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Chord Progressions

Part I

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Chord Progressions

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"The recipe for music is part melody, lyric, rhythm, and harmony (chord progressions). The term chord progression refers to a succession of tones or chords played in a particular order for a specified duration that harmonizes with the melody. Except for styles such as rap and free jazz, chord progressions are an essential building block of contemporary western music establishing the basic framework of a song. If you take a look at a large number of popular songs, you will find that certain combinations of chords are used repeatedly because the individual chords just simply sound good together. I call these popular chord progressions the money chords. These money chord patterns vary in length from one- or two-chord progressions to sequences lasting for the whole song such as the twelve-bar blues and thirty-two bar rhythm changes." (Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott) Every guitarist should have a working knowledge of how these chord progressions are created and used in popular music. Click below for the best in free chord progressions lessons available on the web.

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Ascending Augmented Progressions
(I-I+-I6-I7)

"Inserting the "C+" (common tone substitution), the "C6" (embellishment), and the "C7" (chord quality change) in the "C" one-chord progression creates the "C-C+-C6-C7" ascending augmented propression a shown below.

One-chord progression: |C / C / |C / C / |

Ascending Augmented: |C / C+ / |C6 / C7 / |

An example of this type of pedal point is the opening verse progression to Whitney Houston's 1986 hit *The Greatest Love Of All*.

The box below shows other examples of this type of pedal point. Notice that the "C-C+-C6-C+" pedal point has a middle voice line that moves both up and down. The "C-C+-C6" and "C-C+" examples are further variations (omitted chords) of this type of pedal point." (Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott)

C	C+	C6	C7	*(You've Got To) Accentuate The Positive* chorus (Standard - 1944), *Because* verse (Dave Clark Five - 1964), *Laughing* verse (Guess Who - 1969), *Love Will Keep Us Together* chorus (Captain & Tennille - 1975), and *Stand Tall* verse (Burton Cummings - 1976)
C	C+	C6	C9	*Maybe This Time* verse (from "Cabaret" - 1966) and *Losing My Mind* verse (from "Follies" – 1971)
C	C+	C6	C+	*Louise* A section (from "Innocents Of Paris" - 1929), *Match Maker* A section (Standard - 1964), and *(Just Like) Starting Over* verse (John Lennon - 1980)
C	C+	C6	C#o7	*For Once In My Life* verse (Stevie Wonder - 1968)
C	C+	-	-	*Baby Hold On To Me* verse (Eddie Money - 1978)

Guitarists should be able to easily play typical ascending augmented progression chord changes in the most commonly used keys. Below are the chord fingerings I like for various ascending augmented progressions.

***Laughing* verse:**

A = x07655 A+ = x07665 A6 = x07675 A7 = x07685
Dmaj7 = xx0675 Dm7 = xx0565 C#m7 = x46454 E = 022100

***The Greatest Love Of All* verse:**

E = 022100 E+ = 03211x E6 + = 02x12x E7 = 02x13x
A = x0222x A+ = x0322x A6 = x0422x A+ = x0322x

***Stand Tall* verse:**

G = 3x0003 G+ = 3x1003 G6 = 3x2003 G7 = 3x3003
Cmaj7 = x32000 Cm = x35543 G= 320003 C= 032010

***Maybe This Time* verse:**

C = x32010 C+ = x3211x C6 = x3221x C9 = x32330
F = xx3211 F+ = xx3221 Dm = xx0231 F#o7 = xx1212

As with learning any new progression, you should study it by playing it in all twelve keys. Also, try substituting the ascending augmented progression where a “I” chord is used for two or more bars.

Ascending Bass Lines

Ascending bass line progressions are a type of moving bass line progression where the bass notes of each chord in the progression move higher typically following the "1-2-3-4," "2-3-4-5," "1-2-4-5", or "1-3-4-5," "1-#1-2-#2," "1-#1-2-5," and "1-2-b3-3" note bass lines. Ascending bass line progressions are popular with songwriters wishing to create a bright sound. Scott Joplin and other Ragtime writers frequently used the "IV-#IVo-V7" progression to brighten their songs. Some great popular music of the last century has been written around ascending bass line progressions such as *Ain't She Sweet* (1927), *Ain't Misbehavin'* (1929), *Stormy Weather* (1933), *Oh What A Beautiful Morning* (1943), *I'm Gonna Wash That Man Right Outa My Hair* (1949), *Like A Rolling Stone* (1965), *As Tears Go By* (1966), *I'm Not Your Steppin' Stone* (1967), *Love Is All Around* (1968), *Bend Me Shape Me* (1968), *Lean On Me* (1972), *Live And Let Die* (1973), *Slow Dancin'* (1977), *With A Little Luck* (1978), *My Life* (1979), *Key Largo* (1982), *Have I Told You Lately* (1989), and *Heart Of The Matter* (1990). Three great examples of ascending bass lines are shown below in the key of C.

