100 (100%) respondents are aware that songs uses different chord pattern and 27 (27%)out of 100 (100%) are not aware.

Table 22: Which musical genres has the most interesting or fun chord changes?

Responses.	Frequency.	Percentage
Classical.	31.	31%
Hip-hop.	41.	41%
Pop.	10.	10%
Jazz.	18.	18%
Total.	100.	100%

Table 22 shows that out of 100 (100%) respondent 31 (31%) thinks that classical music has the most interesting or fun chord changes, 41 (41%) believes it's hip-hop, 10 (10%) believes it's pop music, and 18 (18%) out of a 100 (100%) respondent agree it's jazz.

Table 23: Do you think that pattern of chord progression is responsible for a genre sounding light or dull?

Responses.	Frequency.	percentage
Yes.	73.	73%
No.	27	27%
Total.	100.	100%

Table 23 indicates that out of 100 (100%) respondent 73 (73%) agrees that important of chord progression is responsible for a genre sounding lights or dull while 27 (27%) do not agree.

Table 24: Which genre do you think uses unexpected chord patterns?

Responses.	Frequency.	Percentage
Classical.	28.	28%
Hip-hop.	38.	38%
Pop.	10.	10%
Jazz.	24.	24%
Total.	100.	100%

Table 24 shoes of a 100 (100%) respondent 28 (28%) thinks that Classical music uses unexpected chord patterns, 38 (38%) thinks its Hip-Hop, 10 (10%) of the size population feels it's Pop music and 24 (24%) things is Jazz music.

Table 25: Can you name a song you like that has interesting chord sounds?

Responses.	Frequency.	Percentage
Yes.	78.	78%
No.	22.	22%
Total.	100.	100%

Table 25 indicates that 78 (78%) out of 100 (100%) respondent can name songs that have interesting chord sound that they like, and 22 (22%) cannot name a song.

Total 26: Would you like to learn more about harmonic progression in music?

Responses.	Frequency.	Percentage
Yes.	90.	90%
No.	10.	90%
Total	100.	100%

Table 26 indicates that out of a 100 (100%) respondents 90 (90%) would like to learn more about harmonic progression and only 10 (10%) are not interested in knowing any more about harmonic progression.

DISCUSSION OF FINDINGS.

This section aims to provide answers to the research questions.

Question 1: What are the characteristics of harmonic progression pattern in each of the musical genres selected.

Using table 18, 100 (100%) respondents **associate** different genres with unexpected chord patterns with 38 (38%) respondents choosing Hip-Hop as the genre with the most interesting chord patterns, 28 (28%) choosing classical music, 24 (24%) believes it's jazz and 10 (10%) out of a 100 (100%) respondents feel pop uses unexpected chord progressions

pattern. This table shows that Hip-Hop and Classical are more likely to be associated with complex or unexpected harmonic patterns.

Question 2: The difference between harmonic progression pattern across genres.

According to table 12, 76 (76%) out of 100 (100%) respondents think cultural background influences harmonic progression pattern in music, table 17 shows that 73 (73%) of the 100 (100%) respondent thinks that the pattern of chord progression is responsible for a genre sounding light or dull. This indicates that harmonic progression pattern differs across genre due to cultural and stylistic factors.

Question 3: Core factors contributing to different harmonic progression across genres.

Table 12 shows that 76 (76%) out of the 100 (100%) respondents think cultural background is a significant factor, table 14, shows that the emotional impact of chords is crucial and a core factor with 76 (76%) out of 100 (100%) respondents in agreement. Table 9 indicate that out of a 100 (100%) respondents 73 (73%) of the respondents prefer and enjoys music more when its smooth and connected and 27 (27%) out of 100 (100%) respondents enjoys music when the chord is sharp and unique, which shows the chord sound also contribute to the difference in harmonic progression.

Question 4: How does harmonic progressions contribute to the unique sound and style of each genre.

According to table 18, harmonic progression contribute to the unique style and sound of each genre while 38 (38%) out of 100 (100%) respondents identify hip-hop with unexpected chord patterns, 24 (24%) identify the jazz music as a genre with unexpected chord sound, 28 (28%) sees Classical as an interesting genre with unexpected chord pattern and Pop with just 10 (10%) out of 100 (100%) respondents.

According to table 12, cultural background also plays a role, with 76 (76%) out of 100 (100%) respondents think it influences harmonic progression in music. Finally according to

table 14, 76 (76%) out of 100 (100%) respondents believe chord in a song affects how they feel while listening, which contributes to the emotional impact of each genres unique sound.

Question 5: What are the common harmonic progression or pattern that rise above genre boundaries.

Table 17 indicates that 73 (73%) out of 100 (100%) respondents believes that chord progression is responsible for a genre sounding light or dull, this shows that certain chord progression can rise above genre boundaries and create a specific emotion to it listeners.

