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MELODIES OF LOVE: AN EXPLORATION OF
POPULAR LOVE SONGS AND LOVE STYLES
ACCORDING TO THE ANCIENT GREEKS

By
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A PRODUCTION PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music in Commercial Music Composition and Arranging
in the School of Music
of the College of Music and Performing Arts
Belmont University

NASHVILLE, TENNESSEE

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Submitted by Kevin Blackmon in partial fulfillment of the requirements for the degree of Master of Music in Commercial Music.

Accepted on behalf of the Graduate Faculty of the School of Music by the Mentoring Committee:

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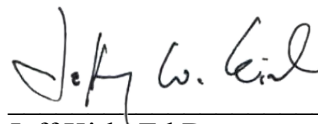
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Introduction

I conducted an investigation and application of how different types of affection, as expressed in Classical Greek philosophy, are conveyed in commercial music with love songs. I also analyzed how various love songs demonstrate these different meanings of affection. Through my discoveries, I applied the standards of these ideas to my music. I focused on the common characteristics that each love song shares. I divided each analysis of musical ideas and concepts that contain similarities into the six subsections of Jan LaRue's SHRMGT framework: SHRMG(T) stands for sound, harmony, melody, rhythm, growth, and text. The focus for each song will be on one Classical Greek love type, for example, *Storge*, a brotherly love.

I will match two commercial love songs from five categories of the types of love emotions delineated by ancient Greeks. First, I will select two love songs from each decade between 1950-2010. I chose these love songs because of the lyrical associations and how they express the Greek love style. Each decade will include the two chosen love songs and a mix of the five selected ancient Greek love styles to which each love song is connected. Each commercial love song is from periods ranging from the 1950s to the early 2000s, making a total of ten songs. The span of fifty years of Rhythm & Blues (R&B), gospel, country, jazz, pop, and rock love songs are covered. I will also write, compose, and arrange original love songs from each of the five selected love categories that share the same characteristics as commercial love songs. I will accomplish this through comparison and analysis of each commercial love song and how it relates to the

Greek types of affection. The five love types that I chose are *Eros*, *Agape*, *Philautia*, *Pragma*, and *Storge*. With the use of this pre-existing musical material, I will analyze the sound, harmony, melody, rhythm, and lyrics.

I discovered that the Classical Greek love categories were unique. In modern Christian literature (particularly in popular theological publications, on Christian websites, and also in homilies), the threefold differentiation of love, referring to the ancient Greek linguistic reality, frequently appears: it is said that the lowest, self-interested love corresponds to the Greek term of *eros*, the higher love, based on mutual sympathy, corresponds to the term *philia*, and the highest, selfless, unconditional love was allegedly called *agape* by the ancient Greeks. Cenuskova compares these findings with the situation in the Septuagint and the New Testament (Cenuskova 2014).

I compiled two songs from each era and matched them with their corresponding love types. In each pair, both songs were different in many ways, but both shared some of the same musical features. I will also succinctly utilize the methodology of Jane LaRue SHMRG(T) analysis in my evaluation of each song. In David Temperly's, *The Musical Language of Rock*, SHMRG(T) stands for sound, harmony, melody, rhythm, growth, and text (LaRue 1973, 3). I will cover only the large dimension of the overall sound, instrumentation, timbre, form, musical growth, and lyrics. I will make comparisons and assess how different musical characteristics express different types of love, and how effective they are to the song. This project is a qualitative analysis. I am searching for similar musical elements that express the mood or emotion of each song through different styles of music. These consistent themes, for example, comparable chromatic propensities; consonant thoughts; instrumentation; cadenced abnormalities; verses; and

are consolidated inside melodic creations that I have made. In this project, I want to demonstrate emotional creativity through music by expressing myself and showcasing my original compositions. This project will also challenge my songwriting, arranging, and composition skills that I have developed through Belmont University. This project will include recordings of five original love songs that I will compose and perform as a recording recital, inspired by the ten selected love songs. According to its relationship, every unique love melody is placed into one of the five Greek love classifications by love type. There are five musical genres to demonstrate how they all show similar musical features. The musical genres are R&B, gospel, country, jazz, and rock.

I have included a list of commercial love songs from the 1950s to 2000s and original musical compositions.

Eros, Sexual songs: “Red Light Special,” by TLC 1994

“Make Love To Me,” by Jo Stafford 1954

Original composition: “Feel So Good”

Agape, Love of the soul: “What the World Needs Now is Love,” by Jackie DeShannon

1965 “Jesus is Love,” by the Commodores 1980

Original composition: “His Love”

Storge, Familial love: “These Three Words,” by Stevie Wonder 1991

“Daddy Sang Bass,” by Johnny Cash 1968

Original composition: “Dear Daddy”

Pragma, Practical love and longstanding love:

“Just the Way You Are,” by Billy Joel 1977

“Autumn Leaves,” by the Doris Day 1956

Original composition: “Summer Breeze”

Philautia, Love of the self: “The Greatest Love of All,” by Whitney Houston 1985

“Don’t Give Up,” by Yolanda Adams 2001

Original composition: “The Eagle”

Questions about love?

For what reason do we, as people, love? Where does adoration originate? Science and philosophy have yet to answer these questions in a conclusive way. These questions will always refer back to the origin of creation for answers. There are several creation theories, but the Christian culture seems to center around the subject of adoration. In, “Where Does Love Come From?,” Brian Goodwin writes, "Within Christian culture, as in many other religious traditions, love has its origin as a primal quality of God and so is co-eternal with Him. As in the world of Shakespeare and the Renaissance Magi, ‘it is love that makes the world go round and animates all relationships’” (Goodwin 2020).

The ancient Greeks developed the idea of seven different types of affection. According to the ancient Greeks, these types of admiration are *Eros*, *Philia*, *Pragma*, *Agape*, *Philautia*, *Storge*, and *Ludus*. *Eros* is the lust of the body. In Greek folklore, *Eros* was the Greek god of affection and sexual craving. *Philia* is adoration for the psyche; *ludus* is playful; *pragma* is longstanding affection; *agape* is the adoration for the spirit; *philautia* is simply the adoration of self; and *storge* is familial.

This present undertaking's definitive objective is to survey how the standards of Classical Greek love are reflected in commercial music by affection melodies. For instance, an *agape* love song would incorporate the tunes that carry this kind of adoration.

Eros

I will start with the Greek love type, *eros*. I looked for two tunes that express an *eros* sort of adoration. Known as the ancient Greeks' magic, the *eros* type of love consists of love potions, spells, incantations, and rituals for erotic pleasure. Spells induce uncontrollable lust and brazen seduction among men and women. Both modern men and women write sexual songs expressing these same desires. Instead of spells and incantations, provocative material is communicated through music. *Eros* magic produces passionate sexual love. In *Ancient Greek Love Magic*, Christopher A. Faraone writes, "The second column characterizes the types of spells that women traditionally use to induce philia and similar affections in men, while the third column characterizes those magic rituals that men usually employ to throw *eros* into women." (1999,12) He adds, "The real emphasis, then, for understanding these categories lies on the term *eros*, which for the Greeks was clearly and narrowly defined as a dangerous, unwelcome, and irresistible lust that aims squarely and explicitly at sexual intercourse." This includes any and all sex is which marks both tunes as "sexy time" songs.

The two songs that I chose to analyze are "Red Light Special" by TLC (1994), and "Make Love To Me" by Jo Stafford (1954). I chose these songs for different reasons. I chose "Red Light Special" because it reminds me of my childhood in the early 1990s, and how erotic R&B music was during that period. I chose "Make Love To Me" because I was curious about what erotic or secular music was like in the 1950s. There is a forty-year time difference between the songs. I have included a condensed analysis of "Red

Light Special” by TLC and “Make Love To Me” by Jo Stafford. I found similarities between the songs that fit the *eros* category. I will analyze the lyrics, instrumentation, form, harmonic and melodic relationships, and songs’ structure.

First, I will begin with the songs’ similar lyrics. This analysis will not include the full lyrics of the songs; it will include short snippets of similar lyrics and phrases. While there are several distinctions between both songs, the first word in the lyrics for both songs is “take.” Immediately, I recognized romantic terms of endearment, like the word “baby,” utilized in both songs. These lyrics work like an instruction guide or list of commands given to the listener on performing physical love. This especially targets teenage listeners.