Ain't Misbehavin' (Fats Waller - 1929) opening A section progression
[1-#1-2-#2 chromatic pattern]

C / C#o7 /	Dm7 / D#o7 /	C/E / E7#5 /	F6 / Fm6 /

Like A Rolling Stone (Bob Dylan - 1965) opening verse progression
[1-2-3-4-5 diatonic pattern]

C / Dm /	Em / F /	G / / /	/ / / /

Somewhere Out There (Linda Ronstadt & James Ingram - 1987) opening verse progression
[1-3-4-5 diatonic pattern]

Cadd9 / Cmaj7/E /	Fmaj7 / G11 /

Click below for the best in free Ascending Bass Lines lessons available on the web as well as links to various song examples.

Lessons

- Ascending Augmented I-I+-I6-I7 Progressions (MoneyChords)
- Chord Stream - I-ii-iii Progression (Olav Torvund)
- Chord Stream - I-ii-iii-IV Progression (Olav Torvund)
- The "Creep" Chord Progression (PSR Tutorial)
- Diminished Cliche I-#Io-IV-V Progressions (MoneyChords)
- Rock Ballad I-iii-IV-V Progressions (MoneyChords)

Song Examples

- *Ain't Misbehavin'* (MoneyChords)
- *Don't Get Around Much Anymore* (MoneyChords)
- *Hotel California* (MoneyChords)
- *Like A Rolling Stone* (MoneyChords)

Ain't Misbehavin'

Here are the chord substitutions that I use to play the 1929 Fats Waller (pictured above) standard *Ain't Misbehavin'*. The verse is a great study in standard (I-vi-ii-V) chord progression substitution. In my arrangement, the opening progression has a great ascending chromatic bass line. Each box below represents one bar. The chord fingerings I use (in a Standard tuning) are as follows: Emaj7 = 022444; Fo7 = 1x010x; F#m7 = 2x2222; Go7 = 3x232x; E/G# = 4x245x; G#7#5 = 4x455x; A6 = 5x465x; Am6 = 5x4555; G7 = 3x34xx; B7b5/F = 1x120x; G#7 = 464544; C#7 = x4342x; F#7 = 242322; B7 = x2120x; C#m = x46654; A9 = 5x5600; B = x2444x; Co7 = x3x242; C#m7 = x46454. For variation, try substituting the "C#7" chord for the "G7" chord in the fifth bar of the A section. Also, try substituting the "Emaj7/G#-Go7-F#m7-Fo7" or "Emaj-C#7-F#m9-B13" progressions for the seventh and eighth bars of the A Section.

A section

Emaj7 / Fo7 /	F#m7 / Go7 /	E/G# / G#7#5 /	A6 / Am6 /
E/G# / G7 /	F#m7 / B7b5/F /	G#7 / C#7 /	F#7 / B7 /

B section

C#m / / /	A9 / / /	C#m / / /	C#7 / / /
B / Co7 /	C#m7 / F#7 /	B7 / C#7 /	F#7 / B7 /

Don't Get Around Much Anymore

Here are the chord substitutions that I use to play the 1942 Duke Ellington standard *Don't Get Around Much Anymore*. The A section of the song is creatively written around a ragtime progression. In my arrangement, the opening progression has a great ascending chromatic bass line. I play the tune in a moderate 4/4 tempo in the key of "E". Each box below represents one bar. The chord fingerings I use (in a Standard tuning) are as follows: Emaj7 = 022444; F#m7 = 242222; Go7 = 3x232x; Emaj7/G# = 4x244x; C#7 = x4342x; F#7 = 242322; B7 = x21202; Bm7 = 7x7777; E7/A# = 6x675x; Amaj7 = 5x665x; A#o7 = 6x565x; G#m7 = 4x4444; C#7/G = 3x342x; and B7/F = 1x120x. For variation, try connecting the "EM7/G#" and the "C#7" chords in the second and third bars of the A section with an "E7-D#7-D7-C#7" walk down.