According to table 9, 73 (73%) out of 100 (100%) respondents enjoys music with smooth and connected chord sound, and could be a common harmonic pattern that rise above genre boundaries.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION.

Summary

This study presented a comparative analysis of harmonic progressions across various musical genres, presenting the history of each musical genres, highlighting the unique and shared characteristics in their harmonic structures, and explaining the similarities and differences of their harmonic progression pattern. The research examined key genre such as classical, hip-hop Pop and Jazz music, focusing on the use of chord sequence, modulation patterns, and harmonic complexity. Data extraction methods includes, different piece analysis and questionnaire. The results of this study revealed that while each genre supports distinctive harmonic progressions and stylistic identity, some commonalities exists such as the use of repeated patterns, cyclical progressions and functional harmony. This analysis has provided insights to how harmonic progressions contribute to genre differentiation and listener perception.

Conclusion

The comparative analysis confirms that harmonic progression plays a crucial role in defining the musical identity of different genres. Classical music favours structured and sophisticated harmonic sequence, with a clear functional harmony, cadences and motive development, borrowing from minor in major key. Jazz displays a rich use of extended and altered chords, with a complex harmonic motion and reharmonization, contributing to its improvisational nature. Pop music typically employs simpler, repetitive progression that emphasize melody and rhythm, borrowing from parallel minor and Hip-Hop uses a rare, mostly diatonic or sampled progressions, emphasizing on groove and rhythm over complex harmony. Understanding these differences enhances the appreciation of each genres unique harmonic language and their influence on contemporary music.

Recommendations

Based on the findings of this research I would like to make a few recommendations which are:

Musicians and composers should consider blending harmonic elements from different genres to create innovative musical styles.

Music teachers or educators can use the comparative findings to develop more detailed teaching that focus on genre-specific harmonic techniques.

Further research could explore harmonic progression analysis in rising or less-studied genres to broaden the understanding of contemporary musical trends.

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APPENDIX

1. Age?
 - A. 16-18
 - B. 19-21
 - C. 22-25
 - D. 26-30.
 - E. Above 30.

2. Gender
 - A. Male
 - B. Female

3. Religion?
 - A. Christian
 - B. Muslim
 - C. Other

4. Faculty?
 - A. Arts
 - B. Law
 - C. Engineering
 - D. Life science
 - E. Medicine
 - F. Environmental science
 - G. Education
 - H. Physical sciences
 - I. Pharmacy
 - J. Management sciences
 - K. Basic medical science
 - L. Social science
 - M. Dental medicine
 - N. Agricultural sciences
 - O. Veterinary medicine

5. Level?
 - A. 100 level
 - B. 200 level
 - C. 300 level
 - D. 400 level
 - E. 500 level
 - F. 600 level

6. Marital status:

- A. Married single
 - B. Divorced.
7. Do you like listening to music?
- A. Yes.
 - B. No.
8. What type of music do you listen to the most?
- A. Classical.
 - B. Hip-hop.
 - C. Pop.
 - D. Jazz.
9. Can you name an artist from each genre listed in No.2?
- A. Yes.
 - B. No.
10. How often do you listen to music from different genres?
- A. Very often.
 - B. Often.
 - C. Occasionally.
 - D. Rarely.
11. Can you tell the difference between a fast and slow song by listening?
- A. Yes.
 - B. No.
12. Have you heard songs where the music feel unexpected or surprising?
- A. Yes.
 - B. No.
13. Do you listen to music from different cultures or countries?
- A. Yes.
 - B. No.
14. When you listen to songs, do you feel the music change or move in a way that makes you want to dance or relax?
- A. Yes.
 - B. No.
15. Do you enjoy music more when the chords sound smooth and connected, or when they are more sharp and unique?
- A. Smooth and connected.
 - B. Sharp and unique.
16. How familiar are you with the concept of harmonic progression?
- A. Yes.
 - B. No.
17. Have you ever tried to play or compose music using harmonic progression?
- A. Yes.
 - B. No.
18. Do you think cultural background influences harmonic progression in music?
- A. Yes.
 - B. No.

19. Can you easily identify the chord progression in a song?
- A. Yes.
 - B. No.
20. Do you think the chord in a song affect how you feel while listening?
- A. Yes.
 - B. No.
21. Are you aware that songs use different chords patterns?
- A. Yes.
 - B. No.
22. Which music genre do you think has the most interesting or fun chord changes?
- A. Classical.
 - B. Hip-hop.
 - C. Pop.
 - D. Jazz.
23. Do you think that the pattern of chord progression is responsible for a genre sounding light or dull?
- A. Yes.
 - B. No.
24. Which genre do you think uses unexpected chord patterns?
- A. Classical.
 - B. Hip-hop.
 - C. Pop
 - D. Jazz.
25. Can you name a song you like that has interesting chord sounds?
- A. Yes.
 - B. No.
26. Would you like to learn more about harmonic progression in music?
- A. Yes.
 - B. No.