A COMPARATIVE ANALYSIS OF FIVE SONGS FROM 1,039/SMOOTHED OUT SLAPPY HOURS AND 21ST CENTURY BREAKDOWN BY GREEN DAY

A Thesis
Presented to the
Faculty of
San Diego State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Music Theory

by
Alexandra Tea
Summer 2011
SAN DIEGO STATE UNIVERSITY

The Undersigned Faculty Committee Approves the

Thesis of Alexandra Tea:

A Comparative Analysis of Five Songs from 1,039/Smoothed Out Slappy Hours

and 21st Century Breakdown by Green Day

Todd Rewoldt, Chair
School of Music and Dance

Kevin Delgado
School of Music and Dance

Michael Roberts
Department of Sociology

May 13, 2011
Approval Date
Copyright © 2011

by

Alexandra Tea

All Rights Reserved
DEDICATION

This thesis is dedicated to my mother, Mei, and to my sister, Alexandrine, for providing a lifetime of love and support.
ABSTRACT OF THE THESIS

A Comparative Analysis of Five Songs from 1,039/Smoothered Out Slappy Hours and 21st Century Breakdown by Green Day

by
Alexandra Tea
Master of Arts in Music
San Diego State University, 2011

Originating in Northern California’s underground punk scene more than two decades ago, Green Day became one of the first punk bands whose music effectively entered into the mainstream culture. Although Green Day’s biography has been documented in several books and the field of music analysis has expanded to include popular music, there has not yet been a detailed study of Green Day’s music. The purpose of this study is to critically analyze five songs from Green Day’s first album, 1,039 Smoothered Out Slappy Hours (1991) and five songs from their most recent album, 21st Century Breakdown (2009) to determine how the musical style of Green Day has changed over an eighteen year period. The study implements an adaptation of Jan LaRue’s Guidelines to Stylistic Analysis, which examines sound, harmony, melody, rhythm, growth, and text. By comparing the analysis of the two albums, the study concludes that the musical style of Green Day’s latest album became less confined to the historical notion of punk music.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
</tr>
</tbody>
</table>

## CHAPTER

1. INTRODUCTION
   - Purpose .................................................. 1
   - Limitations ............................................. 5
   - Methodology ............................................. 6
   - Definitions ............................................. 7
   - Organization ........................................... 9

2. REVIEW OF LITERATURE
   - Band Formation ........................................ 10
   - Lookout Records ......................................... 12
   - Reprise Records ........................................ 14

3. ANALYSIS OF FIVE SONGS FROM 1,039/SMOOTHED OUT SLAPPY HOURS
   - “At The Library” ........................................ 21
     - Sound .................................................. 21
     - Harmony ............................................... 22
     - Melody ............................................... 23
     - Rhythm ............................................... 23
     - Growth ............................................... 24
     - Text .................................................. 24
   - “The Judge’s Daughter” ................................. 25
     - Sound .................................................. 25
     - Harmony ............................................... 26
     - Melody ............................................... 27
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>28</td>
</tr>
<tr>
<td>Growth</td>
<td>28</td>
</tr>
<tr>
<td>Text</td>
<td>28</td>
</tr>
<tr>
<td>“Paper Lanterns”</td>
<td>29</td>
</tr>
<tr>
<td>Sound</td>
<td>29</td>
</tr>
<tr>
<td>Harmony</td>
<td>30</td>
</tr>
<tr>
<td>Melody</td>
<td>30</td>
</tr>
<tr>
<td>Rhythm</td>
<td>31</td>
</tr>
<tr>
<td>Growth</td>
<td>32</td>
</tr>
<tr>
<td>Text</td>
<td>32</td>
</tr>
<tr>
<td>“Only Of You”</td>
<td>33</td>
</tr>
<tr>
<td>Sound</td>
<td>33</td>
</tr>
<tr>
<td>Harmony</td>
<td>33</td>
</tr>
<tr>
<td>Melody</td>
<td>34</td>
</tr>
<tr>
<td>Rhythm</td>
<td>35</td>
</tr>
<tr>
<td>Growth</td>
<td>35</td>
</tr>
<tr>
<td>Text</td>
<td>36</td>
</tr>
<tr>
<td>“I Want To Be Alone”</td>
<td>36</td>
</tr>
<tr>
<td>Sound</td>
<td>37</td>
</tr>
<tr>
<td>Harmony</td>
<td>37</td>
</tr>
<tr>
<td>Melody</td>
<td>37</td>
</tr>
<tr>
<td>Rhythm</td>
<td>38</td>
</tr>
<tr>
<td>Growth</td>
<td>39</td>
</tr>
<tr>
<td>Text</td>
<td>40</td>
</tr>
</tbody>
</table>

4 ANALYSIS OF FIVE SONGS FROM 21ST CENTURY BREAKDOWN.............41

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>“21st Century Breakdown”</td>
<td>41</td>
</tr>
<tr>
<td>Sound</td>
<td>41</td>
</tr>
<tr>
<td>Harmony</td>
<td>42</td>
</tr>
<tr>
<td>Melody</td>
<td>43</td>
</tr>
<tr>
<td>Rhythm</td>
<td>45</td>
</tr>
<tr>
<td>Growth</td>
<td>47</td>
</tr>
<tr>
<td>Text</td>
<td>48</td>
</tr>
</tbody>
</table>
“Before The Lobotomy”...........................................................................................................49
  Sound ...............................................................................................................................49
  Harmony ..........................................................................................................................50
  Melody ...............................................................................................................................52
  Rhythm .............................................................................................................................53
  Growth ...............................................................................................................................54
  Text ......................................................................................................................................54

“Christian’s Inferno”..............................................................................................................55
  Sound ...............................................................................................................................56
  Harmony ..........................................................................................................................56
  Melody ...............................................................................................................................58
  Rhythm .............................................................................................................................58
  Growth ...............................................................................................................................59
  Text ......................................................................................................................................59

“Peacemaker”.......................................................................................................................60
  Sound ...............................................................................................................................60
  Harmony ..........................................................................................................................61
  Melody ...............................................................................................................................61
  Rhythm .............................................................................................................................62
  Growth ...............................................................................................................................63
  Text ......................................................................................................................................63

“American Eulogy”............................................................................................................64
  Sound ...............................................................................................................................64
  Harmony ..........................................................................................................................66
  Melody ...............................................................................................................................66
  Rhythm .............................................................................................................................68
  Growth ...............................................................................................................................69
  Text ......................................................................................................................................69

5  COMPARATIVE ANALYSIS .................................................................................................72
  Sound ...............................................................................................................................72
  Harmony ..........................................................................................................................73
  Melody ...............................................................................................................................76
Rhythm.........................................................................................................................78
Growth ..........................................................................................................................80
Text .................................................................................................................................81

6 SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY ....................................................................................................................84

Summary .......................................................................................................................84
Conclusions ....................................................................................................................86
Recommendations For Further Research .....................................................................86

BIBLIOGRAPHY .............................................................................................................88
LIST OF FIGURES


Figure 4. Formal and harmonic diagram of “At the Library.” .................................................25


Figure 8. Formal and harmonic diagram of “The Judge’s Daughter.” .................................................29


Figure 11. Formal and harmonic diagram of “Paper Lanterns.” ..................................................32


Figure 14. Formal and harmonic diagram of “Only of You.” ..................................................36


Figure 17. Formal and harmonic diagram of “Only of You.” …………………………………………………………………………………..39


Figure 26. Formal and harmonic diagram of “21st Century Breakdown.”……………………………..48


Figure 30. Formal and harmonic diagram of “Before the Lobotomy.” ..............................................55


Figure 34. Formal and harmonic diagram of “Christian’s Inferno.” ..................................................59


Figure 37. Formal and harmonic diagram of “Peacemaker.” .............................................................64


Figure 43. Formal and harmonic diagram of “American Eulogy.” ..................................................70
ACKNOWLEDGEMENTS

I gratefully acknowledge the help of my thesis committee members. I thank my fantastic thesis chair, Dr. Todd Rewoldt, for advising my thesis, mentoring me as a music theory teacher, and providing brilliant insight and encouragement throughout the years. I thank my second committee member, Dr. Kevin Delgado, for raising meaningful questions in my thesis and for, since freshman year of college, being my example of a great teacher and musician. I thank my third committee member, Dr. Michael Roberts, for sharing his invaluable sociological perspectives on music. I am honored to have had these fantastic professors impart their knowledge and enthusiasm for my project.

I would like to acknowledge two professors who, although did not serve on my thesis committee, have been a significant part of my education. I thank my former violin teacher, Dr. Felix Olschofka, for his tremendous dedication, diligence, and care during my undergraduate studies. I thank my graduate advisor, Dr. Mitzi Kolar, for her compassion and tireless devotion to teaching. These professors have helped instill in me the skill and courage necessary to complete my graduate studies.
CHAPTER 1

INTRODUCTION

For me, it’s the whole aesthetic: harmonies, dynamics, swagger, fluidity.

-Billie Joe Armstrong of Green Day

Originating in Northern California’s underground punk scene more than two decades ago, Green Day became one of the first punk bands whose music effectively entered the mainstream culture. The music of Green Day reached a level of commercial success and critical international acclaim that was unprecedented for a punk band; they have sold over 22 million records in the U.S. and 65 million records worldwide and won numerous awards, including three Grammy Awards and thirteen MTV awards from the United States, Europe, Asia, and Australia. Among other bands, Green Day is widely credited with bringing punk music into mainstream awareness during the 1990s, affecting a “Punk Revival” and inspiring countless pop-punk bands. Whether or not one agrees with the notion that Green Day “revived” punk music, it is evident that Green Day has remained active in their own music making by constantly recording albums and touring. To date, Green Day has recorded nine albums and completed several international tours. When discussing what is most central to rock and roll music in a Rolling Stone interview, lead singer/guitarist and main songwriter Armstrong insists that it’s the “whole aesthetic.” Indeed, the unique combination of elements found in Green Day’s music, including the harmonies, dynamics, fluidity, and of course, swagger, continues to keep their music relevant in popular culture.

2 Matt Diehl, My So-Called Punk: Green Day, Fall Out Boy, the Distillers, Bad Religion – How Neo-Punk Stage-Dived into the Mainstream (New York: St. Martin’s Griffin, 2007), 8.
5 Diehl, My So-Called Punk, 58.
the music is important to Green Day and it is certainly important to the millions of fans around the world who listen to their records and attend their concerts.

The origins of Green Day can be traced back to the punk clubs of Berkeley, California during the late 1980s, in particular, 924 Gilman Street. Gilman Street is “an anarchist, communally run, alcohol-free nonprofit, all-ages punk hangout,” where the three members of Green Day spent the majority of their teenage years. The now famous trio consists of Billie Joe Armstrong, bassist Mike Dirnt (Mike Pritchard), and drummer Tré Cool (Frank Edwin Wright III). Originally named Sweet Children and performing with short-term band members, Green Day had by 1989 established the permanent lineup and band name that would make them one of the most famous pop-punk bands in the world.7


Green Day has toured constantly for the majority of their career. Green Day began their first tour in the summer of 1990 and traveled in a used bookmobile van to perform at forty-five bars, house parties, and small punk clubs across the country.9 Two decades later, Green Day has completed several international tours that included sold-out stadium concerts in several countries.10

Since the release of Green Day’s first album, their record label, performance venues, level of critical acclaim, fame, and financial gain has changed dramatically. Furthermore,

---

8 Ibid., 87.
9 Ibid., 67.
10 Ibid., 109.
Green Day’s rise from the underground punk scene to international stardom is documented in six books and one master’s thesis.

In 2005, Doug Small’s *Omnibus Press Presents the Story of Green Day* is the first book written about Green Day. Small chronicles Green Day’s humble beginnings on Gilman Street to full-fledged super stardom. In 2006, music journalist and *Kerrang!* Editor, Ben Myers adopts a personal narrative as he recounts the story of Green Day in *Green Day: American Idiots and the New Punk Explosion.* In 2007, novelist and senior editor of *Spin* Marc Spitz traces the band’s history, drawing from exclusive interviews in *Nobody Likes You: Inside the Turbulent Life, Times, and Music of Green Day.* That same year, editor of pop culture books Gillian Gaar, also incorporated interviews into her biography of the band in *Green Day: Rebels with a Cause.* In 2010, Kjersti Egerdahl published the most recent biography entitled, *Green Day: A Musical Biography (The Story of the Band),* which is the first book to follow the band from their beginnings through the 2009 release of *21st Century Breakdown.*


---

13 Spitz, *Nobody Likes You.*
15 Egerdahl, *Green Day.*
16 Diehl, *My So-Called Punk.*
an artifact and reflection of suburban American punk culture.”17 Although the music analysis in the study is general and brief, it appears to be the first attempt to examine the music of Green Day. The study incorporates discussions of linguistics, philosophy, and history.

The existing literature on Green Day has focused primarily on the band’s history and surrounding punk culture. There has not yet been a detailed study that examines the music of Green Day. Although the story of Green Day is interesting, it is the music that made an impact on fans around the world. It is the music, in my opinion, that has proved to be powerfully expressive and affected a generation, and therefore, is worthy of study.

Recently, the field of musical analysis has expanded to include works outside of the classical canon. Specifically, “popular music has moved to the forefront of academic study of music in recent years,” 18 as an increasing number of music theorists and musicologists are analyzing popular music. Scholars are applying a wide variety of analytical methods in the study of popular music, including adaptations or combinations of methods devised for classical music analysis, methods borrowed from other disciplines, or innovative methods invented specifically for this new field. The popular music works being analyzed are equally diverse, encompassing rock, hip-hop, rap, country, and techno, among other genres.

Significant collections of music analysis essays include Allan Moore’s Analyzing Popular Music, 19 Walter Everett’s Expressions in Pop-Rock Music: Critical and Analytical Essays, and John Covach’s Understanding Rock: Essays in Musical Analysis. 20 These titles represent only a few within the large body of literature in the growing field of popular music analysis.

Given both the increase in literature on popular music analysis and the significance of Green Day in pop-punk history, it is unfortunate that there has not yet been a detailed study to analyze their music. When considering Green Day’s origins in the underground punk scene and entrance into mainstream popular culture, it would be interesting to examine the

---

music written during their early period and compare it with examples of their most recent album. Many aspects of Green Day’s career changed dramatically over the course of two decades, but has their music changed? More specifically, what is the difference between the first album (1991) and the most recent album (2009) by Green Day?

**PURPOSE**

The purpose of this study is to critically analyze five songs from Green Day’s first album, *1,039 Smoothed Out Slappy Hours* (1991) and five songs from their most recent album, *21st Century Breakdown* (2009) to determine how the musical style of Green Day has changed over an eighteen year period.

**LIMITATIONS**

The analyses will be limited to five songs from *1,039 Smoothed Out Slappy Hours* and five songs from *21st Century Breakdown*. The analysis of *1,039 Smoothed Out Slappy Hours* will be limited to the following five songs: (1) “At the Library,” (2) “Paper Lanterns,” (3) “Disappearing Boy,” (4) “Only of You,” and (5) “I Want to Be Alone.” Since *1,039 Smoothed Out Slappy Hours* is a collection of Green Day’s first four EPs, the song selection was based on choosing at least one song from each EP. The selected five songs are considered to be typical of Green Day’s early musical style and representative of their first two albums.

The analysis of *21st Century Breakdown* will be limited to the following five songs: (1) “21st Century Breakdown,” (2) “Before the Lobotomy,” (3) “Christian’s Inferno,” “Peacemaker,” and (5) “American Eulogy.” Because *21st Century Breakdown* is divided into three “Acts,” the song selection was based on choosing at least one song from each “Act.” The selected five songs are considered to be typical of Green Day’s later musical style and representative of their two most recent albums.

The analysis will be limited to the elements of sound, harmony, melody, rhythm, form (growth), and text, as defined by Jan LaRue in *Guidelines for Style Analysis*. The sound recordings that will be used for analysis will be limited to the CD formats released by
Reprise Records of *1,039 Smoothed Out Slappy Hours*\(^{21}\) and *21\(^{st}\) Century Breakdown*.\(^{22}\) The musical scores used for analysis will be limited to the Warner Bros. transcriptions of *1,039 Smoothed Out Slappy Hours*\(^{23}\) and *21\(^{st}\) Century Breakdown*.\(^{24}\) The study contains four songs that are transcribed in a key that is different from the key of the CD recording (due to drop tuning for guitar). In these cases, the study will analyze the musical scores, rather than the CD recording, for the main purpose of offering readers an analysis that is consistent with a widely circulated transcription. Moreover, any discrepancies between tunings remain within one whole-step and do not significantly alter the timbre or any other element. In any case, the goal for examining pitch in this study is to determine Green Day’s stylistic choices in harmonic and melodic elements in terms of functional harmony. The study will specify when a song is transcribed at a different pitch from the CD recording with a footnote at the beginning of the harmonic and melodic analysis.

**METHODOLOGY**

The method of analysis to be implemented in this study is an adaptation of the method formulated by Jan LaRue in *Guidelines for Style Analysis*. This method is a systematic approach that divides the elements of sound, harmony, melody, rhythm, growth (form), and text into separate analytic categories. The categories are separated only to illuminate the depth of interaction between the musical elements.\(^{25}\) Although the original method examines each element from large, middle, and small dimensions, this study will integrate discussion of multiple dimensions in the study of each element. LaRue does not specify the musical genre that the method is intended for and its flexible and open-ended nature makes it applicable to many musical styles, including rock music. The method was

---


selected for this reason and for its comprehensive nature. Consideration for the “whole aesthetic” of the music will be vital for this study.

For the analysis of harmony, chords are analyzed in terms of functional harmony and labeled as Roman numerals. However, the music in question contains an abundance of power-chords, which, as of yet, does not have a standardized symbol in Roman numeral analysis. The power-chord, which contains only the root and fifth (omitting the third), is idiomatic to electric guitar and became prominent during the 1970s in punk and heavy metal music. To distinguish power-chords from complete triads, the study will employ the symbol used in Walter Everett’s *The Foundations of Rock: From Blue Suede Shoes to Suite: Judy Blue Eyes*. Everett labels power-chords by adding a superscript 5 after the Roman number, as in V\(^5\), which is how power-chords are distinguished in the study.

For the analysis of growth (form), the study will implement the diagram formulated by John Covach in “Form in Rock Music: A Primer.” This diagram was designed specifically for rock music. The diagram segments the song into sections that are labeled as introduction, verse, chorus, bridge, or coda, and includes the timing of each section. Furthermore, the diagram includes the harmony of each section, since harmony has a large role in determining form. Therefore, the diagram shows both the formal and harmonic structure of the song.