A section

Emaj7 F#m7 Go7 Emaj7/G#	Emaj7/G# / / /	C#7 / / /	/ / / /
F#7 / / /	B7 / / /	Emaj7 / / /	F#m7 / B7 /

A section

Emaj7 F#m7 Go7 Emaj7/G#	Emaj7/G# / / /	C#7 / / /	/ / / /
F#7 / / /	B7 / / /	Emaj7 / / /	Bm7 / E7/A# /

B section

Amaj7 / / /	A#o7 / / /	Emaj7 / / /	Bm7 / E7/A# /
Amaj7 / / /	A#o7 / / /	G#m7 / C#7/G /	F#m7 / B7/F /

Hotel California

Here are the unplugged chords that I use to play the Eagles' 1977 number-one hit *Hotel California*. The verse is one of the great minor progression studies around. The opening verse progression to this song uses a minor folk progression (Im-V). In this arrangement, I have added a descending bass line to the verse and an ascending bass line to the chorus. The Eagles' (pictured above) recording uses a twelve- string guitar capoed at the seventh fret using the following open position chords: Verse = Em-B7-Dsus2-A9/C#-C-G-Am7-B7 and Chorus = C-G-B7-Em-C-G-Am-B7. The chord fingerings I use (in a Standard tuning) are as follows: Am = x02210; E7/G# = 4x0430; Gsus2 = 3x020x; D9/F# = 2x0210; F = 133211; C/E = 032010; Dm7 = xx0211; E7/B = x20100; C/G = 332010; and Dm/A = x00231.

Verse

Am / / /	E7/G# / / /	Gsus2 / / /	D9/F# / / /
F / / /	C/E / / /	Dm7 / / /	E7/B / / /

Chorus

F / / /	C/G / / /	E7/G# / / /	Am / / /
F / / /	C/G / / /	Dm/A / / /	E7/B / / /

Like A Rolling Stone

Here are the unplugged chords that I use to play Bob Dylan's 1965 hit *Like A Rolling Stone*. The original song and my arrangement are in the original key of C. I play the song in a moderate 4/4 rock tempo. The root notes of the opening "C-Dm-Em-F-G" verse progression form a "1-2-3-4-5" ascending diatonic bass line creating an extended chord stream. Chord streams are characterized by sliding stepwise root movement from chord to chord climbing the harmonized scale. In bars 13 through 16, the chord stream is reverse to create a contrasting descending bass line progression. The chorus is created by simply repeating the "I-IV-V" rock and roll progression. The chord fingerings I use (in a Standard tuning) are as follows: C = x32010; Fmaj7/C = x33210; Dm = xx0231; Em = 022000; F = 133211; and G = 320033.

Intro (repeat 2x)

C / Fmaj7/C /	C / Fmaj7/C /

Verse

C / Dm /	Em / F /	G / / /	/ / / /
C / Dm /	Em / F /	G / / /	/ / / /
F / / /	G / / /	F / / /	G / / /
F / Em /	Dm / C /	F / Em /	Dm / C /
Dm / / /	F / / /	G / / /	/ / / /

Chorus

C / F /	G / / /	C / F /	G / / /
C / F /	G / / /	C / F /	G / / /
C / F /	G / / /	C / F /	G / / /
G / / /			

Chorus Riff

```
   C       F          G
e-------------------|--3--3--3--3--|
B--1---1------------|--3--3--3--3--|
G--0---0---2--0--2--|--0--0--0--0--|
D--2---2---3-----3--|--0--0--0--0--|
A--3---3---3-----3--|--2--2--2--2--|
E-------------------|--3--3--3--3--|
```

Basic Progressions
(I-IV)

"The repeated “E-A” Basic Progression, which follows the Circle Of Fifths movement, is one of the least complex and most popular changes in all popular music with numerous examples found throughout the twentieth century. Keith Richards of the Rolling Stones has made millions of dollars over the years writing and playing hard rock songs with these two basic chords played on an open G tuned electric guitar. Examples of hit songs created around the Basic Progression include the Beatles’ 1964 *Love Me Do*, John Denver’s 1974 number one *Sunshine On My Shoulders*, and Bruce Springsteen’s 1985 *Glory Days*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Three great examples of basic progressions are shown below in the key of C.