Both songs insinuate physical interactions with such lyrics, such as “Take me in your arms and never let me go” and “Hold me close and tell me what I want to know,” in “Make Love To Me.” In “Red Light Special,” the lyricist urges, “I’ll let you touch it if you’d like to go down,” and “Just come through my door take off my clothes.” There are several sexual references in these songs. “Red Light Special” uses the lyrics “Let your body flow/ I want it tonight/ touch if you’d like to go down.” In “Make Love To Me,” the sexual references are “Kiss me once again before we say goodnight/ Take me in your lovin arms and squeeze me tight.” For the 1950s, the language seemed innocent, but it was flirtatious and suggestive. I also found that “Make Love To Me” fits into more than one love category. It can also fit into the Greek love category *philia* because of its playful, flirtatious lyrics. The use of suggestive language is widespread in such love songs. For this analysis, I have assigned “Make Love To Me” and “Red Light Special” to the love model *eros*. Both “Make Love To Me” and “Red Light Special” pushed limits

during their time. Though the lyrics show many similarities, “Make Love To Me” has a more flirtatious way and innocent vibe of expressing this mood. The mood of both songs requests the presence of someone. “Red Light Special” is more straightforward than “Make Love To Me,” but it is careful not to be too explicit. The taste and radio standards have changed overtime. These songs demonstrate a significant change of acceptance of risqué content.

Both songs have solo vocal phrases before the chorus. In “Make Love To Me,” the phrase is, “Come a little closer.” In “Red Light Special,” the phrase “Baby, it's yours.” These phrases serve as an anthem before the harmonized chorus begins. In both songs, the rhyming scheme is similar, using the same rhyming words. They also use the same metrical foot. The verse in both songs shares a recognizable repetition of rhythms called poetic meter. The commands seem to stress similar syllables like “Take a good look at it, look at it now” in “Red Light Special” and "Take me in your arms and never let me go" in “Make Love To Me.”

The instrumentation of each song is different but shares key similarities. “Make Love to Me” includes a big-band rhythm section and horn section, with male background vocals and female background harmonized verses. In “Red Light Special,” there are synthesizers, a rhythm section, lead guitar, and background vocals.

Yet the instrumentation is similar in many ways. “Red Light Special” has synthesizers, virtual instruments, weighty percussive instruments, electric lead guitar, and strings. The electric guitar performs off the cuff lead lines that are available all through "Red Light Special." This impromptu melodic line gives the melody an extra layer of surface, overdrive, and sexiness. In “Make Love To Me” the instruments are guitar, bass,

a horn section, and drums. Both songs are in Verse-Chorus-Verse-Chorus-Bridge-Chorus form with a bridge and chorus section and harmonized background vocals. The incorporation of light textures during the verses is reflected in both love songs. Both songs indicate a preparatory motif before the chorus using a dominant instrument to validate this action. The instrumentation is similar because presence of live guitar effects provided by both tunes, electronic and acoustic.

"Make Love To Me" and "Red Light Special" have similar forms. The format for "Make Love To Me" is Intro-Verse-Chorus-Verse 2-Bridge-Verse 3-Chorus-Instrumental Break-Verse-Extended Chorus-Horn Outro. The "Red Light Special" form is Intro-Verse 1-Pre-Chorus-Chorus-Verse 2-Pre-Chorus-Chorus-Bridge-Instrumental Break-Double Chorus. Both songs have the same goals in emotional valence. The buildup begins with the use of higher notes to increase the song's energy to the chorus.

Both songs share this same energy because their melodies have a similar format. I interpreted a short bit of each tune's lead lines to exhibit the instrument's relative predominance in the song. The instruments are the essential tunes in the two tunes. Figure A shows the lead line tune with the primary tune in the two melodies.



Figure A. "Red Light Special." Leadline throughout the song.

The image shows a musical score for the chorus melody line of "Red Light Special". It consists of two staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. The melody is characterized by triplet rhythms, with several groups of three eighth notes beamed together. The bottom staff continues the melody with similar triplet patterns. The music concludes with a double bar line.

Figure B. "Red Light Special" chorus melody line throughout the song.

The image is a lead sheet for the song "Make Love To Me" (1957). It features a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The sheet includes various musical notations such as accidentals, dynamics, and chord symbols (e.g., B^b, Cm⁷, F⁷, Gm⁷, C⁷, F⁷, B^b, Cm⁷, F⁷, Gm⁷, C⁷, F⁷, B^b, Cm⁷, F⁷). It also includes performance directions like "Chorus To Coda 1", "Edison", "D.S. al Coda", and "Coda 2". The lyrics are: "Take me in your arms and ne - ver let me go. Whi - sper to me soft - ly while the moon is low. Kiss me once a - gain be - fore we say good night. Take me in your lov - in' arms and squeeze me tight. Put me in a mood so I can dream all night. When I'm in your arms you give my heart a treat. Ev - 'ry - thing a - bout you is so dog - gone sweet. Hold me close and tell me what I want to know. Put me in a mood so I can dream all night. Ev - 'ry time we kiss you make my life com - plete. Say it to me gent - ly let the sweet talk flow. Come a lit - tle clos - er. Ev - 'ry bod - y's sleep - in so it's quite all right. Come a lit - tle clos - er. Ba - by doll you know you swept me off my feet. Now's the time to tell you. Make Love To Me! Make Love To Me! Make Love To Me! When you're near, so help me dear. Chills run up my spine; Don't you know I love you so. I won't be hap - py un - til you're mine." The sheet ends with a "Coda 2" section.

Figure C. "Make Love To Me" lead sheet.

The chorus of both songs features a melody harmonized in two parts. Both songs use the main melody, followed by a very present lead line occurring during the chorus. “Make Love To Me” uses the horn section and background male vocals to voice the lead line. The “Red Light Special” lead line uses lead guitar and synths. The range within the verses uses octave leaps in both songs. In “Red Light Special,” the lowest note within the verse is C and performs an octave up in the pre-chorus. In “Make Love To Me,” the lowest note is B-flat, located in verse and it moves up an octave before the chorus. The chord progressions in both songs move from the tonic chord to the subdominant chord and resolve the tonic chord within the verse. In “Make Love To Me,” B-flat (I) moves to E-flat (IV), and “Red Light Special” Cm7 (i) moves to Fm7 (iv). It is a plagal cadence. “Make Love To Me” creates a call and response between the horns and melody going into the chorus. Also, both songs frequently use the Cm7 chord. These similar musical components and features helped me generate new ideas of tuneful creativity. Both songs communicate the *eros* love style with similar musical characteristics through lyrics, form and instrumentation. Lyrics include the word “baby” and give commands. Both share Verse-Chorus-Verse-Chorus-Bridge-Chorus form. The similar instruments are guitar, drums, and the use of live instruments.

For the *eros* category, I composed “Feel So Good.” This song shares some of the same characteristics of both “Red Light Special” and “Make Love To Me,” with instrumentation, timbre, form/structure, lyrics, and *eros* assignment. While composing “Feel So Good,” I borrowed many musical ideas. I used some of the same lyrics, song format, instrumentation, harmonized BGV, and dominant instrumental lead lines. For the lyrics, I created a dialogue of flirty, innocent lyrical phrases like “Baby.” I also gave the

lyrics the authority to make sexual commands or insinuations that both songs contain.

This composition is my tribute to both songs and two eras. In this analysis, I can conclude that these works have inspired many musicians and artists from various backgrounds.

These songs show the importance of different cultures sharing the same emotions of love through commercial music.

The overall point for this analysis is to show the relationship between the two commercial love songs for this category *eros*. "Make Love To Me" and "Red Light Special" show erotic and sensual love characteristics through the text with direct and indirect messages. It is essential to show how both songs display love and emotions through the lyrics, rhythmic metrical poetic patterns, phrases, form and structure, the valence of intensity, harmonic similarities such as chords, cadences, and rhythmical devices.

Storge

The next Greek love category is *storge*. *Storge* is familial love. The Bible gives insight into the background of *storge* love. Like “*eros*,” the exact Greek term *storge* does not appear in the Bible. However, the opposite form is used twice in the New Testament. *Astorgos* means “without love, devoid of affection, without affection to kindred, hard-hearted, unfeeling,” and is found in the book of Romans and 2 Timothy. In Romans 1:31, unrighteous people are described as “foolish, faithless, heartless, ruthless” (ESV). The Greek word translated as “heartless” is *astorgos*. In 2 Timothy 3:3, the disobedient generation living in the last days is marked as “heartless, unappeasable, slanderous, without self-control, brutal, not loving good” (ESV). Again, “heartless” is translated *astorgos*. So, a lack of *storge*, the natural love among family members, is a sign of end times. A compound form of *storge* is found in Romans 12:10: “Love one another with brotherly affection. Outdo one another in showing honor.” (ESV) In this verse, the Greek word translated “love” is *philostorgos*, putting together *philos* and *storge*. It means “loving dearly, being devoted, being very affectionate, loving in a way characteristic of the relationship between husband and wife, mother and child, father and son, etc.”

In the article titled *Love Attitudes: Similarities between Parents and between Parents and Children*. Jill Inman-Amos, Susan S. Hendrick, and Clyde Hendrick

collected parent and child data of love attitudes for children and each parent. They found that “The parent-kid comparability of affection perspectives is additionally investigated. The slanting adoration scale connections were for *storge* and *mania*” (Amos, Hendrick 1994, 61). They also mention

parents may impact their youngsters’ relationship improvement, by their perspectives toward connections, by the parent-kid relationship, and by the parental relationship. The current research explored parent-child love attitude similarity in 86 triads composed of young adult children and their parents. Measures assessed demographics, love attitudes, parent-child relationship quality, children’s self-disclosure, and parental relationship satisfaction. (Amos, Hendrick 1994, 61)

This citation provides evidence of how *storge* is a familial love attitude and describes the characteristics of parent-child relationships. This data indicates the strong bond between parents and children. This research proves that familial love is expressed through the *storge* love style, and permits the opportunity to construct musical content that is linked with this category.