**DEFINITIONS**

The thesis will define the elements of sound, harmony, melody, rhythm, form, and text as described by Jan LaRue in *Guidelines for Style Analysis*.

In *Guidelines for Style Analysis*, sound is defined as “all aspects of sound considered in itself rather than as raw material for melody, rhythm or harmony.” The analysis of sound incorporates an analysis of timbre, dynamics, and texture. Timbre is defined as “the vocal, instrumental, and other colors chosen by the composer,” including special effects and

---


28 LaRue, 23.
exploitation of idiom. 29 Dynamics is defined as “the intensity of the sound, both as indicated by markings and as implied by the disposition of forces employed for the piece.”30 Texture is defined as “the arrangement of timbres both a particular moments and in the continuing unfolding of the piece.”31

In his definition of harmony, LaRue includes “not only the chordal phenomena ordinarily associated with the term, but also all other relationships of successive vertical combinations including counterpoint, less organized forms of polyphony, and dissonant procedures that do not make use of familiar chord structures or relationships.”32 The analysis of harmony incorporates an analysis of tonal centers, chord vocabulary, modulatory routes, key relations, harmonic rhythm, key rhythm, and functions of color and tension.33 This study will employ Roman numeral analysis when discussing functional harmony.

Melody is defined by LaRue as “the profile formed by any collection of pitches.”34 The analysis of melody will consist of an analysis of the range, motion, and patterns of the melodic lines.35

LaRue defines rhythm as the result of “changing combinations of duration and intensity.”36 The analysis of rhythm will incorporate an analysis of the surface rhythm, continuum, and interactions. The surface rhythm is defined as the “vocabulary and frequency of durations and patterns,” which is represented roughly by notation.37 The continuum consists of meter, tempo, and module or dimensions of activity but “goes beyond meter to represent the whole hierarchy of expectation and implication in rhythm.”38 Interactions is

29 Ibid.
30 Ibid.
31 Ibid.
32 Ibid., 39.
33 Ibid., 230.
34 Ibid., 69.
36 Ibid., 90.
37 Ibid., 231.
38 Ibid., 90.
defined as the “textural rhythm, harmonic rhythm, and contour rhythm” that result when other elements contribute to rhythmic organization.\textsuperscript{39}

LaRue defines growth as the “\textit{combining, controlling element,} absorbing all contributions,”\textsuperscript{40} because growth is determined by the changes articulated by the four musical elements – sound, harmony, melody, and rhythm.\textsuperscript{41} The analysis of growth, which is commonly called form, is an analysis of the formal structure of the piece.

LaRue employs the term text to refer to lyrics of a musical work. The analysis of text will incorporate an analysis of the subject matter and its influence on the music. The text analysis will include choice of timbre, exploitation of word sound for mood, word evocation of chord and key change, and influence of word and sentence intonation on musical line.\textsuperscript{42}

\textbf{Organization}

The thesis is organized into six chapters. Chapter One is the Introduction, which establishes Green Day’s background, the present state of research on Green Day, and the need for study of Green Day’s music. Chapter Two is the Review of the Literature, which provides a biography of Green Day to situate their first album and their most recent album within the context of the band’s career. Chapter Three and Four present the original analyses: Chapter Three contains the music analyses of the five selected songs from \textit{1,039 Smoothed Out Slappy Hours} and Chapter Four contains the music analyses of the five selected songs from \textit{21\textsuperscript{st} Century Breakdown}. Chapter Five provides the comparative analysis which compares the results of the analyses of the two albums and includes discussions of historical references to musical genres. Chapter Six is the Conclusion, which includes a summary and suggestions for further research.

\textsuperscript{39} Ibid.
\textsuperscript{40} Ibid., 11.
\textsuperscript{41} Ibid., 12.
\textsuperscript{42} Ibid., 231.
CHAPTER 2

REVIEW OF LITERATURE

This chapter presents a review of the literature on Green Day. The chapter provides a brief biography of Green Day, including the formation of the band, their upbringing in the punk subculture of the Gilman scene, the musical output released on both Lookout Records and Reprise Records, and the numerous tours they embarked on.

BAND FORMATION

The origins of Green Day can be traced back to 1983, when eleven-year-olds Billie Joe Armstrong and Mike Dirnt met in Carquinez Middle School in Rodeo, California. The two quickly became close friends by sharing their love of music. Armstrong, a Beatles and Van Halen fan, was introduced to darker hard rock, such as Judas Priest and Iron Maiden, by Dirnt. Armstrong, who is the only member of Green Day with any type of formal musical training (taking piano, voice, and guitar lessons at local music shops as a child), soon taught Dirnt how to play guitar. The two spent most of their teenage years practicing guitar together. By the tenth grade, Armstrong, Dirnt, and their friend Sean Hughes (who played drums), had played together long enough to form a band. By the eleventh grade, the three friends named their band Sweet Children.

Armstrong, Dirnt, Hughes, and other friends soon began spending their weekends attending punk shows at 924 Gilman Street. When Gilman Street opened in 1987 as an all-ages, non-profit, punk venue staffed by volunteers, Armstrong and Dirnt volunteered to help with security. The operation of Gilman Street exemplifies the Do-It-Yourself (DIY) ethic of the punk subculture, which maintains that:

---

43 Spitz, 12.
44 Ibid., 16.
45 Arnold, 170.
46 Spitz, 35.
Punk should not be content with being consumers and spectators but instead should become active participants in creating culture by starting their own fan magazines (commonly known as “zines”), creating their own record labels, starting their own bands, and creating a network of venues for live performance. The idea has been that these media should, as much as possible, be autonomous from the culture industry and the “mainstream” media to serve as alternative forms of cultural production that can facilitate artistic experimentation by minimizing the impact of commercialization. 47

Lawrence Livermore, guitarist of the punk band, The Lookouts, and producer of Lookout Records and Lookout fanzine, observed that “In terms of musical and cultural values, Gilman Street and the East Bay represent a very DIY, idealistic, and political strain of punk rock, one which was easily and immediately distinguishable from the more hedonistic and commercial strains of punk rock that had previously dominated the agenda.” 48 Gilman Street provided music and a sense of community for anyone who wanted to be involved, which were most often nonconformist and non-wealthy teenagers. Armstrong embraced the kinship he felt with the people in Gilman Street: “There was a group of people I found felt the same way (that I did). We were the suburban punks.” 49 Dirnt agrees, recalling “We lived and died for that place. At the time, it meant everything.” 50

At Gilman Street, all three members of Green Day received their most valuable music education by interacting with local punk bands. As Armstrong explained, “My education wasn’t school. My education was punk rock—what the Dead Kennedys said, what Operation Ivy said. It was attacking America, but it was American at the same time.” 51 Green Day admired the confrontational and non-conformist approach of punk, especially in the music. The values of Gilman Street shaped the Green Day’s attitude in their formative years.

Gilman Street was where Sweet Children met with like-minded punks and played their first shows. Eventually, Sweet Children became friends with Al Sobrante (John Kiffmeyer), who was drumming for another punk band, Isocracy. Al Sobrante was invited to

---


48 Diehl, 51.

49 Spitz, 19.

50 Ibid., 35.

51 Alex Pappademas, “Power to the People (with Funny Haircuts),” Spin 20, no. 11 (2004): 66.
play drums for Sweet Children and eventually replaced the less-committed Hughes. In 1988, Sweet Children played their first show in Gilman Street, which was well received and led to several house party gigs.\textsuperscript{52}

**LOOKOUT RECORDS**

In 1989, Sweet Children was signed to the independent label Lookout Records and subsequently changed their band name to Green Day. Formed at Gilman Street, Lookout Records had released records by several respected punk bands, including Armstrong’s favorite band, Operation Ivy.\textsuperscript{53} In 1989, Green Day recorded their first EP, *1,000 Hours*. *1,000 Hours* contains only four songs, with a title track that is best described by author Ben Myers as a “driving, fuzzed-up pop song with infectious harmonies…”\textsuperscript{54} Lookout pressed a total of 1,200 copies of *1,000 Hours*. In the DIY spirit of punk, the members of Green Day helped fold the sleeves of the seven-inch record. Since *1,000 Hours* was released before technology enabled indie labels to advertise their music with little or no money (through the internet, MP3s, CD burners, etc), Lookout Records relied heavily upon word of mouth as a marketing tool. While *1,000 Hours* was reportedly a decent seller, its main accomplishment was raising awareness of Green Day’s music in the punk community.\textsuperscript{55}

Later in 1989, Green Day released their first full-length album, *39/Smooth*, which contains ten songs. According to Myers, *39/Smooth* is “punk rock with an urgent, economic approach, but it was a poppy jangle once again…"\textsuperscript{56} The debut album helped further advance Green Day’s reputation in the punk community. Green Day then recorded *Slappy* (1990), an EP that contains four songs, including a cover of Operation Ivy’s “Knowledge.” That summer, Green Day embarked on their first “van tour” that summer that included forty-five bars, house parties, and small punk clubs across the country.\textsuperscript{57} Then, in April 1991, the

\textsuperscript{52} Spitz, 44-46.
\textsuperscript{53} Ibid., 57.
\textsuperscript{54} Myers, 50.
\textsuperscript{55} Ibid., 59.
\textsuperscript{56} Ibid., 60.
\textsuperscript{57} Spitz, 67.
contents of *1,000 Hours* and *39/Smooth, Slappy* (along with the addition of one new song “I Want to be Alone”) was released as *1,039/Smoothed Out Slappy Hours* on Lookout Records.

In addition to touring, recording, and signing with Lookout Records, Green Day had yet another major event that would change their musical course. While hanging out at Gilman Street, Green Day’s members had the opportunity to meet Tré Cool, who at the time was the drummer for The Lookouts. As fate would have it, Tré Cool would eventually replace the current Green Day drummer Al Sobrante when Sobrante decided to attend college in 1990. The result of this replacement became the permanent line-up for Green Day: Armstrong on guitar, Dirnt on bass guitar, and Tré Cool on drums (The same year, the Lookouts broke up due to the band members’ distant living locations). In the fall of 1991, Green Day saved enough money to fund their first tour abroad in Europe, which included a total of sixty-four shows in bars, house parties, and clubs over the course of three months.

In January 1992, Green Day released *Keplunk!* as their second album and final release on Lookout Records. According to *College Music Journal*’s (CMJ) January 31, 1992 issue, “The twelve chunks of fun on *Keplunk!* favor melody over speed metal aggression and lyrics of love and confusion over explosive revolutionary tracks.”* Keplunk!* sold ten thousand copies on its first day, making it Lookout’s best seller. By comparison, Lookout’s previous best seller, *Energy* by Operation Ivy, took one full year to sell its first two thousand copies. In 1992, Green Day continued the momentum of *Keplunk!* with another Bookmobile tour across the U.S., followed by a second tour in Europe, and returning home for another U.S. tour. Through a rigorous touring schedule and word-of-mouth advertising, the music of Green Day became disseminated to new fans around the world.

---

58 Myers, 68.
59 Ibid., 67.
60 Ibid., 75.
61 Spitz, 76.
62 Ibid., 76.
63 Myers, 84.
**REPRISE RECORDS**

In 1993, Green Day’s decision to sign with Reprise Records (a subsidiary of Warner Brothers) prompted an enormous backlash from the underground punk community. In the punk subculture, signing to a major record label symbolizes “selling out,” or compromising artistic values for financial gain.\(^\text{64}\) Furthermore, many punks felt that their subculture was exclusive and should not be corrupted by or become part of the mainstream culture that originally shunned them. Fat Mike of punk band NOFX explains that “Punk rock is elitist and people in punk rock feel like ‘this is our scene; we don’t want other people liking this kind of music.’”\(^\text{65}\) Green Day was criticized in numerous punk fanzines, whose general reaction was that “They sold out. They’re totally against what we represent as punks.”\(^\text{66}\) Gilman Street, the very community which nurtured Green Day, no longer welcomed them to perform or even to attend shows; The Gilman Street pre-entry rules still declare “We do not support racism, homophobia, or major label bands.”\(^\text{67}\) The members of Green Day may have taken these comments more personally because they were young and the Gilman scene meant so much to them, but nonetheless, they continued to work on their first major label album. However, the same year that Green Day released their major label debut album, the disapproval of the punk community was displayed as graffiti on a Gilman Street wall with the words “Billie Joe Must Die.”\(^\text{68}\)

Green Day’s third album and major label debut, *Dookie*, was released in February 1994 and became a massive success. *Dookie* instantly sold out the initial shipping and eventually went Diamond, selling over ten million copies.\(^\text{69}\) *Dookie* contains several hit singles, including “Longview,” “Basketcase,” “She,” “When I Come Around,” and “Welcome to Paradise,” which all received substantial radio airplay and increased Green Day’s rapidly growing audience. In *Dookie*, Green Day continued their usual melodic pop-

---

\(^{64}\) Spitz, 86-91.

\(^{65}\) Ibid., 86.

\(^{66}\) Ibid., 87.

\(^{67}\) Ibid.

\(^{68}\) Myers, 118.

\(^{69}\) Egerdahl, 96.
punk with lyrical themes of adolescent angst as in the previous albums. The biggest difference with *Dookie* was the quality of the recording, as Dirnt explained: “The whole album sounds bigger… I think we would have obtained the same sound that we would have obtained if the other ones had been on a major label.”

In the summer of 1994, Green Day performed in the enormous music festivals, Lollapalooza and Woodstock. In the fall, Green Day embarked on a tour in Europe, followed immediately by another U.S. tour, playing sold-out sports arena shows on both continents. Green Day was able to offer their fans cheap concert tickets by keeping their overhead expenses as low as possible, and managed to do so for the entirety of their career.

Green Day released their fourth album, *Insomniac*, in October 1995. Although *Insomniac* did not reach the same level of commercial success as *Dookie*, it eventually sold eight million copies worldwide. *Insomniac* conveys a sense of anxiety, exemplified by songs like “Geek Stink Breath” and “Brain Stew,” which describe negative physical consequences of drug abuse. The sound engineer for *Insomniac*, Brent Burghoff remarked “It was a harder record, *Insomniac*… A darker, harder record. And I think that was maybe the answer to some of the massive success and whatever comes along with it.” The band disliked performing in large venues, as Billie Joe admitted “We were becoming the things we hated, playing in those big arenas.” In the fall of 1995, Green Day began a U.S. tour that continued until the end of the year. In January 1996, the band began an international tour (Europe, Asia, and Australia) but canceled after two weeks, claiming exhaustion.

After taking time to adjust to their newfound popularity, Green Day released their most unique album yet in October 1997, *Nimrod*. Although the majority of the album is

---

70 Gaar, 75.
71 Myers, 107-108.
72 Ibid., 113.
74 Gaar, 138.
75 Spitz, 120
76 Gaar, 132.
77 Ibid., 134.
similar to the usual punk-pop style of their previous albums, *Nimrod* incorporates influences of other musical genres (including soft rock and ska), expanded instrumentation, and extends the album length to almost twice the length of *Dookie.*\(^78\) For example, one of Green Day’s most well-known songs, “Good Riddance (Time of Your Life),” presents an unconventional instrumentation in punk: Armstrong’s solo singing and acoustic guitar, with strings added by the producer. A Spin album review observed that *Nimrod* demonstrates “genre hopping, ‘testing their boundaries’ in the studio, strings, horns, the works.”\(^79\) Green Day began the *Nimrod* tour in the fall of 1997, performing for fourteen out of the next fifteen months.\(^80\)

Although record sales dwindled since *Dookie* (*Nimrod* eventually sold over five million copies\(^81\)), Green Day continued to consistently sell out their concerts, which were often held in arena venues.\(^82\)

In October 2000, Green Day released *Warning,* which was the first album to overtly address political issues. For example, Green Day challenges authority in the song “Minority,” and criticizes commercialism in “Macy’s Day Parade.” Green Day continued experimenting with instrumentation in *Warning* because according to Billie Joe, “It’s fun to bring in harmonicas and mandolins and, you know, a Mariachi band, Italian funeral band or whatever.”\(^83\) Although *Warning* sold three million copies, the album was Green Day’s lowest-selling album for Reprise.\(^84\)

Between the release of *Warning* in 2000 and their next studio album in 2004, Green Day released two compilation albums, continued touring, and worked on several side projects. In November 2001, Green Day released *International Superhits,* a collection of the band’s greatest hits, which eventually sold over two million copies.\(^85\) In the summer of 2001,

\(^{78}\) Ibid., 145.

\(^{79}\) Spitz, 133.

\(^{80}\) Gaar, 153.


\(^{82}\) Myers, 154-159.

\(^{83}\) Ibid., 164.

\(^{84}\) Ibid., 184.

\(^{85}\) Ibid., 185.
Green Day joined the Vans Warped Tour, a commercially successful music and extreme sports festival. After the Warped Tour, Green Day immediately continued with the Warning tour, which began in the U.S. during the fall of 2001, continued in Europe in early 2002, and concluded with a short tour in Japan during the spring. In July 2002, Green Day released Shenanigans, a compilation of B-sides, covers, and rarities that sold over two million copies. Shortly after Shenanigans was released, Green Day co-headlined the “Pop Disaster Tour” during the summer with a younger pop-punk band, Blink-182. Upon their return, Green Day continued working on numerous side projects, including running a record label (Adeline Records) and playing in various bands (Pinhead Gunpowder, the Frustrators, and the Network). In addition, Green Day made appearances on various compilation albums, including Rock Against Bush Vol 2, on Fat Mike’s independent label, Fat Wreck Chords. Fat Mike explains in the liner notes for Rock Against Bush albums that: “The bands on this come have come together for one reason, and that’s to express our outrage at – form a unified front against – the dangerous, destructive, and deadly policies of George W. Bush.”

Green Day’s contribution to the album (“Favorite Son”) indicates a growing interest in political songs.

As grievances between the members Green Day grew, writing a new album became an enormous struggle. When Green Day completed the master tapes of a new album in 2003, Cigarettes And Valentines, the band quickly reported that the tapes had been stolen, and, therefore, they needed to start over. It is speculated that the tapes were not stolen but erased by Green Day because they were too dissatisfied with it. Dirnt explained “Breaking up was an option. We were arguing a lot and we were miserable. We needed to shift directions.”

Green Day began spending more time on The Network, which is an ‘80s New Wave and synth pop band consisting of the members of Green Day and additional musicians. In September 2003, The Network released their debut album Money Money 2020. Green Day’s producer, Rob Cavallo, explained that the different persona of The Network was a

---

87 Gaar, 212.
88 Ibid., 211.
89 Myers, 192.
“freeing experience to them”\textsuperscript{90} and facilitated greater artistic experimentation that would create new ideas for Green Day’s next album.