Midnigt Hour (Wilson Pickett - 1965) verse progression

| C / F / | C / F / |

Glory Days (Bruce Springsteen - 1985) verse progression

| C / / / | F / / / | C / / / | F / / / |

Once Bitten Twice Shy (Greay White - 1989) chorus progression

| C / / / | / / / / | F / / / | / / / / |

Click below for the best in free Basic Progression lessons available on the web as well as links to various song examples.

Lessons

- The I-IV Change (Olav Torvund)
- Songs With The I-IV Progression (Olav Torvund)
- I-ii Progressions (Olav Torvund)

Song Examples

- *Imagine* (MoneyChords)
- *I Still Haven't Found What I'm Looking For* (MoneyChords)
- *Leaving, On A Jet Plane* (MoneyChords)
- *Tiny Dancer* (MoneyChords)

Imagine

Here are the unplugged chords that I use to play John Lennon's 1971 hit song *Imagine*. This song was written and recorded on piano. Keep this in mind when playing it on your guitar. The chords are shown in the original key of C. The A section is built around a "I-IV" basic progression with an embellished "I" chord in the middle. Check out the "4-3-2-1" diatonic descending bass line figure in bars 1 and 2 of the B section. You can also create an ascending bass line by playing the E bass note on the Cma7 chord ("C-Cmaj7/E-F"). You can mix it up if you like.

The main piano riff is shown below.

```
   C          Cmaj7    F
E--------------|--------------------|
B--1--1--1--0--|--1--1--1--------0--|
G--0--0--0--0--|--2--2--2--2--3-----|
D--2--2--2--2--|--3--3--3-----------|
A--3--3--3--3--|--3--3--3-----------|
E--3--3--3--3--|--1--1--1-----------|
```

The chord fingerings I use (in a Standard tuning) are as follows: C = 332010; Cmaj7 = 332000; F = 133211; Am/E = 002210; Dm7 = xx0122; F/C = x33211; G = 3x0003; C/G = 3x2010; G7 = 353433; E = 0220100; and E7 = 020100.

A section

C / / Cmaj7	F / / /	C / / Cmaj7	F / / /
C / / Cmaj7	F / / /	C / / Cmaj7	F / / /

B section

F / Am/E /	Dm7 / F/C /	G / C/G /	G7 / / /

C section

F / G /	C Cmaj7 E E7	F / G /	C Cmaj7 E E7
F / G /	C Cmaj7 E E7	F / G /	C / / /

I Still Haven't Found What I'm Looking For

Here are the unplugged chords that I use to play U2's 1987 hit *I Still Haven't Found What I'm Looking For* . The verse is written around a "I-IV-I" basic progression with double soprano pedal points. The chorus is comprised of repeated "V-IV-I" rock and roll displacement progressions. The song is played moderately with a steady beat in 4/4 time. The chord fingerings I use (in a Standard tuning) are as follows: E5 = 079900; Asus2 = 577600; and Bsus4 = 799800.

Verse E5 chord pattern

```
E--0--0--0--0--0--0--0--0--|--0--0--0--0--0--0--0--0--|
B--0--0--0--0--0--0--0--0--|--0--0--0--0--0--0--0--0--|
G--8--9--9--9--9--9--9--9--|--8--9--9--9--9--9--9--9--|
D--9--9--9--9--9--9--9--9--|--9--9--9--9--9--9--9--9--|
A--7--7--7--7--7--7--7--7--|--7--7--7--7--7--7--7--7--|
E--0--0--0--0--0--0--0--0--|--0--0--0--0--0--0--0--0--|
```

Verse

E5 / / /	/ / / /	/ / / /	/ / / /
Asus2 / / /	/ / / /	E5 / / /	/ / / /
E5 / / /	/ / / /	/ / / /	/ / / /
Asus2 / / /	/ / / /	E5 / / /	/ / / /

Chorus

Bsus4 / / /	Asus2 / / /	E5 / / /	/ / / /
Bsus4 / / /	Asus2 / / /	E5 / / /	/ / / /

Leaving, On A Jet Plane

Here are the unplugged chords that I use to play Peter, Paul and Mary's 1969 hit *Leaving, On A Jet Plane* . The verse is written around a "Imaj7-IIm" tonic pedal point. The chorus is comprised of repeated "I-IV" basic progressions. The song is played moderately in 4/4 time. The chord fingerings I use (in a Standard tuning) are as follows: Emaj7 = 022444; F#m7/E = 0x2222; C#m = x46654, A = 577655; and B = x2444x; B7 = x21202; G#m = 466444; F#m = x244222. To play along with the record, transpose these changes in the key of E to the key of A. The "Amaj7" chord is fingered as x06654 and the "Bm7/A" is played as x04432.