The two songs selected for the *storge* love category are “Daddy Sang Bass” by Johnny Cash (1968) and “These Three Words” by Stevie Wonder (1991). I chose “These Three Words” because I am a fan of Stevie Wonder. The words and melody of this tune stood out to me because I can relate to them. I discovered “Daddy Sang Bass” while searching for a *storge* love song, which was a challenge. The song also contains a country gospel style that is reminiscent of my upbringing in the Methodist church.

My analysis revealed that both songs share a similar sonic space due to the layering of instrumentation and harmonization in the chorus. There are many differences in the overall sound of each selection. Some musical characteristics are similar. Both tunes have a male lead singer with female and male harmonized background vocals. The

instrumentation is the drum, acoustic guitar, bass guitar, and BGV throughout the songs. Both have a four-bar introduction. Similar instruments are guitar, bass guitar, drums, and piano. Both include a harmonized chorus with background vocals. These songs are in the ABAC form. “These Three Words” has an extended verse before the chorus. The lead vocal performs a section with full background vocals in the hook in both tunes.

For both songs, I have collected several music traits that are alike. The traits show the importance of structure and order in music. The heaviest comparison will ultimately rely on the lyrical similarities as it relates to the *storge* love style. Harmony is a category that does not share many similarities. Harmony does have some musical characteristics that accomplish the same goals. For this category, I will cover common chords and cadences. Both songs are in a Major key. “These Three Words” is in G Major and modulates to the key A major. The comparable chords used in both songs are G major, E minor, and C Major.

The melody in “Daddy Sang Bass” uses simple, melodic rhythms with repeated notes. Each phrase has an ascending and descending pattern that resolves to the tonic. There is a distinctive melodic line with a female vocal performing in an operatic style present in “Daddy Sang Bass.” “These Three Words” contains a distinctive melody in the opening of the song. It is an embellished version of the melodic movement of the verses. This ornamented passage is present several times during the verses.

The rhythm of each selection has a few remarkable objectives. In “These Three Words” the rhythm is 78 BPM, and “Daddy Sang Bass” is around 97 BPM. The meter is 4/4, given the rehashed design in the guitar. The expression of the arrangement compliments the meter. I found that the two tunes have autonomous rhythmical

objectives, keeping a reliable drum design all through. The drum plays a regular duple beat superimposed on the guitar design in the two melodies. Rhythm can subsequently share some impact on the mood of both emotional love melodies.

Exploration of music and feeling ordinarily recognizes felt feeling, the feeling that a piece causes us to sensation. The emotion that we see it communicate is essential to the growth of both songs. As mentioned before, the additional layers in texture increase the tension and energy shared in both tunes.

The lyrics of both songs connect by displaying love for a relative, friend, or lover. “These Three Words” suggests that one should tell family and friends, “I love you” before they are gone. “Daddy Sang Bass” shares memories and tribute of loved ones that passed on, and the dedication of the speaker to his family. In “These Three Words,” the lyrics “When was the last time, that they heard you say mother or father I love you?”, express the emotional connection between a child to parent. Both songs share a love for parents and convey how important they are to them and remembering them. In “Daddy Sang Bass,” the songwriter shares that his family members are deceased with these lyrics, “One of these days and it won’t be long/ I’ll rejoin them in a song/ I’m gonna join the family circle at the throne.” This displays a *storge* type of love style. Both share similar form by having a harmonized chorus and lyrical call and response. “Daddy Sang Bass” can serve as a response to “These Three Words.” Lyrics in the pre-chorus of “These Three Words” are:

Ones you say you cherish everyday
Can instantly be taken away
Then you say I know this can’t be true
When you never took the time to simply tell them I love you

Lyrics from “Daddy Sang Bass” are:

Daddy sang bass (mama sang tenor)
 me and little brother would join right in there
 singin’ seems to help a troubled soul
 one of these days and it won’t be long
 I’ll rejoin them in a song
 I’m gonna join the family circle at the throne

For an original tune titled “Dear Daddy,” I incorporated some of the musical characteristics founded in “These Three Words” and “Daddy Sang Bass.” “Dear Daddy” is dedicated to my father, Reverend George Alfred Blackmon. My father passed away in the year 2017, in my hometown Columbus, Georgia. The last time I saw my father was before he died while he was in ICU. His last words to me as he grabbed my hand were, “Kevin, I am proud of you, and I love you.” “Dear Daddy” was a very emotional song to write because I can remember how my father was as a man and it was difficult watching him suffer. It was difficult losing him. I was able to tell him that I love him, which shows how important it is to tell your loved ones that every day. The song “These Three Words” stress how significant those words are to a family member before you lose them. “Daddy Sang Bass” shows how love kept family circle together through singing. This bond continues in the reunion in the afterlife. I was connected to lyrics like “I’ll rejoin them in a song/ and I’m gonna join the family circle at the throne” in “Daddy Sang Bass,” incorporating that same message in my original piece “Dear Daddy”. Like in “Daddy Sang Bass,” these words are reassuring a reunification in heaven.

In “Dear Daddy” I included lyrics in the bridge:

Since you’ve been gone life hasn’t been the same
 though things have changed
 your legacy still remains
 when my journey ends
 and one sweet day

I'll see you again”

For my original composition, I decided to use the same instruments used in “These Three Words” and “Daddy Sang Bass.” In “Dear Daddy,” I also included a female singer to not only sing background but also lead vocals. “Dear Daddy” is in F minor with a four-bar intro like both commercial tunes. The lyrics express the same emotional experience as commercial songs.

Agape

Agape is an unknown concept for sociology, studied by Christian theologians to express that novelty indicated through a Greek word seldom used since the time of the Gospel writers: “God is love; he who abides in love abides in God and God in him” (1 John 4:16). Gennaro provides background information on *agape* love. Gennaro writes, “In Christian thought, love reveals a close connection with the death, with the kenosis theologians say, that with the humiliation of God, since it is in death on the cross as a sacrifice of self for others, that you love expressed at its maximum intensity and *Agape* God and realize their coincidence.

Agapē (ἀγάπη in Greek) is one of several Greek words translated into English as love. Greek writers at the time of Plato and other ancient authors used forms of the word to denote love of a spouse or family, or affection for a particular activity, in contrast to, if not with a totally separate meaning from, philia (an affection that could denote either brotherhood or generally non-sexual affection) and eros (an affection of a sexual nature, usually between two unequal partners, although Plato’s notion of eros as love for beauty is not necessarily sexual). The term agape with that meaning was rarely used in ancient manuscripts, but quite extensively used in the Septuagint, the Koine Greek translation of the Hebrew Bible. In the New Testament, however, agape was frequently used to mean something more distinctive: the unconditional, self-sacrificing, and volitional love of God for humans through Jesus, which they ought also to reciprocate by practicing agape love towards God and among themselves.

Also, with the Letters of Paul (I Cor 13, verse 7-13) *agape* became important as the bond of the religious community” (Gennaro). The overall concept of *agape* love is to signify adoration of the soul.

For my analysis of *agape*, I have chosen the popular love tunes “What the World Needs Now is Love” by Jackie DeShannon (1965), and “Jesus is Love” by the

Commodores (1980). I chose “What the World Needs Now is Love” since it has a message about building up a benevolent dedication and overall love like God. I unequivocally concur and accept that this world would be a better place if there were widespread love. I chose “Jesus is Love” because my faith permits me to believe that Jesus is the response to general love. If humanity could live and adore like Christ, we could live in perfect harmony. Living during this time, when COVID-19 has taken over the planet, I feel that our world is in great need of peace and restoration. This can only be accomplished through a Christ-like love. The selected tunes will express the features of the agape love style through music.

Analysis of “What the World Needs Now” and “Jesus is Love” reveal that the general sound of each tune spellbinds the essence of live instruments and ensemble. The foundation of the song are the vocals, string segment, and drums. There is a consistent rhythm throughout the song. The two songs have smooth lead vocals. “Jesus is love” instruments are piano, bass guitar, drums, strings, and a choir ensemble. “What the World Needs Now” instrumentation comprises trombone, strings, piano, drums, contrabass guitar, chimes, choir ensemble, and guitar. “What the World Needs Now is Love” starts with the snare and afterward goes to the stanza. The structure is ABA structure with a trombone presentation playing out the song. “Jesus is Love” starts with a piano presentation followed by a refrain one with a singer. The form is Verse Chorus Verse Bridge Chorus. The surface of both tunes is smooth and predictable. The choir is singing in parts in both. The congruity lies in the choir ensemble. “Jesus is Love” is in the key of A-flat major. “What the World Needs Now” is in the key of D-flat Major. The similar harmonies in the two tunes are chords, F minor, B-flat minor 7, A-flat.