After the waning popularity of their recent albums, Green Day made an enormous comeback in September 2004 with the release of the politically-charged concept album, \textit{American Idiot}. The broad theme of \textit{American Idiot} expresses disillusion during modern American life. The title track is a protest song that questions the government, war, intolerance, and the media. “Jesus of Suburbia” and “Homecoming” are nine-minute songs that are sub-grouped into five songs and present the standard rock instrumentation of electric guitars and drum set while incorporating various instruments such as piano, strings, glockenspiel, saxophone, and bells. Because of \textit{American Idiot}’s overarching lyrical theme of American life, extended song lengths, and expanded instrumentation, it is often referred to as a rock opera. Brett Gurewitz of the punk band, Bad Religion, compares \textit{American Idiot} to the Who’s 1973 double album, \textit{Quadrophenia}: “It’s a rock opera: it’s got long songs, it tells stories and has an atmosphere and a mood that is tied to a culture.”\textsuperscript{91} \textit{American Idiot} album would eventually sell over twelve million copies,\textsuperscript{92} making it the highest selling album of Green Day’s career. As author Matt Diehl observed, “Tours with younger whipper-snappers like Blink-182 attempted to requaint Green Day with younger audiences, but it wasn’t until \textit{American Idiot} that Green Day managed to retake the pop punk throne as their own.”\textsuperscript{93} In the spring of 2005, Green Day began a ten-month international tour that sold out arenas in Europe, Asia, and the U.S.\textsuperscript{94}

After the tour, Green Day collaborated with the Natural Resources Defense Council (NRDC) in 2006. NRDC is an environmentalist organization whose mission statement is “To safeguard the earth: its people, its plants and animals, and the natural resources on which all

\begin{itemize}
\item \textsuperscript{90} Spitz, 156.
\item \textsuperscript{91} Diehl, 24.
\item \textsuperscript{93} Diehl, 23.
\item \textsuperscript{94} Myers, 202.
\end{itemize}
life depends." Together, the “Green Day + NRDC” organization encourages Green Day fans to become active environmentalists by endorsing education, community projects, and letters to political leaders. By becoming spokespersons for environmentalism, Green Day publicizes its growing concern for political topics.

Before releasing the next Green Day album, the band took a break to record and tour as a 1960s-style garage rock band called the Foxboro Hot Tubs. In April 2008, the Foxboro Hot Tubs released the album *Stop, Drop, and Roll!!!*, followed by a club tour across the U.S. that summer. Armstrong explained “It was “Let’s just go, rave up, put on funky clothes, wear big stupid glasses and throw Pabst Blue Ribbon over ourselves every night for a couple of weeks.” The physicality of touring gave Green Day a break from working in the studio and allowed them to return to their roots of humor and playing for small, dedicated crowds.

Shifting directions even more, Green Day allowed director Michael Mayer to adapt *American Idiot* into a stage musical in 2008. After attending workshops on the musical’s orchestration and choreography, Green Day felt satisfied that the play would do justice for their album. The musical hired its own band, since the members of Green Day had no intention of performing in the musical. The *American Idiot* musical successfully debuted at Berkeley Repertory Theatre in September 2009 and moved to Broadway at St. James Theatre in March 2010. That year, the musical production of *American Idiot* won a Tony Award for Best Musical and was nominated in the categories of scenic and lighting design. Even more, the *American Idiot* musical won the Musical Show Grammy. During early 2011, Armstrong himself performed temporarily in the Broadway show as the lead character, St. Jimmy. A national tour of the musical is currently being planned, as the musical continues to earn excellent reviews and high ticket sales.

---


97 Egerdahl, 134.

In May 2009, Green Day released their most recent album, *21st Century Breakdown*. This album addresses themes of hope and confusion in modern American life. The album is divided into three “Acts,” that each contain five or six tracks of various lengths. Following the trend of *American Idiot*, the *21st Century Breakdown* continues to incorporate longer songs, various instrumentation and sound effects, and social and political commentary. Rock journalist Jon Parales notes that in *21st Century Breakdown*, “The music is more expansive in every way, encompassing more styles and arriving in a newly spacious, three dimensional production.”\(^9\) Prior to the release of the *21st Century Breakdown*, Green Day surprised their hometown fans with semi-secret club shows in the Bay Area (similar to the small shows as Foxboro Hot Tubs). Once the album was released, Green Day embarked on one of their longest international tours, from July 2009 to October 2010,\(^1\) causing Armstrong to muse “It’s funny – we make our most physical album not when we’re nineteen but in our mid-thirties.”\(^2\) For *21st Century Breakdown*, Green Day continued their typically rigorous touring schedule to perform music that may be considered to be the biggest departure from their previous albums. Armstrong states “It’s the most ambitious record we’ve ever made.”\(^3\)

---


\(^1\) Egerdahl, 140.


\(^3\) Egerdahl, 136.
CHAPTER 3

ANALYSIS OF FIVE SONGS FROM

1,039/SMOOTHED OUT SLAPPY HOURS

This chapter provides an analysis of five selected songs from Green Day’s first album 1,039/Smoothed Out Slappy Hours (1991). The five selected songs are: (1) “At the Library,” (2) “Paper Lanterns,” (3) “Disappearing Boy,” (4) “Only of You,” and (5) “I Want to Be Alone.” For each song, an analysis of the six elements outlined by Jan LaRue in Guidelines for Stylistic Analysis is provided.

“AT THE LIBRARY”

This section provides a musical analysis of the song, “At the Library,” from 1,039/Smoothed Out Slappy Hours (1991) by Green Day. This section analyzes the elements of sound, harmony, melody, rhythm, growth, and text of the song.

Sound

“At the Library” begins by introducing instruments one at a time: (1) an electric guitar playing a heavily distorted bass riff, then (2) joined vigorously by the drum set and (3) followed by a distorted guitar joining in for the electric guitar’s second riff statement. This layering technique of individual instruments produces a buildup in texture and dynamics that culminates with all instruments forming a groove and producing a new, thick texture. The introduction ends with the refreshing textural change of the solo electric guitar’s harmonics. The verse begins with the dramatic re-entrance of all three instruments along with Armstrong’s voice.

The bridge provides the greatest textural contrast. Here, a guitar solo is accompanied by a lighter texture of instruments without vocals. At the conclusion of Armstrong’s guitar solo, his voice re-enters with the climactic cry of “Why did you have to leave so soon?” Armstrong’s vocal outburst occupies the highest vocal register of the song and is supported by the static repetition of the tonic power-chord.
“At the Library” employs guitar distortion for the entirety of the song. In addition, the introduction utilizes the technique of palm mute to achieve a muted and “chugging” sound. To provide contrast to the heaviness of the distortion and palm mute, the introduction and coda briefly feature the bare texture and bright timbre of solo guitar harmonics. By relating the introduction and the coda through textural and timbral organization, Green Day provides the song with a long-range symmetry.

An interesting aspect of sound found in “At the Library” involves shouts interspersed throughout the song. For example, a voice shouts “Ah!” after the first four-measure phrase. Then, Armstrong screams “Wow!” at the end of the final chorus. Other examples include Armstrong shouting “Yeah!” to end the final verse, and a concluding “Yeah!” to finish the song. Although the shouts may have been spontaneous to the average listener, they occur at specific structural moments and reproduce the sounds of audience members during live performance.

**Harmony**

“At the Library” establishes G major in the introduction with two riffs. First, the opening riff, V-IV⁵ | V-IV⁵ | V-IV⁵ | III⁵, provides tension through subdominant and dominant chords but cannot confirm the key without the tonic. (The opening riff may also be interpreted as III-II⁵ | III-II⁵ | III-II⁵ | I⁵ in B minor since there has not yet been a G chord to establish it as the tonal center.) The anticipation created by the opening riff is finally resolved by the first appearance of tonic in the second riff, I⁵-III⁵ | IV⁵ – V⁵, during the second half of the introduction. The second riff is composed entirely of power-chords (power-chords contain only the root and fifth, although the distortion of the electric guitars provide richness and complexity to the timbre of the chord). This second riff is continued in the following verse section.

The chorus achieves tension by alternating each chord with the dominant; the chorus begins with three statements of VI | V| and ends with IV⁵ | V⁵. The major quality of VI makes it the only non-diatonic chord in the song and makes every complete triad in the song a major triad. The tension of the chorus will be resolved by tonic in the following verse.

The end of the bridge presents the least amount of harmonic activity to highlight the melodic climax of the song (“Why did you have to leave so soon?/ Why did you have to walk
away?”). A tonic power-chord functions as a pedal note for six measures and is followed by two measures of the complete dominant chord. The dominant is complete to clarify its function as a half-cadence, which will be resolved by the final verse.

**Melody**

The melody of “At the Library” is entirely in G major. The verse clearly establishes the key by emphasizing the members of the tonic triad. As shown in Figure 1, the first phrase centers around the dominant, D, the second phrase centers around the mediant, B, and the third phrase centers on tonic, G. By descending and forming a long-range direction to tonic, the last phrase of the chorus produces a sense of resolution.


The chorus provides contrast by supplying tension with the predominant and dominant functions, which correspond to the increased nervousness and angst in the lyrics. Figure 2 shows that the first two phrases focus on submediant, E, and dominant, D, while the last phrase is extended by one note, which is the subdominant, C. The anxious quality of the chorus will be resolved by the following verse.


**Rhythm**

“At the Library” is in 4/4 meter at a tempo of quarter-note equals 175bpm, with four-measure phrasing. The majority of the song (introduction, verse, and coda) presents guitar riffs composed simply of eighth-notes. The riffs in the chorus and the bridge provide contrast
to the constant repetition of eighth-notes by expanding the durational vocabulary to include longer values such as quarter-notes and by incorporating syncopation.

The harmonic rhythm for the majority of “At the Library” (introduction, verse, guitar solo during the bridge, and coda) is strictly two chords per measure. The chorus slightly slows the rate of harmonic rhythm to include one chord per measure. The end of the bridge after the guitar solo further decreases the harmonic rhythm to a staggering one chord per six measures and one chord per two measures, which are all played as continuous eighth-notes; the inactive rhythm of the guitars draws attention to the more active rhythm of the vocal melody and provides the greatest contrast in harmonic rhythm.

**Growth**

The form of “At the Library” may be outlined as follows: introduction, two sets of verse-chorus, bridge, verse, and coda, as shown in Figure 3. Since the song is based on the verse-chorus set, rock music analyst John Covach classifies this structure as a “compound form,” in which each A section consists of both a verse and chorus (rather than only one verse or only one chorus). 103 The bridge (B section) provides contrasting material, which is followed by the verse without chorus (½A section). Therefore, the form of “At the Library” contains introduction, AAB ½ A, coda.

**Text**

The lyrics to “At the Library” describe a teenager’s story of unrequited love, which is enhanced by Armstrong’s cries during the bridge. As shown in Figure 4, each phrase begins on the highest pitch of the song and descends to another member of the tonic triad: the first phrase ends on the mediant and the second ends on dominant, which is sustained to prolong the sense of angst. By reaching both the highest pitch occupying the highest register in the song, the musical setting of the text perhaps imitates a person crying.

---

103 Covach, “Form in Rock Music,” 74.
0:00-0:25  **Introduction**, 18mm, 2a + 2b + 2 mm. of NC

0:25-0:45  **Verse 1**, 16mm, 8b
0:45-0:57  **Chorus**, 8mm, 3c + d

0:57-1:17  **Verse 2**, 16mm, 8b
1:17-1:28  **Chorus**, 8mm, 3c + 2 mm. of bVII

1:28-1:58  **Bridge**, 24mm, [guitar solo: b + 2e +6b] + 6 mm. of I + 2 mm. of V

1:58-2:16  **Verse 3**, 16mm, 8b

2:16-2:26  **Coda**, 4mm, 3f + 1 m. of NC + 1 m. of I

a = G: V-IV⁵ | V-IV⁵ | V-IV⁵ | III⁵ |
b = G: I-VI | V | IV | V |
c = G: VI-V | V |
d = G: IV⁵-V⁵ |
e = G: I-V⁵ |
f = G: V-IV⁵ |

Figure 3. Formal and harmonic diagram of “At the Library.”

![Formal and harmonic diagram of “At the Library.”](image)


**“THE JUDGE’S DAUGHTER”**

This section presents an analysis of the song, “The Judge’s Daughter,” from *1,039/Smoothed Out Slappy Hours* (1991) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “The Judge’s Daughter.”

**Sound**

The majority of “The Judge’s Daughter” presents a consistently thick texture, which is contrasted briefly in the bridge and coda. The entirety of the song utilizes guitar distortion.
The song begins immediately in the complete instrumentation of vocals, electric guitars, and drum set, which will be continued in the verse and chorus. To provide a refreshing contrast, the bridge begins with a call-and-response in which Armstrong sings alone (“Can we find a way?”) and is responded by guitars and drum set. The bridge continues with another textural change by presenting the guitar solo accompanied by only instruments (no vocals). The coda concludes the song with a return to the sparse texture of the call-and-response of the bridge.

**Harmony**

“The Judge’s Daughter” establishes G Mixolydian with plagal cadences (IV-I) in the verse and with flattened-seventh cadences (bVII-I) in the chorus. Without an introduction, the song begins immediately on the verse, presenting the riff, $I^5 | bVII^5 | IV^5 | I^5$, and ends with a plagal cadence. In the chorus, G Mixolydian is confirmed by the flattened-seventh cadence in the riff, $IV^5 | V^5 | I^5-bVII^5 | I^5$. The chorus continues by building tension through predominant and dominant chords (“You’re the one I wish I had and now my girlfriend’s getting mad”) which will be resolved by another flattened-seventh cadence in the riff, $I^5-bVII^5 | I^5 | I^5-bVII^5 | I^5$ (“I cannot call this sane/ I cannot call this sane”).

The bridge and coda present a melodic call-and-response between Armstrong’s voice and guitars and drums. As shown in Figure 5, the guitars play $I^5-bVII^5-I^5$ and are responded by Armstrong’s melodic motive that alternates between mediant and subdominant pitches. In terms of harmonic function, Armstrong is asking the question and the guitars answer.

Melody

The largely G Mixolydian vocal melody of “The Judge’s Daughter” briefly shifts the mode to G major during the chorus. First, the melody establishes G Mixolydian during the verse by including the flattened-seventh, F natural, as shown in Figure 6.

During the chorus, the melody replaces F natural with the leading tone F#, thereby changing the mode to G major. As shown in Figure 7, the emphasis on members of the subdominant triad (C and E) and dominant seventh chord (D and F#), contributes to harmonic tension and perhaps a growing sense of anxiety.

The following phrase concludes the chorus by resolving the tension and returning to the original mode. The phrase (“I cannot call this sane/ I cannot call this sane”) repeats members of the tonic triad and returns to the original mode of G Mixolydian by restoring F natural.

The end of the bridge provides harmonic contrast by changing the mode to G minor, which is established by the melody (solo guitar) rather than the harmony (guitar riff). The melody presents the flattened mediant, Bb, to transform the mode to G minor. The supporting harmony consists of the opening riff that contains only the flattened-seventh cadence (bVII-I), which is diatonic in both G Mixolydian and G natural minor. With the support of a flexible riff, the guitar melody provides a fresh harmonic color with the new mode. In addition, the guitar solo employs Db as a chromatic passing tone and the technique of bending notes upward (one half-step or one quarter-step) to attain microtones. By changing
the mode, incorporating microtones, and expanding the melodic range, the solo guitar provides fresh melodic material to the song.

**Rhythm**

The song is in 4/4 meter, played at a tempo of quarter-note equals 185 bpm, and contains four-measure phrasing. The majority of “The Judge’s Daughter” (verse and chorus) presents eighth-notes, quarter-notes, and dotted-quarter-notes, that are often syncopated. The solo guitar during the bridge provides the greatest rhythmic contrast by generally focusing on the shorter durations of eighth-notes and sixteenth-notes.

The harmonic rhythm maintains the rate of one or two chords per measure for the entirety of “The Judge’s Daughter.” Both the verse and chorus present one chord per measure with two chords per measure at the cadence points. During the bridge, a chord can be sustained for up to two measures in order to highlight the melody, but mainly conforms to the same rate of harmonic rhythm as the remainder of the song.

**Growth**

The form of “The Judge’s Daughter” presents AAB ½ A, coda. As with “At the Library,” each A section consists of a verse and a chorus, although in “The Judge’s Daughter,” the ½ A section presents only the chorus, instead of the verse. As shown in Figure 8, the song contains two sets of verse-chorus, bridge, chorus, and coda.

**Text**

The call-and-response between Armstrong’s voice and instruments suggests an imaginary conversation between the narrator and the judge’s daughter. As shown in Figure 5 (above), Armstrong asks “Can we find a way,” answered by guitars and drums, followed by “So that you can stay?” answered by guitars and drums, and concludes with “I think I’m gonna pop,” answered by guitars and drums. Since the call-and-response is a dialogue between Armstrong and the instruments, it may imply the narrator’s wish to speak with the judge’s daughter.
This section presents an analysis of the song, “Paper Lanterns,” from 1,039/Smoothed Out Slappy Hours (1991) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Paper Lanterns.”

**Sound**

“Paper Lanterns” begins with a guitar harmonic that is followed by the presentation of each instrument in an additive texture. Except for the brightness of the introductory solo harmonic, the timbre of the guitars for the entire song is intensely distorted. After the guitar harmonic decays, each instrument is introduced one at a time in two-measure increments: (1) electric guitar, (2) drum set, (3) bass guitar, and (4) Armstrong’s voice. The layering technique culminates in the complete texture at the verse, which will be continued in the remainder of the verse and chorus.

The majority of “Paper Lanterns” presents the full texture (vocals, guitars, and drums), although the end of the chorus briefly provides a drastic textural change. During the last melodic phrase of the chorus, all instruments are removed to leave Armstrong singing “I still think about you” alone. The full texture returns immediately on the word “you.”

---

**Figure 8. Formal and harmonic diagram of “The Judge’s Daughter.”**

---

**“PAPER LANTERNS”**

This section presents an analysis of the song, “Paper Lanterns,” from 1,039/Smoothed Out Slappy Hours (1991) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Paper Lanterns.”
The bridge provides the most extended contrast in texture, by removing vocals for a guitar solo that is supported by only instruments. The riff is transferred down one octave by the bass guitar part to support the guitar solo in the higher register. The guitar solo itself provides further contrast in timbre by featuring the techniques of the bending notes and glissando.