Intro

Emaj7 / / /	F#m7/E / / /	A / / /	E / / /
B / / /	B7 / / /		

Verse

Emaj7 / / /	F#m7/E / / /	Emaj7 / / /	F#m7/E / / /
Emaj7 / / /	C#m / / /	B / / /	B7 / / /
Emaj7 / / /	F#m7/E / / /	Emaj7 / / /	F#m7/E / / /
Emaj7 / / /	C#m / / /	B / / /	B7 / / /

Chorus

E / / /	A / / /	E / / /	A / / /
E / / /	C#m / / /	B / / /	B7 / / /
E / / /	A / / /	E / / /	A / / /
E / / /	G#m / / /	F#m / / /	B / / /

Tiny Dancer

Here are the unplugged chords that I use to play Elton John's 1971 hit *Tiny Dancer*. The verse is written around a "C-F/C" basic progression with a tonic pedal point. The song is played moderately slow 4/4 tempo. The chord fingerings I use (in a Standard tuning) are as follows: C = x32010; F/C = x33211; F/A = x03211; G/B = x3003x; G6 = 3x0000; F = 133211; Em7 = 020000; Am7 = x02010; D/F# = 2x023x; Dm7 = xx0211; E7 = 020100; G = 320003; C/E = 032010; Dm7 = x00211; Ab = 466544; Bb = x1333x; Gm = 355333; Cm = x35543; G7/B = x2300x; G7/D = x00001; Dm = xx0213; Em = 022000; and G6/A = x05430.

Intro (repeat 4x)

```
   C               F/C
e-----------0-----------------------|
B--------1-----3--1--------------1--|
G-----0-----------2--2--------2-----|
D--2--------------3--------3--------|
A--3--------------3-----3-----------|
E-----------------------------------|
```

Verse

C / F/C /	C / F/C /	C / / /	F/A / / [G/B]
C / F/C /	C / F/C /	C / / /	F/A / / [G6]
F / Em7 /	Am7 / D/F# /	Dm7 / E7 /	Am7 / G /
C / F/C /	C / F/C /	C / / /	G F C/E Dm7
C / F/C /	C / F/C /		

Bridge

Ab / Bb /	Gm / Cm /	Ab / / /	Bb / / /
G7/B / / /	G7/D / / /		

Chorus

F / C/E /	Dm / / [Em]	F / C/E /	G6/A / / /
F / C/E /	Dm / / [Em]	F / C/E /	G6/A / / /

Basie Blues Changes

As the Blues form evolved during the Swing Era, the V-IV-I cadence in bars 9 through 12 was replaced by the ii-V-I Jazz Progression. The Count Basie Orchestra played many blues-oriented compositions during this time period. This progression was used in tunes such as their popular *One O'Clock Jump* Below is an example of the Basie Blues Changes in the key of C.

C7 / / /	F7 / F#o7 /	C7 / / /	Gm7 / C7 /
F7 / / /	F#o7 / / /	C7 / / /	A7 / / /
Dm7 / / /	G7 / / /	C7 / / /	C7 / / /