The melody is present in the main vocals in both tunes. The rhythmical growth and tempo feel in “Jesus Is Love” is classified as compound quadruple since each beat consists of three notes. The meter is a compound meter. In “What the World Needs Now,” the simple triple time signature gives a similar feel or tempo to “Jesus is Love.” The buildup and increase layering in the texture in both songs with strings and choir arrangements have a powerful impact on the growth of the classic tunes. The entrance of multiple instruments is an effective method to increase positive energy valence.

The text in both songs can work together, like “These Three Words” and “Daddy Sang Bass.” “Jesus is Love” can serve as a response to “What the World Needs Now Is Love.” Both songs discuss social issues that are ongoing in our society. In “What the World Needs Now is Love,” the songwriter is praying for God-like love for humanity with the words,

Lord, we don't need another mountain
There are mountains and hillsides enough to climb
There are oceans and rivers enough to cross
Enough to last 'til the end of time

In “Jesus is Love,” the songwriter is praying for the same type of love.

Father, Help your children
And don't let them fall
By the side of the road,
And teach them
To love one another
That Heaven might find
A place in their hearts

The chorus section in both tunes invites that particular love type to prevail in everyone.

The chorus section of “Jesus is Love” resounds,

Cause Jesus is love
 He won't let you down
 And I know He's mine forever
 Oh, in my heart

The chorus section of “What the World Needs Now is Love” proclaims,

What the world needs now is love, sweet love
 It's the only thing that there's just too little of
 What the world needs now is love, sweet love
 No not just for some, but for everyone

In this song, the instrumentation contains piano, strings, drums, synth/organ, and bass. There are numerous melodic similarities between the two tunes. The tempo, style, texture, sonic space, and vocal reach are all tools for these ballads. The two melodies use background vocals, however, steady in an unexpected way. In “What the World Needs Now is Love” extra vocals serve as background vocals, and “Jesus is Love” has a full choir. The vocal range of “What the World Needs Now is Love” is a higher vocal register in the soprano than the background vocal in “Jesus is Love.” Both songs are speaking from the first-person point of view, speaking to God. The lyrics express a spiritual love beyond our understanding and respect for the creator.

Agape has similar characteristics to *storge*, which is a familial love as a mother's love for a child. God reciprocates his adoration in this manner. “Jesus is Love” is associated with the love style *agape*. “Jesus is Love” and “What the World Needs Now is Love” are similar in instrumentation, tempo, form, similar chords, lyrics, and recording quality.

For my original composition is titled “Jesus My Love,” I decided to compose this song in the same key of A-flat major as “Jesus is Love.” “Jesus My Love” is dedicated to

our Creator for showing us the way to love and expressing that love to the Creator. This piece is a response to both popular love tunes to describe the love that Jesus gives and asking for our world to develop the same adoration. The first two stanzas of the second verse of “Jesus My Love” follow:

Your Love is greater than any other
 Be it my father, sister, brother, or my mother
 Your love is there when all else is gone
 There is no greater love the world has ever known

I referenced a well-known scripture in the Bible that many Christians have committed to memory,

1 Corinthians 13:4-8

4 Love is patient, love is kind. It does not envy, it does not boast, it is not proud. 5 It does not dishonor others, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. 6 Love does not delight in evil but rejoices with the truth. 7 It always protects, always trusts, always hopes, always perseveres. 8 Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away.

This scripture is an important explanation of what *agape* love is. It is the one love that is selfless and divine. These songs express this love style and are what I consider *agape* love songs.

Pragma

Pragma is longstanding love or a practical attitude toward love that involves the individual's valuing a partner who fits a set of rational criteria. (Montgomery & Sorell 1997). According to my research, *pragma* is the type of love of people involved in a romantic relationship, like a married couple, engaged couple, or long-term partnership. *Pragma* is a love that will stand through the test of time. The commercial love songs I chose for this love style are "Just The Way You Are" by Billy Joel (Montgomery & Sorell 1977), and "Autumn Leaves" By Doris Day (1956).

The sonic space for "Autumn Leaves" and "Just The Way You Are" is dreamy and glossy. The timbre is very mellow, light, and smooth in both introductions. The instruments in "Just the Way You Are" are the alto saxophone; bass guitar; acoustic guitar; and Rhodes piano to harmonize the repeated intro. All of the instruments in "Autumn Leaves" are strings, harp, guitar, contrabass, flute, snare drum, solo voice, and piano. There are certain instruments that stand out to assist as a counter melody or independent voice within the song. Lead lines contain a solo melody from the alto saxophone in "Just the Way You Are" and flute in "Autumn Leaves." Both songs have a music break with solo instruments features. Similar instrumentations are strings, piano, snare drum, guitar, solo vocals, and bass.

"Autumn Leaves" is in the key of A minor. In the song "Autumn Leaves," the anacrusis forms the "The Falling Leaves" on beat three in the beginning. The melody in

measures 1-2 of “Autumn Leaves” ascends stepwise and skips diatonically from (A), (B), (C up a perfect 4th (F) to complete the four-note sub phrase. It further develops into a four-note motive. The four-note ascending sequence reoccurs in four sub phrases from A (ABCF), G (GABE), F (FGAD), E (EF#G#C). The motion of the melody is ascending while descending by step. The second sub phrase (mm. 2-3) falls to the 7th (G) and continues to rise stepwise diatonically in the same pattern and motion of the first sub phrase. In measure two, on beat two, the melody ascends from (G), (A), (B) up a perfect 4th (E). In measures four through five, the same pattern continues down a major second on the (F), (G), (A), up a perfect 4th, (D). The most prominent scale degrees in A minor are 2, 1, 5, 3, 6, 4.

The melody in measures 6 has non-diatonic notes F# and G#. M. 8-13 are identical to mm. 1-5 melodically. There is an authentic cadence in mm. 6-7 and mm. 14-15, which completes the two A sections. The II-V-I chord progression is in the relative-major key of C major. The fourth chord (IV) is relative-major C. The next sequence of chords is in the parent-minor key of A minor (ii-V-i). The second phrase is (phrase B). It is a replica of phrase A, except for the notes in the melody ending on the tonic (A). The B section has the (ii-V-i) progression in the first four measures in the parent-minor key. The next three bars shift to the relative major-key C, which contains the (II-V-I) progression. The tonality goes back and forth between relative major (C major) and parent minor (A minor) and resolves there. These changes occur every four measures of the song until the B section.

The form and phrase structure play a valuable role in this song. The form in “Autumn Leaves” is AABA. A song is an AABC form. The first (A) section contains

four sub phrases that share the same melodic and rhythmic characteristics. Phrase A covers eight measures. The subphrases are 2+2+2+2 totals the first eight measures of the tune. The second (A) section, or Phrase B, also contains four subphrases with changes of the last four notes of the (B) area/Phrase C includes an expansion in melodic development and comprises a sum of eight measures with four two-bar subexpressions. The (C) section and closing Phrase (D) consists of a total of eight bars with four two-bar subphrases.

“Autumn Leaves” tells the story of lost love. The tunes are both written in the primary individual. The tune is in a minor key that gives the melody a miserable and bleak sound, imparted to the feelings of the verse. The verses express the feelings of yearning and sadness that interpret through the tune and symphonious movement. The rhyme scheme is XAXA in the A section and AAXX in the B section of the song. The ending words that do not rhyme, denoted by X. The ending words that rhyme, are represented by A.

“Autumn Leaves”

The falling leaves drift by the windowX

The autumn leaves of red and goldA

I see your lips, the summer kissesX

The sun-burned hands I used to holdA

Since you went away the days grow long . . .A

And soon I’ll hear old winter’s songA

But I miss you most of all my darlingX

When autumn leaves start to fallX

The *pragma* love stands through the test of time. “Autumn Leaves” expresses this type of love through long suffering of not having the lover present. The next section gives a lighter mood to the *pragma* love style.

“Just the Way You Are” was written and composed by Billy Joel in 1977 for his album *The Stranger*. The opening chords begin with a Fender Rhodes piano in a four-bar intro. Then, the smooth voice of Joel enters later, joined with percussion, bass, and acoustic guitar playing a repeating ostinato. This harmonic relationship creates a thicker texture that combines the alto saxophone, bass guitar, acoustic guitar, and Rhodes piano to harmonize the repeated intro. The form is AABA.

Both songs employ a strophic form. “Autumn Leaves” and “Just The Way You Are” contains only verses without a chorus, only a short phrase followed by the intro music. The textural growth in “Just The Way You Are” is achieved by incorporating more instrumentation throughout the song, as early as the second of the first verse with the entrance of the drums, guitar, bass, saxophone, BGV, and strings. The lyrics and melody work well in both tunes because of the rhythmical structure and syllables of the words. The importance of the content is to urge a lover of the significance of being who they are. There is a sense of intricate melodic phrasing using steps and leaps residing in the major-key tonality. The main point of the song changes throughout and growth lies within the lyrics as each word goes from “Take you/ Want you/ Love you just the way you are.” Each lyric gains more roundedness and more enthusiasm to show up at its last objective, love, finishing on the tonic D. Here are examples of the lyrics used to express this emotion, “I’ll take you just the way you are/ I want you just the way you are/ I love you just the way you are.”