**Harmony**

“Paper Lanterns” establishes B Mixolydian with plagal cadences in the introduction and verse and adds flattened-seventh cadences in the chorus. First, the introduction presents the opening riff, $I^5-bVII^5-IV^5 | IV^5-I^5$, which features a flattened-seventh chord to establish the Mixolydian mode and ends on a plagal cadence. Then, the verse presents a new riff, $I^5-V^5 | V^5-IV^5 | IV^5-I^5 | I^5-bVII^5 | IV^5-I^5$, which includes the dominant chord and ends on another plagal cadence. The chorus continues the same chord vocabulary as the verse, featuring a flattened-seventh cadence in the first phrase, $IV^5-V^5 | V^5-I^5 | I^5-bVII^5-I^5 | I^5$ (“So when are all my troubles gonna end?”), and a final plagal cadence to conclude the last phrase, $bVII^5 | IV^5 | I^5-bVII^5-IV^5 | I^5 | bVII^5-IV^5 | I^5$ (“To this day I’m asking why I still think about you”).

**Melody**

The melody establishes B major in the verse and shifts the mode to B Mixolydian by the end of the chorus. First, the verse introduces the key of B major with phrases that employ the leading-tone pitch, A#, to lead to the tonic pitch, B, as shown in Figure 9. Figure 10 shows the final phrase of the chorus, which presents the flattened-seventh, A, and alternates it with the tonic, B, thereby changing the mode to B Mixolydian.

---

104 The CD recording is in A. The transcription is written in B, stating that “All gtrs. tune down 1 whole step” on the CD recording. Green Day, *1,039 Smoothed Out Slappy Hours: Authentic Guitar Tab Edition*, 40.

105 Ibid.
To provide a refreshing contrast from the Mixolydian and major mode of the vocal melody, the solo guitar’s melody during the bridge changes the mode to minor; the guitar solo may also be heard as outlining a blues scale, which similarly employs minor mode elements such as a flatted 3rd and 7th. The solo guitar establishes B minor by presenting the flattened mediant (D) and flattened-seventh (A). Since the harmonic support, bVII-IV-I, is limited to chords that are diatonic to both B Mixolydian and B natural minor, it is solely the melody that strongly confirms the mode change to minor. In addition, the solo guitar includes the chromatic passing tone, F natural, and microtones (achieved by bending notes upward to one whole step up and by glissando pick-slides down). Therefore, the solo guitar provides fresh melodic material to the song by changing the mode, including a chromatic tone, and utilizing microtones.

**Rhythm**

“Paper Lanterns” is in 4/4 meter at a tempo of quarter-note equals 165 bpm with four-measure phrasing. The durational vocabulary of the guitar riffs contains eighth-notes and quarter-notes, which are un-syncopated during the introduction, bridge, and coda and syncopated during the verse and chorus. With regard to the vocal melody, its rhythm focuses on syncopated eighth-notes, which recalls “The Judge’s Daughter”: the rhythm of the verse of “Paper Lanterns” (Figure 9) is similar to the rhythm of the vocal melody of “The Judge’s Daughter” in the verse (Figure 6) and chorus (Figure 7). The solo guitar during bridge presents the greatest durational contrast by introducing sixteenth-notes and generally focusing on the shorter duration of the eighth-notes.

The harmonic rhythm fluctuates between one, two, or three chords per measure. During the introduction, bridge, and coda, the harmonic rhythm is two or three chords per measure. During the verse and chorus, the harmonic rhythm decreases slightly to one or two
chords per measure to accommodate the presence of a vocal melody. Therefore, the harmonic rhythm is slightly faster in the introduction, bridge, and coda, but not significantly so.

**Growth**

The form of “Paper Lanterns” presents introduction, AAB ½ A, coda. Exactly as “The Judge’s Daughter,” the A section contains a verse-chorus pair and the ½ A section consists only of a chorus. As outlined in Figure 11, “Paper Lanterns” contains an introduction, two sets of verse-chorus, bridge, chorus, and coda.

0:00-0:14 **Introduction**, 8mm, 4a
0:14-0:37 **Verse 1**, 16mm, 4b
0:37-0:56 **Chorus**, 14mm, c + d + e 2a
0:56-1:18 **Verse 2**, 16mm, 4b
1:18-1:43 **Chorus**, 18mm, c + d + e + 4a
1:43-1:53 **Bridge**, 8mm, [b Aeolian guitar solo: 4a]
1:53-2:13 **Chorus**, 14mm, c + d + e + 2a
2:13-2:23 **Coda**, 4mm, 2a

a = B Mixolydian: I5-bVII5-IV5 [IV5-I5 |
b = B Mixolydian: I5-V5 | V5-IV5 | IV5-I5 | I5 |
c = B Mixolydian: IV3-V5 | V5-IV3-IV5 | I5 |
d = B Mixolydian: IV5-V5 | V5 | I5-VI5 | VI5-bVII5 |
e = B Mixolydian: bVII5 | IV5 |

**Figure 11. Formal and harmonic diagram of “Paper Lanterns.”**

**Text**

In “Paper Lanterns,” the narrator describes his unrequited love for a female friend, emphasizing specific lyrics with textural change. The end of the chorus provides a brief but striking change in texture when all instruments rest for three beats, leaving Armstrong to sing “I still think about you” alone. After the presentation of the full texture (vocals, guitars, drums), the sparseness of Armstrong’s voice highlights the importance of the lyrics while perhaps implying a sense of solitude.
“ONLY OF YOU”

This section presents an analysis of the song, “Only of You,” from 1,039/Smoothed Out Slappy Hours (1991) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Only of You.”

Sound

“Only of You” begins by immediately presenting all instruments and then re-introducing each instrument in an additive organization to return to the complete texture. The atmosphere of this song is also intensified with the use of distorted guitars throughout. First, the song begins with all instruments playing the opening riff. Then, instruments are removed and re-introduced in an additive organization: (1) guitar in the introduction, (2) Armstrong’s voice in the verse, (3) drum set and bass guitar at eight measures into the verse. By the middle of the verse, the texture reaches the complete instrumentation once more.

The majority of the song continues the complete texture, with contrast provided during the final melodic phrase of the chorus, the entire bridge, and coda. In the chorus, the last melodic phrase removes all instruments for three beats to leave Armstrong to sing “Only of you” alone, resulting in the lightest texture of the song. The bridge provides the most extended contrast by thinning the texture with a guitar solo that is supported by only instruments and no vocals. The coda offers further change by reproducing the additive nature of the introduction: (1) guitar, (2) Armstrong’s voice, and (3) drum set and bass guitar. As a result, the song ends the same way it began—by gradually increasing the texture and concluding in the full texture.

Harmony

The introduction of “Only of You” establishes the key of A major and quickly introduces the two riffs of the verse and the chorus.\textsuperscript{106} The opening riff, $VI^5-I^5-IV^5-I^5 | II^5$, emphasizes predominant functions. The opening riff could also be heard of as in $I^5-II^5-VI^5-II^5 | V^5$ in F# minor since there has not yet been a cadence on A. The second riff, $I-II | IV-V | V$

\textsuperscript{106} The CD recording is in a quarter-tone lower than A. The transcription is written in A, stating that “All gtrs. sound approximately ¼ step flat” on the CD recording. Green Day, 1,039 Smoothed Out Slappy Hours: Authentic Guitar Tab Edition, 56.
–I\(^5\) | I\(^\natural\)\(^5\)], introduces a clear dominant-tonic relationship to confirm the key. Making full use of the use of the riffs presented in the introduction, the verse continues the second riff and the chorus presents the first riff followed by the second riff. The second chorus is extended by a new riff that contains the identical chord vocabulary, II–I | I–V | VI\(^5\)–V\(^5\)–VI\(^5\)–V\(^5\) | VI\(^5\)–V\(^5\)–VI\(^5\)–V\(^5\)], to support the vocal melody on “Ah.” The supertonic, B, borrows its major quality from the parallel minor mode, making all chords in the song a major chord or power-chord.

The harmony of the entire bridge is a D power-chord to support the solo guitar’s D natural minor melody. The melody presented by solo guitar has shifted the key to D (from A) and the mode to minor (from major). Because the harmony is a single chord, the bridge can be interpreted to function either as a large-scale prolongation of the subdominant chord (IV) in the original key of A major or as to a temporary tonicization to D minor.

**Melody**

“Only of You” presents an A major melody during the verse and chorus. In the verse, the vocal melody establishes the key by mainly emphasizing members of the tonic triad, A, C\(^\#\), E, and passing tones, as shown Figure 12. In the following chorus, the melody heavily repeats supertonic and mediant pitch and before finally resolving to tonic.


One of the most expressive aspects of the song is the vocal melody on “Ah” at the end of the chorus and coda. This gesture is reminiscent of the familiar “cry” found in many other songs. Figure 13 shows the end of the first chorus and coda, in which the melody ascends by step from A to B, followed by D to E on “Ah.” Similarly, the end of the second chorus descends by step from B to A, this time inverting the melodic contour on “Ah.” All “Ah” melodies are accompanied by backup vocals singing in thirds and fourths, creating a richer sound.

\(^{107}\) Ibid.
The guitar solo during the bridge changes the mode to D minor, providing an energizing contrast. The melody is completely diatonic to D minor, extending the range more than an octave higher (to G6), and features the technique of bending notes upwards by one whole step to attain the microtones in between. By shifting the key center, changing mode, expanding register, and adding microtones, the guitar solo provides the song with the greatest melodic contrast.

**Rhythm**

“Only of You” is in 4/4 meter at a tempo of quarter-note equals 184 bpm. The rhythm of the guitar riffs heavily emphasizes eighth-notes on the beat, although the riffs in end of the introduction, the verse, and the coda integrate syncopation. To provide variety from the abundance of eighth-notes and quarter-notes found in the riffs, the vocal “Ah” melody presents the longer durations of half-notes and dotted half-notes during the second chorus. Similarly, the guitar solo during the bridge presents the shortest values of eighth-notes and sixteenth-notes to offer an invigorating change.

The harmonic rhythm of “Only of You” fluctuates between one, two, or four chords per measure. The majority of the song (introduction, verse, chorus, coda) present the harmonic rate of one or two chords per measure. During the vocalist’s rests in the chorus, the harmonic rhythm increases to four chords per measure to maintain a sense of activity. In the bridge, the harmonic rhythm is drastically decreased (D power chord is prolonged for entire sixteen measures) to showcase the guitar solo.

**Growth**

The form of “Only of You” presents introduction, AAB, coda. As with the previous songs, each A section contains a verse and chorus, although there is no restatement of either
the verse or chorus after the bridge. As outlined in Figure 14, the song contains an
introduction, two sets of verse-chorus, bridge, and coda.

<table>
<thead>
<tr>
<th>Time</th>
<th>Segment</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00-0:20</td>
<td>Introduction, 16mm, 4a + 2b</td>
<td></td>
</tr>
<tr>
<td>0:20-0:40</td>
<td>Verse 1, 16mm, 4b</td>
<td></td>
</tr>
<tr>
<td>0:40-1:00</td>
<td>Chorus, 16mm, 4a + 2a</td>
<td></td>
</tr>
<tr>
<td>1:00-1:21</td>
<td>Verse 2, 16mm, 4b</td>
<td></td>
</tr>
<tr>
<td>1:21-1:51</td>
<td>Chorus, 24mm, 4a + 4c</td>
<td></td>
</tr>
<tr>
<td>1:51-2:15</td>
<td>Bridge, 16mm, [D Aeolian guitar solo: 16mm. of i]</td>
<td></td>
</tr>
<tr>
<td>2:15-2:44</td>
<td>Coda, 32mm, 6b</td>
<td></td>
</tr>
</tbody>
</table>

a = A: VI₅-I₅-IV₅-I₅ | II₅ |
b = A: I-II | II-IV | IV-V₅ | V₅ |
c = A: II-I | I-V | VI₃-V₅-VI₃-V₅ | VI₃-V₅-VI₃-V₅ |

**Figure 14. Formal and harmonic diagram of “Only of You.”**

**Text**

In “Only of You,” the narrator describes his romantic devotion to an unaware female
friend and emphasizes specific lyrics by a textural change and by word-painting cries. In the
last phrase of the chorus, Armstrong begins singing “Then all my thoughts were,” followed
by the removal of all instruments, to leave Armstrong singing the remainder of the phrase,
“Only of you,” giving these lyrics prominence. At the end of the second chorus, the
sustained stepwise notes on “Ah,” evokes teenage angst by imitating sighing or is possibly
just a vocable. By changing the texture and by sustaining the stepwise notes, the narrator
calls attention to emotions evoked by the lyrics.

**“I WANT TO BE ALONE”**

This section presents an analysis of the song, “I Want to be Alone,” from
*1,039/Smoothed Out Slappy Hours* (1991) by Green Day. The analysis incorporates an
examination of the sound, harmony, melody, rhythm, growth, and text of “I Want to be
Alone.”
Sound

Changes in texture help segment the various sections of “I Want to be Alone.” Here, the instruments are introduced one at a time by sections: (1) electric guitar in the introduction, (2) Armstrong’s voice in the verse, and (3) bass guitar and drum set in the chorus. The first verse presents Armstrong’s voice and electric guitar, although the drum set and bass guitar enter to reinforce the lyrics “I want to be alone” in unison rhythm. The complete texture of all instruments is finally reached in the chorus and will be retained in the following verse and chorus. To provide contrast, the texture is slightly thinned during the bridge with a guitar solo that is supported by instruments and no vocals. After the guitar solo in the bridge, the remainder of the song reproduces the introduction, first verse, and first chorus of the song, including the identical additive textural organization. Throughout the various textural changes, the guitars consistently employ distortion.

Harmony

The introduction and verse establish the D Mixolydian mode with a flattened seventh cadence. The introduction presents a flattened-seventh cadence (instead of a traditional dominant cadence) in the riff $I^5 | I^5 | I - bVII - I | I$. The verse continues presenting the same riff. Since the bVII-I is not as conclusive as the V-I cadence, the repetition of tonic aids in confirming the tonal center.

The chorus changes the mode to D major, which is established with an expanded chord vocabulary and a traditional dominant cadence. The chorus presents a new riff, $IV^5 - V^5 | V^5 | I-vi | vi |$. to feature tonic, subdominant, dominant, and submediant functions. Since the dominant (A) is a power-chord and omits the seventh scale degree, the mode at the beginning of the chorus remains ambiguous; both Mixolydian and major modes are possible. The melody finally clarifies the mode by providing the leading-tone C# at the end of the chorus, confirming the D major mode.

Melody

In the verse, the melody establishes D Mixolydian by heavily repeating tonic, supertonic, mediant, and flattened-seventh pitches. The first phrase of the verse is shown in Figure 15. Every phrase in the verse begins with a stepwise arch that begins on tonic and peaks on mediant (D-E-F#-E-D) to confirm a major-type mode. Each phrase concludes with
the lyrics “I want to be alone,” which alternates between mediant (F#) and supertonic (E) and is accompanied by the backup vocals’ tonic (D) and flattened-seventh (C). Therefore, the main melody establishes a major-type mode with the raised mediant and the backup vocals clarify the Mixolydian mode with the flattened-seventh.

In the chorus, the melody shifts to D major by introducing the leading tone. The first three phrases begin on predominant and continues to present mediant, supertonic, and tonic (‘‘Please don’t think I’m crazy, I don’t want you, understand/ My mind is growing hazy, to tell with your helping hand/ Why don’t you leave me alone, this conflict is my own’’), but the absence of the seventh scale degree makes the mode ambiguous. Figure 16 shows the final phrase, in which the first occurrence of C# finally emerges to function as the leading tone to the final D and thereby confirms the mode of D major. The words that are sung to C#-D are “That’s all,” expressing a sense of finality in both the melody and lyrics.

The bridge presents a return to the D Mixolydian melody in the guitar solo. The guitar solo provides melodic contrast by ornamenting the D Mixolydian melody with chromatic neighbor tones (Eb), appoggiaturas (F natural), and chromatic passing tones (G#). In addition, the guitar bends notes to attain pitches a whole-step or quarter-tone up.

Rhythm

“I Want to be Alone” is in 4/4 meter at a tempo of quarter-note equals 192 beats per minute, with four-measure phrasing. The riff of the chorus provides contrast to the static
repetition of eighth-notes presented by the riffs in the remainder of the song. The riff for the introduction, verse, bridge, and coda is composed simply of eighth-notes except for the quarter-note at the cadence. The riff in the chorus expands the durational vocabulary to include more quarter-notes and changes the metrical accent to incorporate syncopation. While the riff during the bridge continues the repeated eighth-notes, the guitar solo itself provides the greatest contrast in durational vocabulary by including the shorter values of sixteenth-notes and triplet-sixteenth-notes.

In every section of the song except for the chorus, the harmonic rhythm of each phrase begins slowly and increases by the end of the phrase. For example, in the introduction, verse, bridge, and coda, the harmonic rhythm of each phrase begins with one chord lasting for two measures and ends actively with two or three chords per measure at the cadence. During the chorus, the harmonic rhythm occurs at the steadier rate of one or two chords per measure, which is more evenly distributed to facilitate a more active melody.

**Growth**

The form of “I Want to be Alone” is introduction, AABA, coda. As with other songs, the A sections consists of the verse and chorus. As shown in Figure 17, “I Want to be Alone” presents an introduction, two sets of verse-chorus, bridge, another set of verse-chorus, and coda.

<table>
<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Duration</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00:01</td>
<td><strong>Introduction</strong>, 8mm, 2a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:00:10</td>
<td><strong>Verse 1</strong>, 16mm, 4a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:10:29</td>
<td><strong>Chorus</strong>, 18mm, 3b + b’ + a’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:29:02</td>
<td><strong>Verse 2</strong>, 16mm, 4a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:12:58</td>
<td><strong>Chorus</strong>, 22mm, 3b + b’ + a’ + a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:39:12</td>
<td><strong>Bridge</strong>, 24 mm, 6a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:10:29</td>
<td><strong>Verse 3</strong>, 16mm, 4a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30:01</td>
<td><strong>Chorus</strong>, 18mm, 3b + b’ + a’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:51:30</td>
<td><strong>Coda</strong>, 12mm, 3a</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 17. Formal and harmonic diagram of “Only of You.”**
The musical setting of the lyrics “I want to be alone” resembles shouting. Since the phrase “I want to be alone” is set to a narrow melody within the range of a major second and executed at a high volume, it more closely resembles a teenager yelling, rather than a trained musician singing a delicately tailored melody. The lyrics “I want to be alone” conclude every phrase in the verse and its reiteration conveys a sense of urgency and persistence on being left alone.
CHAPTER 4

ANALYSIS OF FIVE SONGS FROM 21ST CENTURY BREAKDOWN

This chapter presents an analysis of five selected songs from Green Day’s most recent album, 21st Century Breakdown (2009). The five selected songs are: (1) “21st Century Breakdown,” (2) “Before the Lobotomy,” (3) “Christian’s Inferno,” “Peacemaker,” and (5) “American Eulogy.” For each song analysis, the six musical elements outlined by Jan LaRue in Guidelines for Stylistic Analysis are examined.

“21ST CENTURY BREAKDOWN”


Sound

Section I of “21st Century Breakdown” introduces each instrument additively in a dramatic crescendo that culminates with the complete texture four measures before the verse. Section I begins with an acoustic guitar slowly strumming chords, as an electric guitar plays eighth-notes in a gradual crescendo. After eight measures, the bass drum joins (0’16”), and all three instruments continue to crescendo, increasing the feeling of intensity. Finally, the arrival of the complete texture appears four measures before the verse (0’34”), when vocals, full drum set, and bass guitar enter, and both electric guitars begin their first riff.

Although every section of the song employs guitar distortion, the overall timbre of Section II sounds the most densely distorted. Like Section I, Section II begins with an additive texture. To begin Section II, all instruments are removed except for bass drum and bass guitar (playing a sustained A power chord). After eight measures, the electric guitar enters (2’25”) and forms an energizing groove with the bass drum. At the verse, vocals then enter (2’37”). The layering technique culminates eight measures after the verse, when the full drum set enters and electric guitars begin a riff (2’48”) to achieve the full texture.
Unlike Section I and II, Section III begins with all instruments already present, which is joined by Armstrong’s voice after eight measures. Section III continues in full texture (vocals, guitars, and drums) until its final two measures when all instruments are abruptly removed to leave Armstrong singing “Heroes and cons” alone, followed by the sound effect of an old radio being turned off.

Every section of “21st Century Breakdown” features the standard rock instrumentation of vocals, electric guitar, bass guitar, and drum set, while incorporating additional timbres. The beginning of Section I presents acoustic guitar to provide the greatest contrast in timbre before introducing electric guitars. Section II (2’19”) begins with an electric guitar’s chord that will be repeated with a multi-tap delay, before presenting a heavy texture of only electric instruments. In addition to singing, the vocal timbres in Section II include shouts such as the series of “Hey!” at the end of the first chorus (3’24”). Section III concludes the song with the sound effect of an old radio being turned off.

**Harmony**

Section I of “21st Century Breakdown” introduces the key of D major by gradually expanding the chord vocabulary. First, the introduction presents the basic tonic and dominant functions to establish D major. Next, the verse expands the chord vocabulary to include subdominant to reinforce the key. At the end of the verse, vi (B minor chord) provides a melancholy color as the first minor chord, alternated with IV (G major chord) for the lyrics “My generation is zero/ I never made it as a working class….,” leading to the half-cadence on “…hero.” The dominant is powerfully resolved by the tonic at the beginning of the chorus in the riff I-V-IV | IV for the lyrics “Twenty-first century breakdown.”

Section II continues in D major and reduces the chord vocabulary to only subdominant, dominant, and tonic, which appear most often as power-chords. Section II begins with the first power-chord of the song on dominant (2’13”), which is sustained to build tension for sixteen measures. At the arrival of the first verse (“We are the class of the class of ‘thirteen”), the guitars continue the dominant power-chord and briefly alternate with a complete tonic triad that is too short-lived to attain a sense of closure. The guitars finally

---

resolve this long-range dominant function with the tonic triad, which concludes the lyrics “Raised by the bastards of nineteen sixty-nine” (2’48”). The tonic chord is sustained for eight measures for a strong resolution and to support the active guitar melody.

Compared to Section II, the chord vocabulary of Section III is relatively expanded. Section III continues in D major and presents the riff I-V | vi-V | IV-bVI |, which contains only complete chords, rather than power-chords. As a minor chord, vi may be heard as more wistful quality for the lyrics “dream” and “scream.” The bVI chord is an instance of modal mixture (borrowing the lowered submediant and major chord quality from the parallel minor) and provides a darker color with its chromatically lowered notes for the lyrics “light’s” and “heros.” Interestingly, the last chord of the song is bVI, which does not lead to I, and thereby concludes the song harmonically unresolved.

**Melody**

In Section I of “21st Century Breakdown,” the melody establishes the key of D major by emphasizing tonic pitch through repetition. The vocal melody first enters with “Ooh” on an ornamented dominant to provide tension that will be resolved by tonic, thereby confirming the key. All phrases in the verse mainly repeat tonic and concludes on another member of the tonic triad, D or B. Figure 18 shows the first phrase of the verse.


The final phrase in the verse ends on E (“hero”) to provide a tension that will be resolved by the following tonic, D, as shown in Figure 19. In the chorus, the phrases continue to repeat D and descend stepwise to reach B. Since backup vocals sing a third above the main melody during the chorus, each phrase ends on D.

---

109 Ibid.
The first verse of Section II continues in D major but largely repeats pitches from the dominant chord to achieve a more edgy and less resolved quality. As shown in Figure 20, the first verse mainly repeats the supertonic pitch, E, and leading-tone pitch, C#. This sense of anticipation is resolved by the tonic pitch at the end of the verse.

Likewise, the second and third verses of Section II emphasize pitches that are less harmonically stable to create sense of vigor. As shown in Figure 21, every phrase heavily repeats the mediant pitch, F#, and concludes on the leading-tone pitch, C#.

Since the vocal melody of Section II largely repeats notes that are contained within a relatively narrow tessitura and is executed at a loud volume, it closely resembles shouting. Furthermore, the vocals shout “Hey!” in two-measure intervals during the transition (3’27”) between the second and third phrase to help emphasize the shouting.

The vocal melody in Section III continues in D major and contains the most active melodic lines. Figure 22 shows the first of the melodic phrases that elegantly descends one
octave. The steep melodic contour is a stark contrast to the nearly monotone melody of the two previous sections. The melody integrates a flattened submediant pitch, Bb, which is borrowed from the minor mode to provide a darker color. The melody concludes the song on the mediant, F#, instead of tonic, and therefore ends the song with an unresolved quality. Since the melody is more active (rather than monotonous), it resembles singing instead of shouting and produces a more sentimental mood.

Rhythm

Section I of “21st Century Breakdown” begins the song in a 4/4 meter at a tempo of quarter-note equals 120 bpm, with four measure phrasing. Since the acoustic guitar’s chords are drawn out, the electric guitar’s eighth-notes clarify the meter and tempo. Even though the electric guitar plays eighth-notes, the pattern of pitch, E-A-A, groups them into three-note patterns instead of two or four-note patterns, shown in Figure 23. The sense of quadruple meter will be finally confirmed by the grouping of pitches in the following verse.

The rate of harmonic rhythm increases over the course of Section I. The introduction features four chord changes in every four-measure phrase (one or two chords per measure), the verse presents six chord changes in every four-measure phrase (one or two chords per measure), and the chorus also presents six chord changes in every four-measure phrase (one
or three chords per measure) but the chords are distributed less evenly so that three chords occur in one measure. The increase in harmonic rhythm contributes to a growing sense of intensity.

In Section II, the rhythmic activity is rejuvenated. The tempo increases to quarter-note equals 152 bpm and the bass drum and electric guitar form a groove with swinging triplet eighth-notes, shown in Figure 24.

![Figure 24](image-url)


At the first verse of Section II, the voice and guitars present new durational values of triplet quarter-notes, shown in Figure 20 (above). The second and third verses provide contrast by presenting standard eighth-notes and quarter notes in the vocal melody, while the guitars play triplet eighth-notes at the end of phrases that function to signal continuation and to keep the rhythmic activity from becoming stagnant.

Like Section I, the number of chords a measure contains increases over the course of Section II. In the verse of Section II, the harmonic rhythm is four chords per four-measure phrase (one chord per measure). The harmonic rhythm increases to five chords per four-measure phrase in the chorus (one or three chords per measure), with the chords distributed less evenly so that three chords are contained in one measure. The increase in harmonic rhythm creates a sense of forward motion towards the final section.

The end of Section II features a meter change, quarter-note triplets, and a decrease in tempo to break down the sense of the previous tempo and to transition smoothly into the slow tempo of Section III, as shown in Figure 25. Eight measures before Section III (4:09), the meter changes to 2/4 for a single measure before returning to 4/4. This single 2/4 measure contains triplet quarter-notes, which will re-appear in the second half of the following three 4/4 measures. These final four measures of Section II reduce the tempo to quarter-note equals

120 bpm, recalling the tempo of Section I, and swing the eighth-notes, recalling the beginning of Section II.

Section III further reduces the tempo to quarter-note equals 72 bpm. In contrast to the previous two sections, the harmonic rhythm of Section III is the same throughout: each four-measure phrase contains seven chords (one or two chords per measure). The melody provides the greatest contrast in durational vocabulary to the song by introducing sixteenth-notes, dotted-eighth-notes, and dotted-quarter-notes. The diversity in surface rhythm in Section III corresponds to the diversity in melody and harmony.

**Growth**

The musical form of “21st Century Breakdown” is a thorough-composed large three part form, or ABC. In contrast to the “compound form” defined by Covach (in which the A section contains verse and chorus), it is more logical to segment “21st Century Breakdown” into three large sections, where each contains its own smaller sections (introduction, verse,
chorus, bridge, coda). Since each large section contains its own harmonic and melodic material that does not repeat in other sections, they will be labeled by a different letter: ABC. As shown in Figure 26, each large section is organized differently. Section I contains an introduction and two sets of verse-chorus. Section II contains an introduction, three verses, and a bridge. This bridge transitions to the Section III, which contains one verse.

Section I
0:00-0:42 Introduction, 36mm, 8a + 2b
0:42-1:06 Verse 1, 12mm, 4b + c
1:06-1:32 Chorus, 12mm, 4d + 2b
1:32-1:56 Verse 2, 12mm, 4b + c
1:56-2:13 Chorus, 8mm, 4d

Section II
2:13-2:37 Introduction, 16mm. of V5
2:37-3:00 Verse 1, 16mm, 4e + 8mm. of I
3:00-3:37 Verse 2, 24mm, 4f + 4g
3:37-4:00 Verse 3, 16mm, 4f
4:00-4:24 Bridge, 10mm, 3h + 1m of IV5 (2/4) +3i + 4mm. of V

Section III
4:24-5:09 Verse, 12mm, 3k

a = D: I-V | V |  
b = D: I | V-IV |  
c = D: vi | IV | vi | IV-V |  
d = D: I-V-IV | IV |  

e = D: V5 | V5-I |  
f = D: I | IV-V-I | I | V5 |  
g = D: I | I-IV5 |  
h = D: IV-V | I |  
i = D: V5-IV5-I |  
k = D: I-V | vi-V | IV-bVI | I |  

Figure 26. Formal and harmonic diagram of “21st Century Breakdown.”

Text

Section I presents relatively complex music in a moderate tempo to portray an adult who was “Born in Nixon,” like Armstrong himself (b.1972). The musical setting of the text in Section I features a more expanded harmonic vocabulary that contains only complete
chords, a melody composed of repeated notes, steps, and small skips that is harmonized by the same melody a third higher for a richer sound, and a moderate tempo of quarter note equals 120bpm. The music of Section II is relatively developed and complex, which may be interpreted to represent an adult who has more musical ability and composure.

Section II contains relatively simple music in a faster tempo to depict a teenager who will graduate high school in “the class of ’13,” like Armstrong’s son, Joseph (b.1995). The musical setting of the text features the basic harmonic vocabulary of I, IV, and V, which appear most often as power-chords, a melody comprised mainly of repeated notes within the slightly smaller range of a diminished fifth that includes shouts, and a faster tempo of quarter-note equals 152bpm. Compared to Section II, the music of Section I features less pitch and chordal variety, a more distorted sound, and a faster tempo, which may be interpreted to represent an overexcited teenager who has less musical ability.

Section III returns to the more expanded structures in melody and harmony of Section I. It is not clear whether the narrator is the adult or the teenager; perhaps in Section III, the narrator refers to everyone. The lyrics of Section III are more optimistic than Sections I and II, encouraging America to “dream” and “scream.” The words “dream” and “scream” are sung to the highest pitch of Section III (F#) and repeated for emphasis. However, the end of the song abruptly removes all instruments to leave Armstrong singing “heroes and cons” alone, suggesting alienation. The last note “cons” is sung to the mediant pitch (F#), instead of the tonic (D), to conclude the song in a mood of non-resolution.

“BEFORE THE Lobotomy”

This section presents an analysis of the song, “Before the Lobotomy,” from 21st Century Breakdown (2009) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Before the Lobotomy.”

Sound

Section I of “Before the Lobotomy” features the lightest texture of the song with only Armstrong’s voice and acoustic guitar. The timbre of the acoustic guitar is clear as it plays arpeggios using legato articulation, with pedal. The timbre of Armstrong’s voice is soft compared to his usual shouting style. At the end of Section I, an electric guitar enters with a chord (1’16”) that crescendo until the entrance of the drum set (1’20”), which brings in a
heavily distorted electric guitar riff (1’21”) to end the gentleness of Section I. Once the electric guitars enter for Section II, the remainder of the song presents thick distortion.

Section II introduces the complete texture of distorted electric instruments in an additive organization, and then alternates between light and heavy textures. In the introduction, each riff statement consecutively adds (1) electric guitar, (2) drum set and bass guitar, and (3) vocals. After the complete texture is reached in the introduction, the verse then presents the sparse texture of Armstrong’s voice, guitars’ muted chords, and drums (“Life before the lobotomy”), and alternates it with the thick texture of the guitars’ thunderously loud chords and drums. Since the texture is constantly changing, Section II presents the most active texture.

Section III is a complete restatement of the music of Section I, with a drastic change in sound - the music is now presented within the electric timbre and heavy texture of Section II. Instead of Armstrong’s soft singing style and acoustic guitar, Section III now presents Armstrong’s shouted vocal style, electric guitars, and drum set. The final two measures abruptly thin the texture by removing all instruments except for Armstrong’s voice (“In the underground”) accompanied by a single guitar that plays two chords. Although the guitar is electric, the final two measures of Section III recall the light texture of Section I.

**Harmony**

Section I of “Before the Lobotomy” establishes the key of G major while integrating darker colors with modal mixture. The harmony of Section I is composed entirely of the riff I | I | V | V | bVII | bVII | IV | bVI |; the riff begins with clear tonic-dominant relations to confirm the key and continues with modal mixture, bVII and bVI, to obfuscate the key and produce a bleaker color. Section I concludes on the bVI chord, instead of I, ending the section harmonically unresolved.

Section II begins with a direct modulation to the dominant, D major, and concludes by weakening this key with borrowed chords from D Phrygian and G major. Section II begins by clearly establishing D major with the fundamental IV, V, and I functions as power-

---

chords. Figure 27 shows the bridge at the end of Section II, in which the key of D major begins to break down as chords borrowed from D Phrygian are incorporated into a sequence of descending perfect fourths; first, bVII descends a perfect fourth to IV, followed by the descent of another perfect fourth from bII to bVI. The following D major chord further lessens the key by functioning as a pivot chord; D major serves both as tonic to D major and as dominant to G major. However, the C natural in the guitar melody clarifies its dominant function by forming a dominant seventh chord, thereby shifting the key back to G major.

Section III returns to the original key of G major and provides a harmonic restatement of Section I. Section begins immediately on tonic, thereby successfully resolving the dominant function that ended Section II. After restating the harmonic material of Section I, the song concludes on IV-iv, ending the song with a wistful and harmonically unresolved quality.

**Melody**

In Section I of “Before the Lobotomy,” the vocal melody is in G major. As shown in Figure 28, the melody features stepwise motion but gracefully integrates the larger leaps of the perfect fifth and minor sixth. The vocal melody of Section I ends on tonic pitch and provides the main source of resolution, since its supporting harmony, bVI, produces an unresolved quality.

![Figure 28](image)


In Section II, the vocal melody modulates to the dominant, D major, and ends with a sequence that integrates notes from D Phrygian to break down the sense of D major as the key. Example 4-9 (above) shows the end of Section II, in which the chorus introduces the motive, F#-G-E (“Like refugees), followed by a rhythmic variation of it (“We’re lost like refugees”). The bridge sequences this motive down one whole-step and ornaments it with a passing tone in E-Natural-(E)-D (“The brutality”), which is stated again with the first pitch sequenced down by half-step in Eb-Natural-(E)-D5 (“of reality”). By incorporating the flattened supertonic, Eb, and the flattened mediant, F, from the D Phrygian scale into the sequence, the melody weakens the key of D major. The final phrase continues the descending sequence by repeating D (“is the freedom that keeps me from”), which serves the dual function of tonic in D major and dominant in G major, where it will modulate back to.

---

111 Ibid.
Section III presents a complete restatement of the G major melody of Section I. Again, since the last note of the vocal melody is the tonic, the melody provides the song with a sense of closure because its supporting harmony, iv, is unresolved.

**Rhythm**

Section I of “Before the Lobotomy” begins the song in 4/4 meter at a tempo of quarter-note equals 132 bpm; the same tempo will be retained for the entirety of the song. Section I maintains a soothing steadiness by presenting continuous eighth-note patterns and a slow harmonic rhythm of one chord per one or two measures.

Section II provides a stark contrast to the regularity of Section I by constantly changing the meter and increasing the harmonic rhythm to two, three, or four chords per measure. Although Section II continues to present four-measure phrasing, the four-measure phrase now is comprised of three measures of 4/4 followed by one measure of 3/4, as shown in Figure 29. The final meter change of the song occurs three measures before the chorus with a single measure of 2/4 (“I’m a”), followed by the return of 4/4 (“mess”), which will be the meter for the remainder of the song.

![Figure 29](http://example.com/figure29.png)

In Section III, the return of the harmonic and melodic material of Section I also carries a return to the rhythm of Section I. Section continues in 4/4 meter, restores the regularity in surface rhythm and meter, and reduces the harmonic rhythm.

**Growth**

The form of “Before the Lobotomy” is ternary, or ABA, in which the final section is a restatement of the opening section. As with “21st Century Breakdown,” the structure of “Before the Lobotomy” is segmented into three large sections that may include smaller sections (introduction, verse, chorus, bridge). Because the final large section is a harmonic and melodic restatement of the first section, it is labeled by the same letter: ABA. Figure 30 shows the organization of each large section. Section I is in G major and contains an introduction and two verses. Section II modulates to D major and contains an introduction, two verses, a chorus, and a bridge. Section III returns to G major provides a complete restatement of the harmonic and melodic material of Section I without the introduction.

**Text**

In Section I, the lyrics express nostalgia for a more joyous and innocent time, which is word painted by the soothing nature of the music. The narrator is “dreaming of another place and time,” and imagines the “singing” and “laughter” of his family. The peacefulness of the lyrics is musically depicted by the soft timbre and legato articulation of the voice and acoustic guitar, the rhythmic regularity of the eighth-notes, and the harp-like arpeggiation of harmonies.