This song belongs to the love model *pragma*. *Pragma* is a longstanding love style focused on practicality and compatibility. This song does have certain aspects of an agape type of love, but the lyrics do not dive deep enough spiritually. There are no sexual insinuations mentioned in this song, so it would not fall into the category of *eros*. It does share some form of *philia* love through the lyrics. Bruce Brander points to one psychoanalyst who suggests that a culture's love relationships are simply a reflection of that society's human relationships in general. He sees potential for more than that. "Instead of only falling in love," he writes, "we also can rise to love." (Campbell 2005). The author starts by defining love the way the ancient Greeks did, with not one word but three. The first is *eros* – which Brander calls a self-focused, beginner-level love. "*Eros* says I want, I need – therefore I love. In that sense, it sounds like a pop song," he writes. (Campbell 2005). Next is *philia*, a type of friendship, or we-centered love, that looks out for the wants and needs of others. And finally, *agape* – a "no strings attached," unconditional giving. Think Mother Teresa, or a mother and a newborn. Those higher loves are attainable now, Brander says. But they take practice and effort. Loving differently means having a more generous, kinder, less-acquisitive approach toward everybody and not just one person, he suggests. (Campbell 2005).

For an original tune titled "Summer Breeze," I incorporated some of the musical characteristics founded in "Autumn Leaves" and "Just The Way You Are." I created a string arrangement to compliment the song like in "Autumn Leaves." In "Summer Breeze," I included an instrumental break after the verse and chorus sections like both commercial love songs performed. Like "Autumn Leaves," I wanted "Summer Breeze" to incorporate a seasonal approach lyrically. "Just The Way You Are" and "Summer

Breeze” both utilize the keyword “forever” in the same context. “Just The Way You Are” has the lyrics,

I said I love you, that’s forever

And this I promise from the heart

I developed “Summer Breeze” lyrics,

Your Love has captured me

into this time

Hoping that forever your

love will be mine

All three songs have distinctive musical features but share common characteristics. These similarities help inspire new musical content.

Philautia

Philautia is the love of the self. Anne Marie Dziob writes in *Aristotelian*

Friendship: Self- Love and Moral Rivalry,

It is noteworthy that Aristotle employs the noun “self” (*autos*) very seldom, and only in his ethical treatises. Moreover, it is only in the chapters on a friendship that Aristotle refers to another self (*allos autos*) or considers self-love (*philautia*). “Self” for Aristotle uniformly describes the human agent responsible for his choices, the originating source of his conduct. The term is central to Aristotle’s analysis of friendship. “Self,” we conclude, underlines the notion of what one is when being a friend of the genuine sort, and what goes on in this friendship, namely, self-loving.(Dziob,782).

The two love melodies that I chose are from the contemporary R&B and R&B/Soul classifications. “The Greatest Love of All” by Whitney Houston (1985), and “Never Give Up” by Yolanda Adams (2001). I was quickly drawn to the two melodies for some reason. I chose “The Greatest Love of All” because it was released the year I was born, so I felt a moment of association. Also, this tune additionally includes my unequalled, most loved singer and artist, Whitney Houston. From the second I heard the music and lyrics, I knew this was timeless music. I chose “Never Give Up” because it is an empowering tune that advances confidence and steadiness. This melody gave me the drive to complete secondary school and strive for greatness. I turn to these songs to motivate and to encourage myself through any deterrent.

In “The Greatest Love of All,” the overall sound includes elevated orchestral arrangements and soaring vocals. The beat changes and the characteristics such as the

texture increases significantly to the chorus. This is accomplished through layers of instrumental entries. The instrumentation features strings, drums, electric piano, BGV, guitar, bass guitar, and synthesizer.

“The Greatest Love of All” is in the key of A major and the tempo is 66 BPM. In “The Greatest Love of All,” the lead lines occur in the string section. For “Never Give Up,” the lead lines are in the synthesizer and strings. Upon my analysis, I discovered that both songs begin in the key of A major. Now there was an opportunity to find more common chords. The common chords from both tunes are A; F# minor; B minor 7; and Bsus2. The Vocal range for “Never Give Up” is C-sharp3- E-flat5. The tempo is 56 BPM. “The Greatest Love of All” vocal range is A3-E5. “Never Give Up” vocal range is C#3-E-flat5.

In both songs, there are similar musical characteristics. Both songs have background vocals, text, and form: verse-pre-chorus-chorus and both pieces have a pre-chorus. “The Greatest Love of All” has eight stanzas. One, two, and three are in stanzas five, six, and seven. The song has no set rhythm, rhyme scheme, metrical, and is a free verse. The song has a subtle rhyme: “They possess inside/Give them a sense of pride/A lonely place to be/And so I learned to depend on me/I decided long ago/Never to walk in anyone’s shadow.”

“The Greatest Love of All”

Stanza 1:

I believe the children are our future
Teach them well and let them lead the way
Show them all the beauty they possess inside

“Never Give Up”

Stanza 1:

Visions that can change the world
 Trapped inside an ordinary girl
 She looks just like me
 Too afraid to dream out loud

The verses exhibit the principle message of the melody: a significant vision the songwriter might want the audience members to see. The excellence is simply the magnificence of cherishing and being grateful for self-convictions and capacities.

“The Greatest Love of All”

Learning to love yourself
 is the greatest love of all
 “Never Give Up”

You need courage now
 If you’re going to persevere

The stanzas show that focusing on yourself and being secure with your personality is essential to continue with life to its preeminent fullest. It contains powerful inspirational words of affirmation, combined with the andante tempo marking evoke a redolent composition. The textures within each piece form a bond with the emotional virtues that create the song. It will conjure the tone color of these renditions into a power ballad.

In The Power Ballad, David Metzger writes,

Or it should be said that ballads cross those lines. Power ballads are ballads, fervent and effusive ballads, but still ballads. They function in the realm of popular music genres as ballads do. The primary musical parameters are a slow tempo (perhaps the most characteristic feature of the numbers), lyrical melodic lines, rich harmonies to support those lines, melody and accompaniment textures to highlight them, and verse/chorus forms. The expressive characteristics include

the topics of lyrics, with ballads, trade-in love, and loss. A singer imparts what comes across as deeply felt emotions and draws in listeners through delicate candor. As the heavy metal power ballad took off in the mid-1980s, the power ballad blended with R&B idioms. The union proved immediately successful with Houston's eponymous 1985 debut album which, along with the 1987 successor *Whitney*, yielded such power ballad hits as "Greatest Love of All," "Didn't We Almost Have It All," and "Where Do Broken Hearts Go. (Metzer, 438).

All of the musical features that I have explored in both songs provide scores of creative ideas. This quote defines the creative musical characteristics of the power ballad. It describes the different elements that make and go into a power ballad. The description of musical features gave me musical ideas for my original ballad in the *philautia* love style.

For my original composition titled "The Eagle," I orchestrated a string arrangement to capture the same musical elements in both commercial tunes. The order of "The Eagle" is heavily inspired by "The Greatest Love of All." The chorus section in "The Eagle" and "The Greatest Love of All" include an octave jump in the melody line. Lyrically I wanted to capture similar messages heard in "The Greatest Love of All," and "Never Give Up." These messages are motivational, and a driving force for self-perseverance.

"The Eagle"

I am the eagle
I am a flyer
with every wing beat
I go higher
My seat, my nest, is in the tallest tree
Every being must look up to me

"Never Give Up"

To fulfill your divine purpose
You've gotta answer when you're called
So, don't be afraid to face the world

Against all odds

“The Greatest Love of All”

Everybody searching for a hero
People need someone to look up to
I never found anyone who fulfill my needs
A lonely place to be
And so I learned to depend on me

All three songs display the characteristics of the Greek love style *philautia* through musical features such as lyrics, key, valence, vocal flairs, instrumentation, tempo/feel, form, and mutual chords.

Conclusion

In this project, I matched two commercial love songs from five categories of the types of love emotions delineated by ancient Greeks. I selected two love songs from each decade based on how they express the Greek love style. Each decade included the two chosen love songs and a mix of the five selected ancient Greek love styles to which each love song is connected. Each commercial love song is from periods ranging from the 1950s to the early 2000s, making a total of ten songs. The span of fifty years of Rhythm & Blues (R&B), gospel, country, jazz, pop, and rock love songs are covered. I have written, composed, and arranged original love songs from each of the five selected love categories that share the same characteristics as commercial love songs through comparison and analysis of each commercial love song and how it relates to the Greek types of affection. The five love types that I chose are *Eros*, *Agape*, *Philautia*, *Pragma*, and *Storge*. With the use of pre-existing musical material, I analyzed the sound, harmony, melody, rhythm, and lyrics. The analysis of each commercial love song allowed me to discover that music can share common goals through lyrics, valence, tempo, key, rhythm, timbre, interpretation, instrumentation, lead lines, form, and comparable harmonic goals. There is a strong connection to the five love categories that display and depict the story of life. These popular tunes tell the story of these love styles in detail through musical expression. Stories connected through sex, family, God, partnership, and one's own

well-being. Comparing commercial love songs to Greek love styles has granted proof for combining these categories into one.