In Section II, the lyrics describes the brutal conditions of modern life to be as damaging as a lobotomy, and musically signifies the harshness with a drastic change in harmony, timbre, articulation, texture, and meter. The change of key (G major to D major) in the music corresponds to the change of subject matter in the lyrics. The rougher timbre of the electric guitars and Armstrong’s shouted singing style, the detached and heavily-accented articulation of all instruments, and the thick and distorted texture musically convey the tough conditions described in the lyrics. The meter constantly changes between 4/4 and 3/4, to suggest the instability and unpredictability of life. The chorus exclaims “We’re lost like refugees” right before a sequence of chords that do not fit into the key; the loss of a sense of tonic key musically depicts feeling lost and distant from home.
Section III
Section III restates the music and lyrics of Section I, with a dramatic change in sound. Section III presents the peaceful lyrics of Section I within the heavy texture and distorted timbre of Section II, which may represent the attempt to dream and persevere while experiencing the brutal conditions of modern life. The song ends on a chromatically-altered subdominant, instead of tonic, to musically convey a sense of longing and non-resolution, which also correspond to the lyrics.

“CHRISTIAN’S INFERNO”

This section presents an analysis of the song, “Christian’s Inferno,” from 21st Century Breakdown (2009) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Christian’s Inferno.”
Sound

“Christian’s Inferno” introduces instruments by sections: (1) drum set in the introduction, (2) electric guitar and bass guitar after the first four-measure phrase in the introduction, (3) Armstrong’s voice in the verse, and 4) backup vocals in the chorus. The layering technique culminates in the full texture at the chorus, when all instruments and voices are present and reach their highest volume.

While every section presents a heavily distorted timbre, the relatively sparse texture of the verse alternates with the complete texture of the chorus. During the chorus, the guitars play complete chords as Armstrong sings a pitched melody accompanied by backup vocals. During the verse, Armstrong’s monotone melody and power-chords sound bare in comparison to the fullness in the texture of the chorus. For all sections of the song, the abundance of power-chords and concentration on the lower register contribute to a dark and menacing color.

A unique aspect of sound involves the integration of sound effects during the second verse and at the end of the song. The sound effects employed during the second verse are associated with danger: echoes of wind traveling through metal pipes (1’11”), monkeys howling (1’22”), and a man’s maniacal laughter (1’56”). The final chord of the song is looped, perhaps suggesting the perpetuity of the modern hell. This chord is repeated without a break through the beginning of following track in the album, “Last Night on Earth.”

Harmony

“Christian’s Inferno” alternates between a B Phrygian verse and a D major chorus. The song begins in B Phrygian, which is established by a riff that contains the distinctive flattened supertonic, shown in Figure 31. This B Phrygian riff is continued in the verse.

Figure 32 shows the end of the first verse, which employs an A major chord (“Like a flood”) as a pivot chord to function as both bVII in the current B Phrygian mode and as V in the key of D major, where it will modulate to. The chorus begins by resolving the dominant function with the new tonic, thereby successfully modulating to D major. The remainder of the chorus confirms D major with a riff that contains clear tonic-dominant relationships: I | V | I | IV |.


The bridge provides contrast with a new B Phrygian riff, I₅ | iv₅ | bII₅-bV₅ | I₅, that integrates one chord not diatonic to B Phrygian: the F power-chord. The F power-chord, or bV₅, functions to weaken the sense of tonic, evoke a sense of conflict, and foreshadow its appearance in the coda.

The coda obfuscates the key by presenting three chords with no clear functional relationship between them; the G major chord is alternated with the F major chord until the song concludes on a B power chord. Because the coda does not contain a clear tonic-dominant relationship and its three chords (G major chord, F major chord, B power-chord)
are not diatonic to either D major or B Phrygian, the sense of tonic is lost. The final four measures of the song are shown in Figure 33. The chords can be interpreted as IV-bIII-VI₅ in D major or bVI-bV-I₅ in B Phrygian. This study analyzes the coda to be in B Phrygian.


**Melody**

The verse of “Christian’s Inferno” presents a monotone melody that becomes pitched to employ notes from B Phrygian. When Armstrong’s voice first enters in the first verse, he executes an entirely monotone line to evoke a sense of repressed anger. During the second verse, the melody continues the monotone line and finally includes pitches from its underlying B Phrygian harmony (“I am the atom bomb/ I am the chosen one”). The pitched melody has a range of a perfect fifth from D to A but mainly repeats the dominant, F#, to achieve a sense of tension and anxiety.

The chorus presents a D major melody within the small range of a major third to imitate shouting. The chorus repeats a phrase that starts with the mediant descending to supertonic, F#-E, (“Whoa”) and ends with the mediant descending stepwise to tonic, F#-F#-F#-E-D (“Christian’s inferno”). Therefore, the melodic aspect of “Christian’s Inferno” is generally static and narrow.

**Rhythm**

“Christian’s Inferno” is in 4/4 meter at a tempo of quarter-note equals 160 bpm and features four-measure phrasing. The majority of the song presents only quarter-notes and eighth-notes on the beat, especially in the guitar parts. In fact, the bass guitar plays only eighth-notes for the entirety of the song. To provide contrast to the constant repetition of eighth-notes, the vocal melody contains syncopation in the verse and features the longer durations of whole-notes and dotted half-notes in the chorus.
The harmonic rhythm slightly increases in the verse, chorus, bridge, and coda, while every chord change occurs on the downbeat. The verse presents one chord per measure or one chord per two measures. The chorus increases the harmonic rhythm to include one chord in every measure. The bridge further increases the harmonic rhythm by incorporating two chords in one measure. Finally, the coda features four chords in the song’s penultimate measure.

**Growth**

The form of “Christian’s Inferno” presents introduction, AAB ½A, coda, in which each A section consists of a verse and chorus and the ½ A section presents only the chorus. This formal structure (identified as a “compound form” by Covach) is consistent with many of the songs found in *1,039/Smoothed Out Slappy Hours*. As shown in Figure 34, the song contains an introduction, two sets of verse-chorus, a bridge, a chorus and a coda.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00-0:15</td>
<td>Introduction, 8mm, 2a</td>
<td></td>
</tr>
<tr>
<td>0:15-0:39</td>
<td>Verse 1, 15mm, 3a + a’</td>
<td></td>
</tr>
<tr>
<td>0:39-1:10</td>
<td>Chorus, 32mm, 4b + 2a</td>
<td></td>
</tr>
<tr>
<td>1:10-1:33</td>
<td>Verse 2, 15mm, 3a + a’</td>
<td></td>
</tr>
<tr>
<td>1:33-2:05</td>
<td>Chorus, 32mm, 4b + 2a</td>
<td></td>
</tr>
<tr>
<td>2:05-2:27</td>
<td>Bridge, 24mm, 4c</td>
<td></td>
</tr>
<tr>
<td>2:27-2:49</td>
<td>Chorus, 24mm, 4b</td>
<td></td>
</tr>
<tr>
<td>2:49-3:06</td>
<td>Coda, 9mm, 3d + d’</td>
<td></td>
</tr>
</tbody>
</table>

a = b Phrygian: I₅ | I₅ | bⅥ | bⅡ₅ |
a’ = b Phrygian: I₅ | I₅ | bⅥ | bⅦ | bⅦ |
b = D: I | Ⅴ | I | Ⅴ |
c = b Phrygian: I₅ | Ⅳ₅ | bⅡ₅-bⅤ₅ | I₅ |
d = D: bⅤ | bⅥ |
d’ = D: bⅥ-bⅤ-bⅥ-bⅤ | I₅ |

**Figure 34. Formal and harmonic diagram of “Christian’s Inferno.”**

**Text**

The lyrics of “Christian’s Inferno” describe the narrator’s inner demons that make life resemble a “modern hell,” which is word-painted by the timbre and tessitura of the vocal melody. During the verse, the timbre of Armstrong’s voice has a strained quality that
resembles growling to depict repressed anger and inner turmoil. Armstrong’s monotone melody restricts the voice to one unvaried tone to evoke notions of being controlled. When the anger can no longer be contained, Armstrong finally sings pitches to the lyrics “Like a flood” and “Man to ape.” During the chorus, the pitched melody occupies the higher register to yell “Whoa! Christian’s inferno!”

The inferno is musically represented by the distorted timbre, concentration on the low register, and use of Phrygian mode. Since the guitars produce a highly distorted timbre and occupy the low register, they invoke dirtiness, lowliness, and intensity. The Phrygian mode lowers the second, third, sixth and seventh scale degrees, making it the mode with the most flattened notes, and further suggests lowliness and suppression.

The sound effects integrated during the second verse correspond to the ideas of danger communicated by the lyrics. The sounds of industrial units are addressed in the lyrics “Maybe you’re the chemical reaction,” the howling of monkeys reinforces the lyrics “Man to ape,” and the crazed laughter depicts the “diabolic state.” The original sources of the noises are associated with danger, corresponding to the anxiety described in the lyrics.

“PEACEMAKER”

This section presents an analysis of the song, “Peacemaker,” from 21st Century Breakdown (2009) by Green Day. The analysis incorporates an examination of the sound, harmony, melody, rhythm, growth, and text of “Peacemaker.”

Sound

“Peacemaker” begins with the sound of an old radio dial being tuned to different stations. Although the stations are being changed quickly and the sound quality contains static, the sounds of violins and the voice of a male radio disk jockey are heard. The sounds from the radio stop as Armstrong whispers “One, two, three, four” to signal the entrance of instruments.

“Peacemaker” introduces instruments additively until the full texture is reached at the chorus: (1) acoustic guitar in the introduction, (2) drum set and electric bass guitar after the first four-measure phrase in the introduction, (3) Armstrong’s voice in the verse, and (4) backup vocals and violins in the chorus. In addition to the standard rock instrumentation of electric guitars and drum set, the song showcases the timbres of the less common acoustic
guitar and violins. Additionally, the drum set focuses on the timbre of cymbals during the chorus. The texture of “Peacemaker” generally focuses on acoustic instruments. Although the song includes electric guitars that sound distorted, the overall timbre of “Peacemaker” contains the least distortion when compared to the other songs in the study.

Both the bridge and the coda feature a brief but radical textural change. The bridge begins by removing all instruments to present the electric guitar’s three pitches, which are separated by dramatic rests (2’13”), to produce a bare texture and then continues by immediately returning to a heavy texture composed of instruments and no vocals. In the coda, the final phrase removes all instruments again when the electric guitar plays a dominant chord (3’04”), followed by Armstrong singing alone for the cadenza-like phrase, “Death to the ones at the end of the sere-.” When Armstrong forcefully attacks the final syllable of the phrase, “-nade,” he is joined by the powerful re-entrance of all instruments.

**Harmony**

The introduction of “Peacemaker” establishes the key of B minor by simply repeating the tonic chord and the verse confirms the key by introducing the dominant. Tonic and dominant are the only chords presented during the introduction and the verse. Each chord in the verse lasts two, six, or eight measures, resulting in a harmonic structure that does not align with the four-measure phrase structure of the melody.

The chorus completes the entire chord vocabulary of the song, which contains only three chords: subdominant, dominant, and tonic. Since each chord lasts two or four measures, the harmonic structure does align with the four-measure phrase structure of the melody. The bridge provides a complete restatement of the harmonic material presented in the chorus.

**Melody**

In the verse of “Peacemaker,” the melody presents pitches from both the ascending and descending form of the B melodic scale and is comprised of steps, triadic skips, and repeated notes. Figure 35 shows the first two phrases in the verse. The first phrase emphasizes the tonic and includes the flattened seventh, A natural, which conforms to descending form of melodic minor, or the natural minor scale. The next phrase shifts to the ascending form of the melodic minor scale by ending with A#-G#-F#, even though the melody is descending.
In the chorus, the melody conforms entirely to the ascending form of the B melodic scale and features larger melodic leaps. Figure 36 shows the melody in the chorus. Because the melody is mostly composed of notes from its supporting harmony, the melody incorporates several triadic skips (“Vendetta, sweet vendetta”). The end of the second phrase features the dramatic leap of an octave to F# (“Of the night”), which marks the melodic peak and the midpoint of the chorus. Starting on that dominant, F# (“night”), the melody descends stepwise to E (“This fire”), to D (“and the desire”), to C# (“Well, shots ringing out on the holy parasite”), and finally to the tonic pitch B (“site”). The long-range descent from dominant to tonic provides the end of the chorus with a solid sense of closure.

In the bridge, the guitar plays a two-measure motive that is sequenced in a symmetrical formation (2’16”). The motive is introduced in B melodic minor, sequenced up by one step still in B melodic minor, stated in B natural minor, stated again in B melodic minor, and sequenced down by step to the original motive, resulting in a palindrome that peaks at the statement in B natural minor. The long-range symmetry provides the bridge with a strong sense of completion.

**Rhythm**

“Peacemaker” is in 4/4 meter at a tempo of 200 quarter-notes bpm, with four-measure phrasing. For the majority of the song, the guitar riffs focus on quarter-notes and eighth-notes. In fact, the bass guitar plays only quarter-notes for the entirety of the song. The vocal
melody during the chorus provides the greatest rhythmic variety by including longer durations of half-notes and whole-notes.

The coda provides contrast to the rhythmic regularity by presenting a vocal solo in a free tempo. Armstrong sings the final phrase “Death to the ones at the end of the sere-” in a flexible tempo that reduces the tempo for dramatic effect. After a pause, Armstrong completes the phrase with “-nade,” which brings the powerful return of the full texture in A tempo.

While the durational values of the surface rhythm focus on the quick eighth-notes, the harmonic rhythm of the song is slow, with one chord lasting for two, four, six, or eight measures. In the verse, the four-measure phrasing does not align with the harmonic changes; the harmonic changes occur at two, six, and eight measures while the melodic cadences occur at four measures. In the chorus and the bridge, the four-measure phrasing does align with the harmonic changes, because they occur at four and two measures.

**Growth**

“Peacemaker” is organized in a AAB ½ A structure, in which each complete A section presents two verses and one chorus. The ½ A section contains only one verse. Although this form contains three segments in each A section, it is still closely related to the formal structures of the songs in 1,039/ Smoothed Out Slappy Hours. As shown in Figure 37, the song consists of an introduction, two sets of verse-verse-chorus, a bridge, one verse, and a coda.

**Text**

The vocal melody parodies the “Peacemaker” (the term is used to sarcastically refer to war officials) and satirizes the misconception that wars can resolve political conflict. In the verses, “the banshee,” “the wild,” “the captain,” “the peacemaker,” and “the Gaza” call “Hey hey, hey hey hey hey hey,” which is shouted by the members of the band to represent community chanting, as in a war cry. In the last syllable of the final phrase, “Death to the girl at the end of the serenade,” Armstrong expresses the sarcasm with a snarl in the timbre of his voice.

Since the lyrics declare “Sweet vendetta,” the instrumentation presents non-electric instruments to evoke the atmosphere of the early modern period during which vendettas were
more common. “Peacemaker” features an acoustic guitar and a violin section, in addition to the standard rock instrumentation of electric guitars and drum set. During the chorus, the sound of cymbals is highlighted, perhaps because they resemble tambourines and castanets. The focus on acoustic instruments is a unique aspect of this song.

**“American Eulogy”**


**Sound**

Section I is a restatement of the opening track of the album, “Song of the Century.” Section I presents only Armstrong’s voice, which sounds like it is coming from an old radio. The timbre of Armstrong’s solo voice sounds slightly muffled, faint, and contains static. The song ends with the sound of the radio being turned off.

Section II, entitled “Mass Hysteria,” introduces the thick texture of electric instruments to produce a loud and modern sound. Once the electric guitars enter in Section II, distortion is utilized for the remainder of the song. The standard rock instrumentation of electric guitars, drum set, and shouted vocals sound abrasive compared to the gentle solo
voice of Section I. The bridge at the end of “Mass Hysteria” presents a variety of textures. The bridge begins with the thin texture and softer timbre of Armstrong’s voice accompanied by an acoustic guitar (“There’s a disturbance on the ocean side”). This is followed by the powerful re-entrance of the thicker texture and distorted timbre of electric guitar, bass guitar, and drum set (“May day, this is not a test”). The final phrase further diversifies the texture with a call-and-response between guitar and Armstrong’s voice (“Vigilantes warning ya/Calling Christian and Gloria!”). The remainder of the bridge thins the texture by featuring only instruments with no vocals (2’14”) and ends by removing all instruments except for a single electric guitar (2’27”) that plays a heavily distorted riff to transition into Section III.

In Section III, entitled “Modern World,” a new vocal timbre is introduced while the texture alternates between light (verse) and heavy (chorus). “Modern World” presents the first appearance of bassist Mike Dirnt’s voice, which has a harder quality than Armstrong’s voice. During the verse, Dirnt’s voice is accompanied by guitars’ staccato chords, which are separated by rests on the backbeat (“Well, I’m the class of thirteen in the era of dissent”). This is contrasted by the heavier texture of the chorus, in which both Dirnt and Armstrong sing as they play complete chords on electric guitars that are continuous (“I don’t wanna live in the modern world”).

The second verse of Section III provides additional contrast by adding electronic timbres and by ending with a dramatic textural change. First, the timbres of drum rolls and computer bleeps contribute new layers to the texture (3’37”). Then, the final phrase removes all instruments for six beats to emphasize Dirnt singing “I don’t give a shit about the modern age!” with only computer bleeps (3’45”). Immediately after, Armstrong screams “Yeah!” as the pickup to the chorus, which returns in complete texture.

The texture thickens immensely during the coda of Section III (3’57”). The coda features a mash-up of the chorus of “Modern World” and the chorus of “Mass hysteria.” In addition, the computer bleeps return. As the music decrescendos, the computer bleeps crescendo until only the bleeps are heard and the song ends with the sound of electronic devices turning off.
Harmony

Section I (“Song of the Century”) is in C major, which is established solely by the melody. The implied harmonies conform to the traditional functions of tonic and dominant.

Section II, entitled “Mass Hysteria,” shifts the key up by semitone to Db major with a direct modulation. The section begins by immediately presenting the chorus, which establishes the key with a modified leading-tone cadence and the dominant function in the riff VII-I | V|. Since the leading-tone chord in the verse is major instead of diminished, every chord in both the verse and chorus is major.

The bridge at the end of “Mass Hysteria” expands the Db major chord vocabulary before it modulates to D major. First, the bridge introduces supertonic and submediant chords, which contribute a melancholy quality as the song’s first minor chords in the riff, I | I7 | vi | V | IV | ii | V | V |. In the second statement of the riff, the final V is prepared by a secondary leading tone, VII/V, which is presented twice in a call-and-response between Armstrong and guitars (“Vigilantes warning ya/Calling Christian and Gloria!”). The remainder of the bridge (2’14”) presents the final dominant-tonic relationships of Db major in the progression IV| IV | V | V-I-V-I |, which is varied in its second statement to accommodate a sequential modulation to D major, shown in Figure 38: the penultimate chord of the second statement sequences the Ab major chord (dominant in Db major) up by one half-step to an A major chord (dominant in D major). This A major chord resolves directly to D major (2’27”) and immediately presents clear predominant, dominant, and tonic relationships to quickly establishes the new key.

“Modern World” begins with the key of D major already established and concludes the song in dissonance. The coda presents a mash-up of the “Modern World” chorus and the “Mass Hysteria” chorus, which has been transposed to the key of D major, resulting in two different melodic lines. The song ends in the cacophony of harmonic dissonance and computer bleeps.

Melody

Section I, “Song of the Century,” features a melody in C major. Since there are no chords, the stepwise and diatonic melody establishes the key. This is the only section of the song that features a melody without chords.
Section II, entitled “Mass Hysteria,” shifts up the key by semitone to Db major and features a melodic dissonance during the chorus. Figure 39 shows the phrase that is repeated to comprise the entirety of the chorus. In the chorus, the main melody presents the supertonic pitch, Eb (“Mass hys-”), and continues with C-Db (“-steria”) as backing vocals sing the chromatically-raised supertonic, E natural, followed by the diatonic mediant, F. Since the E natural is a not diatonic in the key of Db major, it produces a striking melodic dissonance that is emphasized by metrical accent and duration.

In Section III, “Modern World,” the melody shifts the key by another semitone up to D major, remains within a narrow tessitura, and concludes the song with two conflicting
melodies. Figure 40 and Figure 41 show the chorus and verse of “Modern World,” respectively. In both the chorus and verse, the melody heavily repeats the tonic and remains within the range of a fourth (A4-D5), resulting in a relatively static melodic line.


The bridge expands the melodic range to incorporate pitches that span an octave (F4 to F5) to create a more active melodic line for refreshing contrast, as shown in Figure 42.


Finally, the coda presents a mash-up of the “Modern World” chorus and the “Mass Hysteria” chorus. The collision of the two different melodies concludes the song in dissonance.

**Rhythm**

Section I (restatement of “Song of the Century”) is in 3/4 meter at a tempo of quarter-note equals 144 bpm, with four-measure phrasing. The melody is composed largely of
quarter-notes and concludes each phrase with a half-note. The surface rhythm is generally regular and slow.

Section II, entitled “Mass Hysteria,” changes in 4/4 meter and increases the tempo to quarter-note equals 168 bpm, retaining the four-measure phrasing. In both the verse and the chorus, the guitar riffs focus on the eighth-notes on the beat with some syncopation, while the harmonic rhythm occurs at one or two chords per measure. The bridge provides contrast by integrating the longer note values of dotted-half-notes in the riffs and by slowing down the rate of harmonic rhythm to strictly one chord per measure, which is the slowest rate of harmonic rhythm for the song.

“Modern World” continues the 4/4 meter at the same tempo of quarter-note equals 168 bpm, with four-measure phrasing, as in the previous “Mass Hysteria.” Also, like “Mass Hysteria,” the bridge provides the greatest rhythmic contrast with longer note durations and slower harmonic rhythm. During both the verse and chorus, the guitars and voices present rhythms composed mainly of simple eighth-notes and quarter-notes on the beat. Both the verse and chorus of “Modern World” feature the harmonic rhythm of two chords per measure, except at cadence points, which contain three chords per measure. The bridge (3’03”) provides contrast by slightly slowing the rhythm with more quarter-notes and by slowing the rate of harmonic rhythm to one or two chords per measure.

**Growth**

“American Eulogy” contains three large sections that are thorough-composed, resulting in an ABC structure. As with “21st Century Breakdown” and “Before the Lobotomy,” “American Eulogy” is organized into three large sections that are further divided into smaller sections (introduction, verse, chorus, bridge, coda). Since the harmonic and melodic material of the large sections do not repeat, they are labeled with a different letter: ABC. Figure 43 outlines each section. Section I consists of six phrases. Section II presents two sets of chorus-verse, one chorus, and a bridge. Section contains chorus, verse, chorus, bridge, two verses, chorus, and coda.

**Text**

The lyrics of “Song of the Century” address the “forgotten hope” of a past era, which is evoked by the sound of an old radio. The slightly faint sound suggests gentleness and the
solo voice offers a sense of intimacy. The music has a lullaby quality, which matches the lyrics “Sing us a song for me.”
In stark contrast to the softness of “Song of the Century,” the following “Mass Hysteria” presents the louder and harder sounds of electric guitars to depict the societal chaos described in the lyrics. Furthermore, the vocal melody of the chorus features the diatonic supertonic, followed by the chromatically-raised supertonic, resulting in a melodic dissonance that musically portrays the societal conflict described in the lyrics.

During the bridge, the music word-paints the ocean, the emergency, and the panic described in the lyrics. For the lyrics, “There’s a disturbance on the ocean side,” the peacefulness of the ocean is portrayed by the softer timbre of the acoustic guitar. When the lyrics announce “May day, this is not a test/ As the neighborhood burns,” the electric guitars and drum set loudly return to represent the shock and severity of an emergency. Armstrong sings the last syllable of the phrase “Vigilantes warning ya/ Calling Christian and Glori-AH!” as a scream to depict panic and the urgency of the need for action.

The musical setting of “Modern World” resembles shouting and incorporates sounds of technology to aurally depict living during modern times. The heavily repeated phrase, “I don’t want to live in the modern world,” is contained within the melodic range of a minor third to imitate yelling and its repetition conveys the narrator’s persistent resistance. In the third verse, the narrator “can hear the sound of a beating heart,” which is musically depicted by drum rolls. Also during the third verse, the sounds of computer bleeps appear to aurally represent technology, a significant aspect of the modern life. The guitars, drums, and computer bleeps crescendo to a deafening level, which may represent the increasing use of technology. The musical instruments are abruptly removed to leave Dirnt to sing “I don’t give a shit about the modern age!” alone with the computer bleeps, to give dramatic emphasis to the phrase.

The coda of “Modern World” presents two clashing melodic lines to musically depict the chaos and confusion of modern life. The coda presents a mash-up of the “Modern World” chorus and the “Mass Hysteria” chorus to represent the “mass hysteria” of the “modern world.” As the melodies from the two songs continue, the computer bleeps return, resulting in a pandemonium of noise. The music begins to fade away as the computer bleeps crescendo until only the sound of the computer bleeps is left.
CHAPTER 5

COMPARATIVE ANALYSIS

This chapter provides a comparison of Green Day’s first album, 1,039 Smoothed Out Slappy Hours (1991), with their most recent album, 21st Century Breakdown (2009), in terms of the six musical elements outlined by Jan LaRue in Guidelines for Stylistic Analysis: sound, harmony, melody, rhythm, growth, and text. The comparative analysis includes discussions of historical references associated with the differences in musical elements.

SOUND

The sound of the selected five songs on 1,039 Smoothed Out Slappy Hours signifies the sound of a live performance. The only instruments used in the album are the three instruments that are capable of being performed by the three band members in a small live setting. The album does not demonstrate any obvious use of editing, double-tracking, or special sound effects. In particular, “At the Library” exemplifies the sounds of a live performance by including shouts that could have come from a band member or audience member. Punk places primary importance on the live performance rather than the recorded album and Green Day demonstrates this priority in 1,039 Smoothed Out Slappy Hours.  

As with most punk albums, 1,039 Smoothed Out Slappy Hours demonstrates techniques of recording that “had the principal aim of convincing the listener than no trickery of editing, double-tracking and so on had ‘interfered’ with the self-expression of the musicians.” The shouts represent the punk groups’ attempt “both physically and in terms of lyrics and lifestyle to move close to their audiences” during a live show.

By contrast, the five songs on 21st Century Breakdown include textures that cannot be produced by the three band members’ three instruments alone; the songs employ an

---

113 Ibid, 53.
expanded instrumentation and studio techniques such as sound effects and mash-ups. In addition to the standard rock instrumentation of electric guitars and drum set, “21st Century Breakdown” and “Before the Lobotomy” incorporate an acoustic guitar in the introduction while “Peacemaker” presents the acoustic guitar and violins to accompany the band for the entirety of the song. Furthermore, sound effects are used: the effect of an old radio recurs throughout the album. Here, the music of changing radio stations is used to introduce “Peacemaker,” while Armstrong’s voice is processed to sound like it’s coming from a static-filled radio station for the entirety of Section I (“Song of the Century”) of “American Eulogy.” Other sound effects include the sounds of monkey howls, wind traveling through pipes, maniacal laughter in “Christian’s Inferno,” and computer bleeps in Section III (“Mass Hysteria”) of “American Eulogy.” An example of a studio technique that does not reproduce a small live performance occurs in the coda of “American Eulogy,” which features a combination of the “Mass Hysteria” chorus and the “Modern World” chorus. The songs on 21st Century Breakdown incorporate expanded instrumentation and studio technology to produce various sounds, which is more closely associated with progressive rock and mainstream pop music rather than punk.\(^\text{115}\) In many progressive rock songs, the blending of acoustic and electronic instruments “play a vital role in translating the emotion of compositions, which typically contain more than one mood” and Green Day includes acoustic instruments to achieve the same result.\(^\text{116}\) Furthermore, the artistic use of the studio reverses the live performance priority of punk; by incorporating noticeable studio effects, Green Day forgoes the reproduction of a live performance and instead uses the studio as a creative source.\(^\text{117}\)

### Harmony

The majority of songs used in the study for 1,039 Smoothed Out Slappy Hours are based on a modal harmonic system that features a flattened seventh, rather than a harmonic system that features a leading-tone. Four out of the five songs in the study for 1,039

---

115 Laing, 53.


117 Laing, 53.
Smoothed Out Slappy Hours employ a mode, usually either Mixolydian or Aeolian, for the entirety of the song or for only the bridge section. Two songs (“The Judge’s Daughter” and “Paper Lanterns”) are in the Mixolydian mode and employ the flattened-seventh cadence (bVII-I) or plagal cadence (IV-I) instead of the traditional “authentic” cadence (V-I). The song “I Want to be Alone” is in the Mixolydian mode, although the song alternates between flattened-seventh cadences and dominant cadences. Two songs (“At the Library” and “Only of You”) are in the major mode and present authentic cadences. To provide contrast to the major-mode quality, three songs (“The Judge’s Daughter,” “Paper Lanterns” and “Only of You”) showcase a guitar solo in the natural minor mode, or Aeolian mode. Much of rock music employs a modal harmonic system that features an inherent flattened seventh. In particular, the “substyles of rock which claim late-1970s punk and 1980s underground (‘indie’) rock as their precursors, ideologically and/or stylistically” that emerged during the 1990s (such as Nirvana, Soundgarden, and Liz Phair), incorporate considerable use of modal systems and third relations, as opposed to a traditional harmonic system. The modal system of several songs on 1,039 Smoothed Out Slappy Hours is consistent with the modal system of songs written by other punk-influenced bands during the 1990s.

In contrast to the largely modal nature of 1,039 Smoothed Out Slappy Hours, the songs on 21st Century Breakdown generally focus on the major mode and thereby contain the traditional authentic cadence and its inherent leading-tone. The selected five songs on 21st Century Breakdown consist of three songs in the major mode, one song in the melodic minor mode (“Peacemaker”) and one song that alternates between the major and Phrygian mode (“Christian’s Inferno”). “Christian’s Inferno” is the only song used in the study for 21st Century Breakdown that incorporates a modal system.

The chord vocabulary of the selected songs for 1,039 Smoothed Out Slappy Hours consists almost entirely of major chords and power-chords that are diatonic to the mode of the song. The amount of power-chords in the selected songs for 1,039 Smoothed Out Slappy Hours is enormous: in two songs, every single chord is a power-chord (“The Judge’s Daughter” and Paper Lanterns”) and in the remaining three songs, more than half the chords

---


are power-chords (“At the Library,” “Only of You,” and “I Want to be Alone”). The abundance of “defiantly simple power chords, which come to the fore in heavy metal and punk” demonstrated in *1,039 Smoothed Out Slappy Hours* is consistent with much of punk music.\(^2\) Four of the five selected songs contain only power-chords or a combination of power-chords and major chords; “I Want to be Alone” is the only song from the album in this study that employs a minor chord. In four of the five selected songs, every chord is diatonic to the mode; the only exception is “Only of You,” in which the supertonic has a major quality (II), making every chord in the song a major chord. Other than the II chord in “Only of You,” there are no instances of modal mixture in the five songs in the study for *1,039 Smoothed Out Slappy Hours*. Since the study employed a Roman numeral notation that distinguished between triads and power-chords (with a superscript 5), the amount of power-chords in a given song can be visually detected in the analysis with more ease.

The selected songs for 21st Century Breakdown feature greater chordal variety by incorporating a greater amount of minor chords and chromatically-altered chords (result of modal mixture), in addition to the major chords and power-chords that dominated the chord vocabulary of *1,039 Smoothed Out Slappy Hours*. Compared to the selected songs for *1,039 Smoothed Out Slappy Hours*, the amount of power-chords in the selected songs for 21st Century Breakdown, less than half of the chords are power-chords. The three songs in the major mode (“21st Century Breakdown,” “Before the Lobotomy” and “American Eulogy”) present diatonic minor chords. Four of the five songs in the study include instances of modal mixture: “21st Century Breakdown” includes bVI, “Before the Lobotomy presents v, bVI, bVII, and bII, “Christian’s Inferno” contains bV, and “American Eulogy” incorporates III. The only song in minor mode, “Peacemaker,” is also the only song that is entirely diatonic and presents the smallest chord vocabulary with three chords.

In 21st Century Breakdown, three songs in the study contain changes in key center, as opposed to *1,039 Smoothed Out Slappy Hours*, in which every song presents a single tonal center. In these three songs of 21st Century Breakdown, the tonal centers move to closely-related keys: “Before the Lobotomy” modulates to the dominant and returns to the tonic key.

---

“Christian’s Inferno” changes modes to the relative major key, and “American Eulogy” ascends by semitone in each subsequent section.

Although the songs in the study for 1,039 Smoothed Out Slappy Hours do not conform to the punk stereotype of containing only three chords, the harmonic structures are more simple and feature less diversity than the harmonic structures of the songs in the study for 21st Century Breakdown. In 1976, the punk fanzine Sideburns explained the simplistic and accessible nature of punk music with a diagram of the A, E, and G chords on guitar with the caption: “This a chord… This is another… This is a third… Now form a band.”121 The songs of 1,039 Smoothed Out Slappy Hours follow a slightly expanded chord vocabulary (composed almost entirely of major chords and power-chords) but remain basic and diatonic to the single key center of the song. By contrast, 21st Century Breakdown becomes relatively complex, by incorporating various chord qualities, chords borrowed from different modes, and different key centers within a song.

MELODY

While the vocal melodies in the selected songs of both 1,039 Smoothed Out Slappy Hours and 21st Century Breakdown are largely diatonic, 21st Century Breakdown contains a slightly larger amount of chromatic notes. Two of the selected songs in the study for 1,039 Smoothed Out Slappy Hours include pitches that are non-diatonic to the mode: “Paper Lanterns” and “I Want to be Alone” are in Mixolydian mode (or may also be heard as blues scale), while the vocal melody features both the diatonic flattened-seventh and the non-diatonic leading-tone. Three of the songs in the study for 21st Century Breakdown include non-diatonic notes in the vocal melody: Section III of “21st Century Breakdown” features a b6 in the melody, the bridge that ends Section II in “Before the Lobotomy” sequences a melodic pattern that incorporates several chromatic notes, and Section II (“Mass Hysteria”) of “American Eulogy” features the raised supertonic to create a melodic dissonance. Since “Peacemaker” alternates between the ascending and descending forms of melodic minor, it is still considered diatonic to the minor mode. The study shows that a slightly larger number of

songs from 21st Century Breakdown incorporate chromatic notes, which function to provide a drastically darker quality, modulate to a new key center, or to create dissonance.

In both 1,039 Smoothed Out Slappy Hours and 21st Century Breakdown albums, the vocal melodies are comprised largely of steps, small triadic leaps, and repeated notes. However, 21st Century Breakdown presents a slightly greater range of melody types. Only one song in the entire study includes a monotone vocal melody: “Christian’s Inferno,” from 21st Century Breakdown. In the verse, Armstrong growls a monotone melodic line that is comprised of a single unvaried pitch. Historically, it was common for punk vocalists to execute shouted monotone lines because “by excluding the musicality of singing, the possible contamination of the lyric message by the aesthetic pleasures offered by melody, harmony, pitch and so on is avoided. Also avoided is any association with the prettiness of the mainstream song.”

Although 21st Century Breakdown offers a song with a monotone melody, it also presents songs with expressive melodies that feature large pitch variety within a steep melodic contour, as exemplified in Section I of “Before the Lobotomy.” Therefore, the songs in the study for 21st Century Breakdown demonstrate the wide spectrum of melodies that range from monotone to exhibiting great variety in pitch. However, the majority of songs in both albums remain within a generally stepwise melody.

In both 1,039 Smoothed Out Slappy Hours and 21st Century Breakdown, Armstrong is routinely left to sing melodic phrases without instrumental accompaniment to emphasize specific lyrics. In 1,039 Smoothed Out Slappy Hours, select lyrics of “The Judge’s Daughter,” “Paper Lanterns,” “Only of You”, are high-lighted by the removal of instrumental accompaniment for a few beats. Similarly, in 21st Century Breakdown, Armstrong sings alone for Section I of “American Eulogy,” and for the final phrase of “21st Century Breakdown,” “Before the Lobotomy,” and “Peacemaker.” Therefore, both albums employ textural focus on Armstrong’s vocal melody to bring out certain lyrics.

The songs in the study for 1,039 Smoothed Out Slappy Hours contain more solo guitar passages than 21st Century Breakdown. In 1,039 Smoothed Out Slappy Hours, four songs present a guitar solo during the bridge that requires more technical skill due to its faster passages, extended tessitura, and expanded technique. The guitar solo in “I Want to be

---

122 Laing, 54.
Alone” continues in the Mixolydian mode during the fastest melody of the song. In three songs—“The Judge’s Daughter,” “Paper Lanterns” and “Only of You” – the mode is major or Mixolydian but the guitar solo is in the parallel minor or closely related minor mode, and is also contained within the fastest melody of the song. Although the guitar parts of 21st Century Breakdown feature instances of mode mixture and chromaticism, they are used for brief coloristic effect and are not maintained for the entirety of a section. Furthermore, the guitar parts in 21st Century Breakdown do not display fast and virtuosic passages. Armstrong was strongly influenced by the virtuosic guitar solos of metal guitarist Eddie Van Halen during his youth and this is revealed in the guitar solos of 1,039 Smoothed Out Slappy Hours. The technical proficiency and virtuosity demonstrated in the guitar solos are associated with metal music123 and considered un-punk since historically, punk bands often exhibited musical incompetence.124 By executing technically proficient guitar solos in 1,039 Smoothed Out Slappy Hours, Green Day relates closer to metal or just rock, rather than pure punk.