Through this project, I have been allowed to create something that has never been. Not only have I created new musical content, I have also developed an idea for a streaming platform that offers a collection of musical works placed in categories based on mood or distinctive emotional characteristics. It is an opportunity to design a platform for such classifications to reside with musical content that is shared and reviewed. This is important for research, historical data, and will serve as a pattern to be imitated. I have been motivated to make a web crawler or other vehicle to order an assortment of works for various states of mind with the broad mechanisms of music and melodic classifications. I will put music into subgenres. Each song is placed in individual categories based on the mood or expression because of the extraordinary amount of music created and future musical creations. This catalog incorporates love melodies and different temperaments and feelings and will affect the majority of listeners, giving information and thoughts to music specialists, musicologists, music advisors, business music projects, arrangers, and vocalist lyricists. This ideology will generate a congealed connection with Greek philosophy. I trust this will be a useful, instructive apparatus that associates educators and understudies and absorbs into another music-information base.

These ideas may also cross over into musical genres and history. The task's most significant outcomes will be the information, thoughts, and innovative melodic organizations that I have created, incited by my investigation and the devices I picked up as a lyricist and arranger when expounding on affection.

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Appendix 1: Liner Notes

“Feel So Good”

Composed by Kevin Blackmon
Lyrics by Kevin Blackmon & J. Chantel
Performed by J.Chantel
Produced by Kevin Gr8 Trakz Lamar
Keyboards: Kevin Blackmon & Kevin Gr8 Trakz Lamar
All other instruments: Kevin Gr8 Trakz Lamar

“Dear Daddy”

Composed by Kevin Blackmon
Lyrics by Kevin Blackmon
Performed by Kevin Blackmon and J.Chantel
Produced by Kevin Gr8 Trakz Lamar
Keyboard: Kevin Blackmon
All other instruments: Kevin Gr8 Trakz Lamar

“Jesus My Love”

Composed by Kevin Blackmon
Lyrics by Kevin Blackmon & Nelly Black
Performed by Dwight Johnson
Produced by Kevin Gr8 Trakz Lamar
Produced by Kevin Gr8 Trakz Lamar
All other instruments: Gr8 Trakz Lamar & Kevin Blackmon

“Summer Breeze”

Original score & lyrics composed and arranged by Kevin Blackmon
Performed by Ava Jackson
Flute: Seth Fox
String Quartet:
Violin I: Ava Jackson
Violin II: Zack Bunton
Viola: Grayson Scott
Cello: Noah Barnhart

“The Eagle”

Original score composed and arranged by Kevin Blackmon
Lyrics by Nelly Black & Kevin Blackmon
Performed by Andriana Haygood
Electric Bass: Chris Crain
Drums: Brian Kempson
Keyboards & Strings: Kevin Blackmon

Appendix 2: Scores

FEEL SO GOOD

KEVIN BLACKMON

SLOW R&B ♩ = 62

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹

1. DAR-LING I

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹

I SEE YOU DAR-LING I BEEN THINKING BOUT YOU DAR-LING I

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹

I WAN-NA BE WITH YOU SO BA-BY MAKE THIS DREAM COME TRUE BE-CAUSE

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ}

YOU MAKE ME FEEL SO YOU MAKE ME FEEL SO YOU MAKE ME FEEL SO

G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹

GOOD YOU MAKE ME FEEL SO YOU MAKE ME FEEL SO

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ}

YOU MAKE ME FEEL SO GOOD BA-BY I I SEE YOU BA-BY STILL

G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹

THINK A-BOUT YOU BA-BY I I WAN-NA BE WITH YOU SO BA-BY MAKE THIS DREAM COME TRUE BE-CAUSE

B_{MIN}⁷ A_{MIN}⁹ D_{MAJ} G_{MAJ}⁹ B_{MIN}⁷ A_{MIN}⁹ D_{MAJ}

YOU MAKE ME FEEL SO YOU MAKE ME FEEL SO YOU MAKE ME FEEL SO

DEAR DADDY,

WORDS BY Kevin Blackmon

MUSIC BY Kevin Blackmon

♩ = 90

1st time only

Acoustic Piano

$G^b \text{maj}^7$ $G^b \text{maj}^7$ $F \text{min}^7$ $F \text{min}^7$ $G^b \text{maj}^7$

1. I miss the way _____ that you talk
2. I miss you so _____ the pain in

E. Pno.

$G^b \text{maj}^7$ $F \text{min}^7$ $F \text{min}^7$

— how you laugh how you pray — mom-ma miss-es you so
— in my heart won't let go — think-ing of - you

E. Pno.

$G^b \text{maj}^7$ $G^b \text{maj}^7$ $F \text{min}^7$ $F \text{min}^7$

— she won't — let the mem - o - ries go —
— a preach - er a teach - er a troop —

E. Pno.

$E^b \text{min}^7$ $E^b \text{min}^7$ $D^b \text{maj}^9$ $D^b \text{maj}^9$

tra - velled to pla - ces that i've ne - ver seen — be - fore
jour - neyed to - the king - dom right at hea - ven's door

DEAR DADDY, p. 2

E. Pno.

$E^b \text{min}^7$ $E^b \text{min}^7$ $D^b \text{maj}^9$ $D^b \text{maj}^9$

mar-ried mom-ma had a girl and three lit-tle boys
eve-ry-day we live we miss you more and more

E. Pno.

$E \text{maj}^7$ $E \text{maj}^7$ $G^b \text{maj}^7$ $G^b \text{maj}^7$

mem-ories of you we'll store for-e-ver-more Dad-dy we miss you
mem-ories of you we keep

E. Pno.

$F \text{min}^7$ $F \text{min}^7$ $G^b \text{maj}^7$ $G^b \text{maj}^7$

Dad-dy if mom-ma could kiss you Dad-dy we hold, on to

E. Pno.

$F \text{min}^7$ $F \text{min}^7$ $E \text{maj}^7$ $E \text{maj}^7$

Dad-dy through all of these is-sues Dad-dy we love you

DEAR DADDY, p. 2

E. Pno.

$G^b \text{maj}^7$ $G \text{maj}^7$ $A^b \text{maj}^7$ $D \text{min}/B^b$ $D \text{min}/B^b$

since you've been gone life has-n't been the same

E. Pno.

$A \text{min}/D$ $A \text{min}/D$ $A^b \text{maj}^7$

though things have changed your leg-a-cy re-mains when my jour-ney ends and one

E. Pno.

$A^b \text{maj}^7$ $D \text{min}/B^b$ $A^b \text{min}^9$ B^6 E^b $D \text{min}/B^b$

one sweet day I'll see you a gain _____ Dad - dy___ we miss

E. Pno.

$D \text{min}/B^b$ $A \text{min}/D$ $A \text{min}/D$ $A^b \text{maj}^7$

you Dad - dy___ if mom-ma could kiss you Dad - dy___ we will keep

DEAR DADDY, p. 2

E. Pno.

$A^{\flat}maj^7$ B^{\flat}/G B^{\flat}/G $G^{\flat}maj^7$

go-ing Dad - dy we need a break-through Dad - dy we hold,on

E. Pno.

$G^{\flat}maj^7$ $Fmin^7$ $Fmin^7$ $Emaj^7$

to Dad - dy through all of these is -sues Dad - dy we

E. Pno.

$Emaj^7$ $G^{\flat}maj^7$

love you

SCORE

JESUS MY LOVE

KEVIN BLACKMON

$\text{♩} = 100$ $E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ $E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ A^b

F_{MIN}^7 F_{MIN}^7 C_{MIN}^{11}/F F_{MIN}^7 F_{MIN}^7 C_{MIN}^{11}/F

9 1. FA- THER I GIVE MY HEART TO THEE FILLED WITH YOUR LOVE SO GOOD FOR ME

F_{MIN}^7 F_{MIN}^7 C_{MIN}^{11}/F C_{MIN}^{11}/F $F^{\#}MA^{7(b5)}$

17 LORD I WOULDN'T KNOW WHAT I WOULD DO WITH-OUT YOUR LOVE AND THE

$F^{\#}DIM^7$ F_{MIN}^7 F_{MIN}^7 F_{MIN}^7 C_{MIN}^{11}/F F_{MIN}^7

23 BLES- SING FROM YOU YOUR LOVE IS PA- TIENT YOUR LOVE IS KIND LORD WE NEED YOU

F_{MIN}^7 C_{MIN}^{11}/F F_{MIN}^7 F_{MIN}^7 C_{MIN}^{11}/F

31 ALL OF THE TIME YOUR LOVE WILL CO- VER A MUL- TI- TUDE OF SIN

C_{MIN}^{11}/F $F^{\#}MA^{7(b5)}$ $F^{\#}DIM^7$ F_{MIN}^7 F_{MIN}^7 F_{MIN}^7

37 ONLY WITH YOUR LOVE WILL WE TR- U- LY WIN

$E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ $E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ A^b

43 AN- GEL OF MER- CY JE- SUS MY LOVE

A^b A^b E^b E^b $F^{\#}MA^{7(b5)}$ $F^{\#}DIM^7$ F_{MIN}^7

51 ALL WE NEED TO DO IS LIST- EN TO YOUR WORD FLOOD OUR HEARTS WITH YOUR LOVE

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2

JESUS MY LOVE

$E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ $E_{MAJ}^{7(b5)}$ $D^{b}MIN^6$ A^b

58 YOU'RE SO A- MA - ZING JE - SUS MY LOVE

Vocals Summer Breeze

Intro

Words and Music by Kevin Blackmon

Ballad ♩ = 60

A

p dolce a gulf of wind _____ has delivered

7 me in floating through the air in this summer breeze just a taste of you _____ through

11

B time hoping that your love will always be mine light as the air

through the summer breeze float ing through the wind life is so at ease _____ high as the clouds

16

in the sky _____ so sublime only you _____ and i _____ i can feel it in the at mos sphere where ever you

19

go youll find me near _____ i have been swept up in side your love the sum _____ mer

21

C

breeze _____ such a sweet _____ and glorious thing blowing through the

25

wind chimes i can hear them ring your love has _____ captured me into _____ this _____

28

D _____ time _____ hoping that forever _____ your love will be mine light as the air

through the summer breeze float ing through the wind life is so at ease _____ high as the clouds

Summer Breeze

2
33

in the sky _____ so sublime only you _____ and i _____ i can feel it in the at mos sphere where ever you

36

go youll find me near _____ i have been swept up in side your love the sum _____ mer

38

breeze _____ summer _____ breeze

THE EAGLE

MUSIC BY KEVIN BLACKMON
LYRICS BY NELLY BLACK & KEVIN BLACKMON

J = 75

8 B F#6/A# G#

1. 1 AM THE EA - GLE I AM A FLY - ER WITH EVE -
2. 1 AM THE EA - GLE I AM A FLY - ER WITH EVE -

12 A/F# B9 EMAJ7 EMAJ7 Em6
- RY WING BEAT I GO HIGH-ER MY SEAT MY NEST IS IN THE TALL - EST TREE THE
RY WIND BREATH I'LL SOAR HIGH-ER THE FLOWING STREAMS ARE THERE TO NOURISH ME EVERY BEING THE MUST

16 Em6 1. 2. Em6 EMAJ9
MOUN - TAIN PEAK IS A HOME FOR ME I FLY FROM THE SKY TO THE SEA
LOOK UP TO ME I FLY FROM THE SKY TO

19 G#MIN9 A/F# B9
SO TAKE A LOOK AT ME IN ALL MY GL - ORY THE

22 EMAJ7 EMAJ7
MAY FEEL IN - SIDE I AM MY ON - LY PRIDE IN THE MIR - ROR I CAN SEE

25 C#MIN7 B
THIS LOVE WILL AL - WAYS BE FOR - EVER IN ME BE - CAUSE I HAVE A GREA - TER

29 EMAJ7 EMIN6 B EMAJ7 EMIN6 B
LOVE FOR ME DEEP IN - SIDE AS ROOT - ED TREE I - HAVE A GREA - TER

33 EMAJ7 EMIN6 B D#m/B EMAJ7
LOVE BE - CAUSE THE EA - GLE LIVES IN ME I AM AN EAGLE SOAR - RING

2 D#m7 C#m7 THE EAGLE D#m/B
37 HIGH A - BOVE THE TREES IN THE SKY EVE - RY CREA - TURE LOOK UP TO WATCH ME FLY I AM AN EA -

40 EMAJ7 D#m7 C#m7 E m6
GLE AND I CAN SURE - LY GUA - RAN - TEE THAT THERE'S NO GREA - TER LOVE THAN LOVE IN ME

43
NO O - THER LOVE COM - PARES I AM A - WARE THAT THE EA - GLE IN MY HEART

47 E m6 B 49
WAS THERE RIGHT FROM THE START

“Red Light Special”
by TLC

Take a good look at it, look at it now
 Might be the last time you'll have a good round
 I'll let you touch it if you'd like to go down
 I'll let you go further
 If you take the Southern route
 Don't go too fast, don't go too slow
 You've got to let your body flow
 I like 'em attentive and I like 'em in control
 Baby it's yours, all yours
 If you want it tonight
 I'll give you the red light special
 All through the night
 Baby it's yours, all yours
 If you want it tonight
 Just come through my door
 Take off my clothes
 And turn on the red light
 I know that you want me
 I can see it in your eyes
 You might as well be honest
 Cause the body never lies
 Tell me your secrets and I, I'll tell you mine
 I'm feelin' quite sexy and I want you for tonight
 If I move too fast just let me know
 Cause it means you move too slow
 I like some excitement
 And I like a man that goes
 Baby it's yours, all yours
 If you want it tonight
 I'll give you the red light special
 All through the night
 Baby it's yours, all yours
 If you want it tonight
 Just come through my door
 Take off my clothes
 And turn on the red light
 If you want me let me know it
 I'll make time but you've got to show it
 If you need me, I want to see
 But don't mistake me
 I don't want you down on your knees
 I need someone, a real man
 I need someone who understands

I'm a woman, a real woman
I know just what I want
I know just who I am
Baby it's yours, all yours
If you want it tonight
I'll give you the red light special
All through the night
Baby it's yours, all yours
If you want it tonight
Just come through my door
Take off my clothes
And turn on the red light
Baby it's yours, all yours
If you want it tonight
Red light special
All through the night

“Make Love To Me”
by Jo Stafford

Take me in your arms and never let me go
(Ba-boom-boom-boom-boom)
Whisper to me softly while the moon is low
(Ba-boom-boom-boom-boom)
Hold me close and tell me what I wanna know
(Ba-boom-boom-boom-boom)
Say it to me gently, let the sweet talk flow
Come a little closer, make love to me
Kiss me once again before we say good night
(Ba-boom-boom-boom-boom)
Take me in your lovin' arms and squeeze me tight
(Ba-boom-boom-boom-boom)
Put me in a mood so I can dream all night
(Ba-boom-boom-boom-boom)
Everybody's sleepin' so it's quite all right
Come a little closer, make love to me
When you're near, so help me, dear
Chills run up my spine
Don't you know I love you so?
I won't be happy till you're mine
When I'm in your arms you give my heart a treat
(Ba-boom-boom-boom-boom)
Everything about you is so doggone sweet
(Ba-boom-boom-boom-boom)
Ev'ry time we kiss you make my life complete
(Ba-boom-boom-boom-boom)
Baby doll, ya know ya swept me off my feet
Now's the time to tell you "Make love to me"
Now's the time to tell you "Hey, baby make love to me"

“These Three Words”
by Stevie Wonder

When was the last time
 That they heard you say
 "Mother or father, I love you"?
 And when was the last time
 That they heard you say
 "Daughter or son, I love you"?
 Ones you say you cherish every day
 Can instantly be taken away
 Then you'd say "I know this can't be true"
 When you never took the time
 To simply tell them "I love you"
 When was the last time
 That they heard you say
 "Sister or brother, I love you"?
 And when was the last time
 That they heard you say
 "Darling or best friend, I love you"?
 The one for whom you'd give your very life
 Could be taken in the twinkling of an eye
 Through your tears you'd ask "Why did you go?"
 Knowing you didn't always show
 Just how much you loved them so
 These three words
 Sweet and simple
 These three words
 Short and kind
 These three words
 Always kindle
 An aching heart to smile inside
 I know a family
 Who hasn't a cent to their name
 And yet the joy and love they have between them
 They always claim
 And when one's called from life
 The survived mourn the lost
 And will never be the same
 Yet they rejoice
 In knowing they gave them their all
 These three words
 Sweet and simple
 These three words
 Short and kind
 These three words, these three words

Always kindle
An aching heart to smile inside
these three words, sweet and simple, oh
(Sweet and simple) oh, sweet and simple
(These three words) these three words, these three words, these three words
(Short and kind) short, kind
(These three words) these three words, thanks for giving me free time, woman, for these
three words
(Always kindle), they always kindle
(An aching heart) an aching heart, you can't let nobody's heart ache now
(To smile inside) you gotta learn to smile, you smile, you smile inside
these three words