**RHYTHM**

The surface rhythm and harmonic rhythm is generally similar in 1,039 Smoothed Out Slappy Hours and 21st Century Breakdown. The meter of every song is 4/4, with a few exceptions in 21st Century Breakdown, and features four-measure phrasing. The surface rhythm focuses on quarter-notes and eighth-notes that are mainly on the beat and incorporate syncopation. The punk viewpoint of a return to simplicity has historically resulted in songs that are almost invariably in 4/4 meter and emphasize eighth-note rhythms.125 This approach to rhythm is demonstrated in every song used in the study.

The surface rhythm found in 21st Century Breakdown is slightly more diverse than 1,039 Smoothed Out Slappy Hours, due to its incorporation of tempo changes, meter changes, and grouplets. In the three songs that are composed in large ternary form (“21st Century Breakdown,” “Before the Lobotomy,” and “American Eulogy”), each new section

---


124 Laing, 59.

within the song features a tempo change. Two songs provide contrast to the common time
meter: Section I of “American Eulogy” is entirely in 3/4 meter and Section II of “Before the
Lobotomy” presents constantly changing meters by composing its four-measure phrases with
three measures of 4/4 followed by one measure of 3/4 and includes one measure of 2/4. In
two songs, grouplets are featured to contrast the standard duple beat division: Section II of
“21st Century Breakdown” presents triplet eighth-notes and triplet quarter-notes and
“Christian’s Inferno” presents triplet quarter-notes.

In both 1,039 Smoothed Out Slappy Hours and 21st Century Breakdown, the rate of
harmonic rhythm is generally the same throughout, with the greatest change occurring during
the bridge section. In two songs from 1,039 Smoothed Out Slappy Hour (“In the Library” and
“Only of You”), the bridge dramatically decreases the harmonic rhythm to present chords
lasting only two, eight, or sixteen measures. The examples from 21st Century Breakdown are
slighter: the bridge of “Christian’s Inferno” increases the harmonic rhythm (to include two
chords per measure instead of one chord per measure) and the bridge of Sections II and III of
“American Eulogy” decreases the harmonic rhythm (to include one per measure instead of
two chords per measure). Therefore, the harmonic rhythm is generally constant during all
songs of the study.

The selected songs in 21st Century Breakdown present a larger variety of tempo than
1,039 Smoothed Out Slappy Hours. In 1,039 Smoothed Out Slappy Hours, the slowest tempo
is quarter-note equals 165 bpm (“Paper Lanterns”) and the fastest tempo is quarter-note
equals 192 bpm (“I Want to be Alone”). By contrast, the slowest tempo in 21st Century
Breakdown is quarter-note equals 72 bpm (Section III of “21st Century Breakdown”) and the
fastest tempo is quarter-note equals 200 bpm (“Peacemaker”). The variance in tempo is 27
bpm in the study for 1,039 Smoothed Out Slappy Hours and 128 bpm in the study for 21st
Century Breakdown. Even with the variance in 21st Century Breakdown, all songs in the
study for both albums contain a tempo in the upper 100s bpm. These fast tempos, 4/4 meter,
and emphasis on eighth-notes is characteristic of the “breakneck eight to the bar rhythm of
much punk rock, a feature deriving primarily from the influence of The Ramones on British
musicians.”126 While the songs in 21st Century Breakdown include sections in slower tempos,

126 Laing, 62.
the vast majority of the songs in the study for 21st Century Breakdown and the entirety of the songs in the study for 1,039 Smoothed Out Slappy Hours are played in a fast tempo that is consistent with punk music.

Similarly, the songs in 21st Century Breakdown present a greater range in song length than 1,039 Smoothed Out Slappy Hours. In 1,039 Smoothed Out Slappy Hours, the shortest song is 2’23” (“Paper Lanterns”), and the longest song is 3’09” (“I Want to be Alone”). In 21st Century Breakdown, the shortest song is 3’06” (“Christian’s Inferno”), and the longest song is 5’09” (“21st Century Breakdown”). The variance in song length is 0’46” in the study for 1,039 Smoothed Out Slappy Hours and 2’03” for 21st Century Breakdown. The extended song length on 21st Century Breakdown is more characteristic of progressive rock, which often produce “Songs predominantly on the longish side, but structured, rarely improvised.” Therefore, the longer songs of 21st Century Breakdown are reminiscent of progressive rock, while the two or three minute songs of 1,039 Smoothed Out Slappy Hours are consistent with the shorter songs of punk.

GROWTH

The songs on 1,039 Smoothed Out Slappy Hours exemplify a common formal structure in rock music labeled “compound form” by Covach. The compound form in rock music is an AABA structure, in which each A section contains a verse and a chorus and the B section is the contrasting bridge. The compound form may present an introduction in the beginning of the song and a coda at the end. While “I Want to be Alone” is the only song that conforms exactly to this definition of the compound form, all other songs present slight variations of it; the variants often present only either a verse or a chorus in the final A section, making the form AAB ½ A. Nonetheless, all songs in the study present two verse-chorus pairs, followed by a bridge, and conclude with a restatement of some or all material from the previous verse-chorus pair.

127 Holm-Hudson, 3.
128 Citron, 286.
129 Covach, “Form in Rock Music,” 74.
The formal structures of the songs on 21st Century Breakdown range from common rock forms such as compound form to larger multi-movement often found in progressive rock. Two songs (“Christian’s Inferno” and “Peacemaker”) are based on compound forms, similar to the songs in 1,039 Smoothed Out Slappy Hours, and produce an AAB ½ A structure. The three remaining songs in the study for 21st Century Breakdown (“21st Century Breakdown,” “Before the Lobotomy,” and “American Eulogy”) are remarkably larger works that are comprised of three large sections. Within each of the three large sections, there are smaller sections that may be the introduction, chorus, verse, bridge, or coda. As for the large-scale formal structure of the songs, “21st Century Breakdown” and “American Eulogy” are thorough-composed ABC forms, while “Before the Lobotomy” is a ternary ABA form. In rock music, lengthy songs comprised of multiple large sections are often referred to as multi-movement works, extended forms, or medleys. Multi-movement forms in rock music are characteristic of progressive rock, rather than punk rock. An early example of this multi-movement form is explored by the Beatles in Abbey Road, which Armstrong, as a Beatles fan, must have been well aware of. The interest in the large scale structure of the album is more closely tied to the musical style of progressive rock, than punk. Since progressive rock’s multi-movement structures are suggestive of classical music, punks accused it of being too complex and too pretentious. By writing multi-movement songs for 21st Century Breakdown, Green Day created songs reminiscent of progressive rock music, which is what punk bands originally rebelled against and intended to correct.

TEXT

The musical setting of the lyrics in 21st Century Breakdown incorporates a greater use of word-painting than 1,039 Smoothed Out Slappy Hours. With regard to word-painting, the sound, harmony, melody, or rhythm in the selected songs of 21st Century Breakdown, is

132 Ibid.
133 Holm-Hudson, 3.
134 Ibid.
orchestrated to reflect the meaning of the text. For example, Section I of “Before the Lobotomy” features an acoustic guitar playing harp-like arpeggios and a soothing melodic vocal line to portray the dream-like state of the lyrics, and Section II presents the harsher sounds of electric guitars and changing meters to correspond to the brutality and instability of reality described in the lyrics. Another example of word-painting occurs in “Christian’s Inferno,” in which the inferno is word-painted by the guitars’ low register and distorted tone, a monotone vocal melody, and the Phrygian mode (which has the greatest number of lowered notes of any mode). Compared to the examples in 21st Century Breakdown, the songs in the study for 1,039 Smoothed Out Slappy Hours do not overtly arrange the musical elements to reflect or highlight the meaning of the lyrics. This is largely due to a lack of variety in musical elements in 1,039 Smoothed Out Slappy Hours. Historically, punk music was “uniformly basic and direct in its appeal”135 and the songs in Smoothed Out Slappy Hours illustrate this punk virtue by presenting consistent music that is uninfluenced by text.

The subject matter of the lyrics in the study for 1,039 Smoothed Out Slappy Hours revolve largely around unrequited love from a teenager’s perspective. In four songs in the study for 1,039 Smoothed Out Slappy Hours (“At the Library,” “The Judge’s Daughter,” “Paper Lanterns,” and “Only of You”), the narrator describes his romantic interest in a girl who does not reciprocate his feelings. The only song in the study for 1,039 Smoothed Out Slappy Hours that does not address romance is “I Want to be Alone,” in which the narrator explains how others do not understand him while expressing his need for privacy. Most teenagers can relate to topics of unrequited romance and being misunderstood. Green Day discusses these topics honestly and inoffensively, which is an approach more closely related to 1970s new wave, which refashioned punk to be “more pop-oriented, less angry and less aggressive, and markedly ironic in its approach to rock music.”136 Covach’s account of a new wave song by the Cars can describe the love songs of 1,039 Smoothed Out Slappy Hours just as accurately: “Rather than focusing on sexuality, the lyrics instead address teenage dating

---

135 Hebdige, 109.
with a kind of faux-naïveté.” In *1,039 Smoothed Out Slappy Hours*, Green Day’s lyrics are less disruptive to others and more focused on personal heartache, which is characteristic of new wave or mainstream pop music, rather than punk. Although *Smoothed Out Slappy Hours* includes love songs, the history of punk music has shown that generally “punk has few love songs.”

By contrast, the lyrics of *21st Century Breakdown* comment on the social and political climate of the new century. The themes of frustration, anger, and alienation recur throughout the album: “*21st Century Breakdown*” describes disenchantment during the 2000s from the perspective of various generations; “Before the Lobotomy” depicts the brutal conditions of contemporary life; “Christian’s Inferno” compares the narrator’s conflict with both himself and with society to an inferno; “Peacemaker” criticizes war and violence; “American Eulogy” illustrates the hysteria and panic of the modern world. The lyrics in *21st Century Breakdown* are anti-political and anti-establishment, which is consistent with the vast majority of punk music. Historically, punk bands have used their lyrics to criticize social and political institutions, rather than to reflect on romantic relationships. In fact, because *21st Century Breakdown* contains curse words and references considered inappropriate for children, the giant superstore chain Wal-Mart refused to stock the album. Armstrong explains “Wal-Mart’s become the biggest retail outlet in the country but they won’t carry our record because they want us to censor it… We just said no. We’ve never done it before.”

By addressing political concerns in *21st Century Breakdown*, Green Day follows a tradition, common in certain musical styles including punk, of boldly voicing their political opinions, no matter how rebellious, disruptive, or offensive the lyrics may be.

---

137 Ibid, 188.
138 Laing, 27.
139 Ibid, 54.
140 Ibid, 27.
CHAPTER 6

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY

This chapter summarizes the thesis and draws general conclusions on the comparative analysis of Green Day’s 1,039/Smoothed Out Slappy Hours (1991) and 21st Century Breakdown (2009). Lastly, this chapter offers recommendations for future study.

SUMMARY

Green Day began in the underground punk scene of Gilman Street in Northern California and eventually became one of the most popular punk bands in the world. In 1991, Green Day released their first album, 1,039/Smoothed Out Slappy Hours on the respected independent label, Lookout Records. By 1993, Green Day had signed to a major label (Reprise Records), and has since been accused by the punk community as “sell-outs” and becoming less punk. Nevertheless, Green Day recorded seven albums on Reprise Records (of which each album sold millions of copies) and completed several international tours that included sold-out arena shows. In 2009, Green Day released their latest album, 21st Century Breakdown, which is described by Armstrong as the band’s “most ambitious record.”

Although the biography of Green Day has been documented in several books and the field of music analysis has expanded to include popular music, there has not yet been a detailed study of Green Day’s compositions. When considering Green Day’s origins in the underground punk scene and entrance into mainstream culture, it seemed obvious to examine music composed during their early period and compare it with examples from their latest album. This study includes a total of ten songs critically analyzed from both Green Day’s first album and most recent album by using an adaptation of Jan LaRue’s Guidelines to Stylistic Analysis to determine how their musical style evolved over an eighteen-year period.

---

142 Egerdahl, 136.
This study found that between Green Day’s first album, *1,039 Smoothed Out Slappy Hours*, and their most recent album, *21st Century Breakdown*, significant changes occurred within the context of LaRue’s six musical elements (sound, harmony, melody, rhythm, growth, text). In *1,039 Smoothed Out Slappy Hours*, the sound demonstrates the punk priority of live performance by presenting only three instruments (that can be performed live by the three individual band members) and no obvious use of additional enhancements from the recording studio. By contrast, *21st Century Breakdown* presents an expanded instrumentation and employs the recording studio as an artistic source. In harmonic aspects, *1,039 Smoothed Out Slappy Hours* is largely modal and contains a limited chordal vocabulary, which is consistent with punk’s virtue of simplicity. However, the harmonic system of *21st Century Breakdown* is significantly more robust and contains an expanded chord vocabulary. The melodic aspects of both *1,039 Smoothed Out Slappy Hours* and *21st Century Breakdown* are similar, although the latter contains a wider range of melody types (monotone to large variety in pitch). Likewise, the rhythm of both *1,039 Smoothed Out Slappy Hours* and *21st Century Breakdown* are treated similarly, although the latter exhibits greater variety in song length, tempo, meter, and note divisions. The growth or form of *1,039 Smoothed Out Slappy Hours* exhibits verse-chorus structures (labeled as “compound form”) that are customary in punk and rock, while *21st Century Breakdown* includes longer songs comprised of shorter subgroups (labeled as multi-movement works), which is more closely related to progressive rock than punk.

In a reversal of the aforementioned musical elements, the text of *21st Century Breakdown* is more associated with punk than that of *1,039 Smoothed Out Slappy Hours*. The lyrics of *21st Century Breakdown* present social and political commentaries that are blatantly anti-establishment, which is historically consistent in punk music. By contrast, the lyrics of *1,039 Smoothed Out Slappy Hours* address romance and being misunderstood, which is more common in pop music. However, although the subject matter of the text of *21st Century Breakdown* may be considered more punk, its musical setting is more sophisticated; *21st Century Breakdown* integrates a greater use of word-painting.
CONCLUSIONS

This study concludes that compared to *1,039 Smoothed Out Slappy Hours*, Green Day’s treatment of musical elements in *21st Century Breakdown* is generally less associated with the musical style of punk. As Green Day became less confined to the constraints of punk music, the band became more open-minded to multiple genres and developed a unique musical style. As early as 2005, Armstrong asserted:

> So far as Green Day is concerned, I really want the band to form into its own thing and not just try to represent all of what punk rock is, because you then alienate people and you also alienate yourself. It’s about remaining passionate in punk rock but at the same time just really doing your own thing so it’s not just about writing punk rock music, but writing Green Day music.¹⁴³

Furthermore, rock journalist Spitz explains “Punk rock really can survive only by staying relevant to young people… To appeal to a new generation, punk needs to change, mutate, remain exciting. And this, whether you like them or hate them, is exactly what Green Day have done.”¹⁴⁴ As shown in this study, Green Day did not restrict itself to writing historically accurate punk music. Instead, Green Day re-fashioned punk music into a music that they believe is relevant and meaningful within the current culture.

The musical approach of Green Day became all-embracing, unconstrained, and self-determining, as demonstrated in the changes between *1,039/Smoothed Out Slappy Hours* and *21st Century Breakdown*. While the music of Green Day is now considered less punk, ironically, their approach to music (all-embracing, unconstrained, and self-determining) exemplifies the principles that are central to and deeply valued in the punk subculture. This provocative and non-conformist attitude towards music demonstrates that Green Day has actually retained and remained loyal to much of their punk roots.

RECOMMENDATIONS FOR FURTHER RESEARCH

Analytical studies of Green Day’s music can further enhance the understanding of the band’s musical style. A study of one song from every album would be beneficial in tracking the development of Green Day’s music over the course of their career. A comparative study

¹⁴³ Spitz, 182.
¹⁴⁴ Ibid., xiv.
of Green Day and one of their side bands (The Network and Foxboro Hot Tubs both include all three band members), might reveal insight into how Green Day distinguishes its own music. Because the notion of Green Day as a punk band is controversial, a comparative study of Green Day with a 1970s punk band could illuminate the similarities and points of departure. Likewise, since Green Day influenced a younger generation of punk bands, a comparative study of Green Day with a 2000s punk band could reveal those characteristics that are retained and abandoned during the current age.

Analytical studies of Green Day’s music may also assist with comprehension of other musical genres. A comparative analysis of Green Day’s album American Idiot and the Broadway adaptation of American Idiot could highlight the value system of punk music versus stage musicals. And in punk music, where financial success is often negatively viewed as selling out, it would be interesting to examine and contrast how this attitude is represented in hip-hop music culture.

The analyst of popular music must be careful to select a methodology that is appropriate for the type of music. Since the majority of existing methodologies of musical analysis were designed for classical music (valuing complexity in harmonic structure, form, etc.), the methodology must adapt to recognize the special qualities of popular music, or a new methodology may be devised altogether. For example, while timbre is often overlooked in classical music methodologies, it is important to include timbre in the popular music methodology since it is frequently used with tremendously affective purpose. Accordingly, a comprehensive methodology is generally most helpful in the analysis of popular music since it may address the significance of multiple musical elements. In the case of this specific study, the application of LaRue’s Guidelines to Stylistic Analysis was effective in illuminating the differences between Green Day’s 1,039/Smoothed Out Slappy Hours and 21st Century Breakdown because the methodology is so thorough. The comprehensive nature of the methodology ensured that every musical element would be addressed. As with any musical analysis, it is advantageous to consider all aspects of the music since its expressive power resides in the “whole aesthetic.”
BIBLIOGRAPHY

WORKS CITED


Pappademas, Alex. “Power to the People (with Funny Haircuts).” Spin 20, no. 11 (November 2004): 62-68.


**WORKS CONSULTED**


Randi Reisfeld. This is Sound: The Best of Alternative Rock. New York: Simon Pulse, 1996.


Washburne, Christopher J., and Maiken Derno, eds. Bad Music: The Music We Love to Hate. New York: Routledge, 2004