“Daddy Sang Bass”
by Johnny Cash

i remember when i was a lad
times were hard and things were bad
but there's a silver linin' behind ev'ry cloud
just four people that 's all we were
tryin' to make a livin' out of black-land dirt
but we'd get together in a family circle singin' loud
daddy sang bass (mama sang tenor)
me and little brother would join right in there
singin' seems to help a troubled soul
one of these days and it won't be long
i'll rejoin them in a song
i'm gonna join the family circle at the throne
though the circle won't be broken
by and by, lord, by and by
daddy sang bass (mama sang tenor)
me and little brother would join right in there
in the sky, lord, in the sky
now i remember after work mama would call in all of us
you could hear us singin' for a country mile
now little brother has done gone on
but i'll rejoin him in a song
we'll be together again up yonder in a little while
daddy sang bass (mama sang tenor)
me and little brother would join right in there
'cause singin' seems to help a troubled soul
one of these days and it won't be long
i'll rejoin them in a song
i'm gonna join the family circle at the throne
oh no the circle won't be broken
by and by, lord, by and by
daddy sang bass (mama sang tenor)
me and little brother would join right in there
in the sky, lord, in the sky
in the sky, lord, in the sky

“Jesus is Love”
by the Commodores

Father
 Help your children
 And don't let them fall
 By the side of the road, mmm
 And teach them
 To love one another
 That Heaven might find
 A place in their hearts
 'Cause Jesus is love
 He won't let you down
 And I know He's mine forever
 Oh, in my heart
 We've got to walk on
 Walk on through temptation
 'Cause His love and His wisdom
 Will be our helpin' hand
 And I know the Truth
 And His words will be our salvation
 Lift up our hearts
 To be thankful and glad
 That Jesus is love
 He won't let you down
 And I know He's mine
 Deep down in my soul
 Jesus is love
 Oh, yes, He is
 He won't let you down
 And I know He's mine, He's mine, He's mine, He's mine, all mine
 Forever, oh, in my heart
 Help me, heart, heart
 Ooh, ooh
 I know, I know, I know, I know
 Ah, 'cause His love's the power (power)
 His love's the glory (glory)
 Forever (ever and ever)
 Ooh, yeah (yeah, yeah)
 Ooh, yeah (yeah, yeah)
 Ooh, yeah, yeah (yeah, yeah)
 I wanna follow your star
 Wherever it leads me
 And I don't mind, Lord
 I hope you don't mind

I wanna walk with you
And talk with you
And do all the things you want me to do
'Cause I know that Jesus
I know, Lord
(And if you ask, I'll) show
(Love is the word) forever and ever and ever
Who can bring you love? (Jesus)
Who can bring you joy (Jesus)
Who can turn your life around (Jesus), oh
Ooh, yeah (Yeah, yeah)
Yeah (Yeah, yeah, yeah, yeah)
Hey
Who will pick you up? (Jesus)
Ooh, when you fall (Jesus)
Who'll stand beside you? (Jesus)
Who will love us all?
Hey, hey, Jesus (yeah, yeah)
Jesus (yeah, yeah)
Oh, yeah (yeah, yeah)
One thing I wanna say
Who can heal your body? (Jesus)
Who can make it strong? (Jesus)
Who can help you to hold out? (Jesus)
A little while longer
Ooh, yeah (yeah, yeah)
Yeah (yeah, yeah)
Jesus loves you (Yeah, yeah)
Jesus wants you
If you call Him, He will answer
(Jesus) Call him in the mornin'
(Jesus) Call him in the evenin'
(Jesus) Call him in the midnight hour
Hey, hey (yeah, yeah)
Yeah (yeah, yeah)
Yeah, yeah (yeah, yeah)
Yeah, y'all say it
(Jesus is love)

“What the World Needs Now Is Love”

by Jackie DeShannon

What the world needs now is love, sweet love
It's the only thing that there's just too little of
What the world needs now is love, sweet love
No not just for some, but for everyone
Lord, we don't need another mountain
There are mountains and hillsides enough to climb
There are oceans and rivers enough to cross
Enough to last 'til the end of time
What the world needs now is love, sweet love
It's the only thing that there's just too little of
What the world needs now is love, sweet love
No, not just for some, but for everyone
Lord, we don't need another meadow
There are cornfields and wheatfields enough to grow
There are sunbeams and moonbeams enough to shine
Oh listen, Lord, if you want to know
What the world needs now is love, sweet love
It's the only thing that there's just too little of
What the world needs now is love, sweet love
No, not just for some, oh, but just for every, every, everyone

Just The Way You Are by Billy Joel

Don't go changing to try and please me
You never let me down before, mmm
Don't imagine you're too familiar
And I don't see you anymore
I would not leave you in times of trouble
We never could have come this far, mmm
I took the good times, I'll take the bad times
I'll take you just the way you are
Don't go trying some new fashion
Don't change the color of your hair, mmm
You always have my unspoken passion
Although I might not seem to care
I don't want clever conversation
I never want to work that hard, mmm
I just want someone that I can talk to
I want you just the way you are
I need to know that you will always be
The same old someone that I knew
Oh, but what will it take till you believe in me
The way that I believe in you?
I said I love you, that's forever
And this I promise from the heart, mmm
I couldn't love you any better
I love you just the way you are, right
I don't want clever conversation
I never want to work that hard, mmm
I just want someone that I can talk to
I want you just the way you are

“Autumn Leaves”
by Doris Day

The falling leaves drift by the window
The autumn leaves of red and gold
I see your lips, the summer kisses
The sunburned hand I used to hold
Since you went away the days grow long
And soon I'll hear old winter's song
But I miss you most of all, my darling
When autumn leaves start to fall
I see your lips, the summer kisses
The sunburned hand I used to hold
Since you went away the days grow long
Since you went away the days grow long
And soon I'll hear old winter's song
But I miss you most of all, my darling
When autumn leaves start to fall
The falling leaves drift by the window
The autumn leaves of red and gold
I see your lips, the summer kisses
The sunburned hand I used to hold
Since you went away the days grow long
And soon I'll hear old winter's song
But I miss you most of all, my darling
When autumn leaves start to fall

“The Greatest Love of All”
by Whitney Houston

I believe the children are our future
 Teach them well and let them lead the way
 Show them all the beauty they possess inside
 Give them a sense of pride to make it easier
 Let the children's laughter remind us how we used to be
 Everybody searching for a hero
 People need someone to look up to
 I never found anyone who fulfill my needs
 A lonely place to be
 And so I learned to depend on me
 I decided long ago
 Never to walk in anyone's shadows
 If I fail, if I succeed
 At least I'll live as I believe
 No matter what they take from me
 They can't take away my dignity
 Because the greatest love of all
 Is happening to me
 I found the greatest love of all
 Inside of me
 The greatest love of all
 Is easy to achieve
 Learning to love yourself
 It is the greatest love of all
 I believe the children are our future
 Teach them well and let them lead the way
 Show them all the beauty they possess inside
 Give them a sense of pride to make it easier
 Let the children's laughter remind us how we used to be
 I decided long ago
 Never to walk in anyone's shadows
 If I fail, if I succeed
 At least I'll live as I believe
 No matter what they take from me
 They can't take away my dignity
 Because the greatest love of all
 Is happening to me
 I found the greatest love of all
 Inside of me
 The greatest love of all
 Is easy to achieve
 Learning to love yourself
 Is the greatest love of all

And if, by chance, that special place
That you've been dreaming of
Leads you to a lonely place
Find your strength in love

“Never Give Up”
by Yolonda Adams

Visions that can change the world
 Trapped inside an ordinary girl
 She looks just like me
 To afraid to dream out loud
 And though it's set for your idea
 It won't make sense to everybody
 You need courage now
 If you're going to persevere
 To fulfill your divine purpose
 You've gotta answer when you're called
 So don't be afraid to face the world
 Against all odds
 Keep the dream alive don't let it die, if something deep inside
 Keeps inspiring you to try, don't stop
 And never give up; don't ever give up on you
 Don't give up
 Every victory comes in time
 Work today to change tomorrow
 It gets easier
 Who's to say that you can't fly?
 Every step you take you gets
 Closer to your destination
 You can feel it now
 Don't you know you're almost there?
 To fulfill your life's purpose
 You've gotta' answer when you're called
 So don't be afraid to face the world
 Against all odds
 Keep the dream alive don't let it die, if something deep inside
 Keeps inspiring you to try, don't stop
 And never give up; don't ever give up on you
 Sometimes life can place a stubborn block in your way
 But you've gotta keep the faith
 Reap what deep inside your heart
 To fly
 And never give up
 Don't ever give up on you,
 Don't give up
 Who holds the pieces to complete the puzzle?
 The answer that can solve the mystery
 The key that can unlock your understanding
 It's all inside of you
 You have everything you need

So, keep the dream alive don't let it die
If something deep inside keeps inspiring you to try
 Don't stop
And never give up; don't ever give up on you
Sometimes life can place a stubborn block on your way
 But you've gotta keep the faith
 Bring what's deep inside your heart
 To the light
 And never give up
 Don't ever give up on you
 No don't give up
 No, no, no, no

 Don't give up
 Don't give up
 Don't give up
 Oh, don't, no, no, no, no
 Don't, give, up