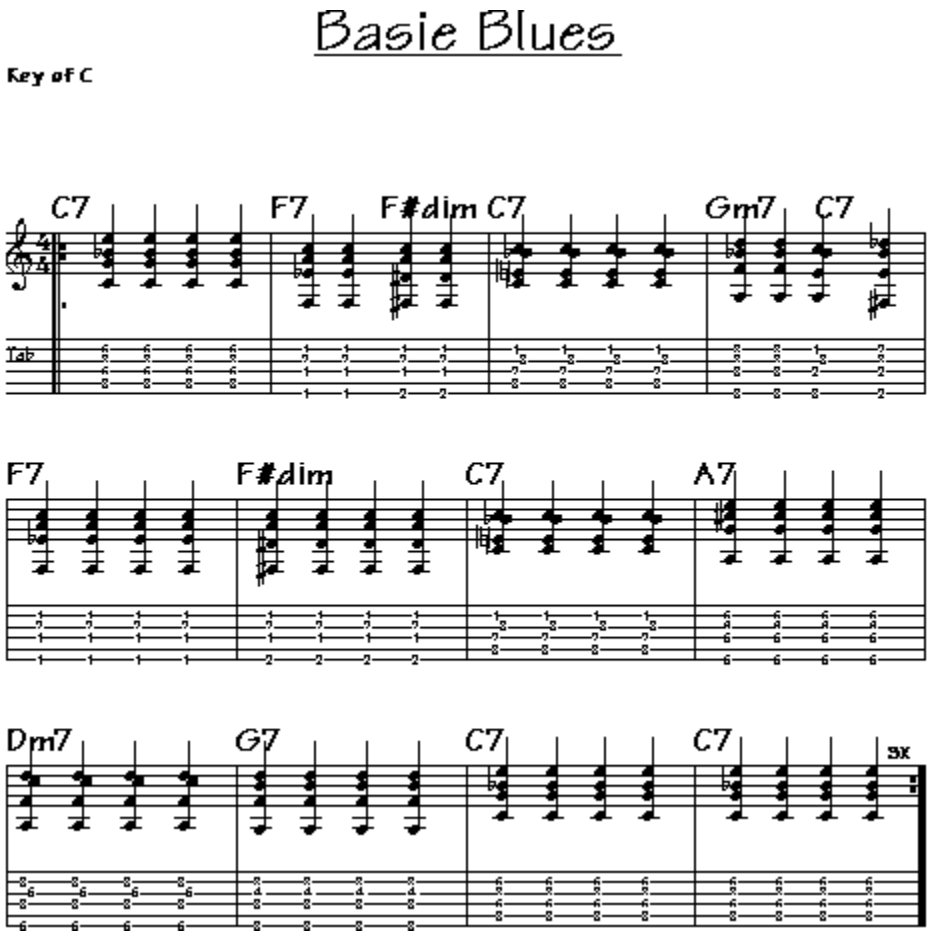
Click below for the best in free Basie Blues Changes lessons available on the web as well as links to various examples.

Lessons

- Basie Blues (VT Music Dictionary)
- Blues Chord Progressions & Variations (JazzGuitar.be)
- The Evolution of the 12 Bar Blues Progression (Bob Brozman)

Song Examples

- Basie Blues for Band-In-A Box
- Basie Blues Chart
- *One O'Clock Jump*



Blues Progressions

The **blues** is a vocal and instrumental form of music based on a pentatonic scale and a characteristic twelve-bar chord progression. The form evolved in the United States in the communities of former African slaves from spirituals, praise songs, field hollers, shouts, and chants. The use of blue notes and the prominence of call-and-response patterns in the music and lyrics are indicative of the blues' West African pedigree. The blues has been a major influence on later American and Western popular music, finding expression in ragtime, jazz, bluegrass, rhythm and blues, rock and roll, hip-hop, and country music, as well as conventional pop songs.

The phrase *the blues* is a synonym for having a fit of *the blue devils*, meaning low spirits, depression and sadness. An early reference to this can be found in George Colman's farce *Blue devils, a farce in one act* (1798). Later during the 19th century, the phrase was used as a euphemism for delirium tremens and the police. Though usage of the phrase in African American music may be older, it has been attested to since 1912 in Memphis, Tennessee with W. C. Handy's "Memphis Blues." In lyrics the phrase is often used to describe a depressed mood.

Origins

There are few characteristics common to all blues, because the genre takes its shape from the peculiarities of individual performances. However, some characteristics have been present since before the creation of the modern blues and are common to most styles of African American music. The earliest blues-like music was a "functional expression, rendered in a call-and-response style without accompaniment or harmony and unbounded by the formality of any particular musical structure." This pre-blues music was adapted from slave field shouts and hollers, expanded into "simple solo songs laden with emotional content". The blues, as it is now known, can be seen as a musical style based on both European harmonic structure and the West African call-and-response tradition, transformed into an interplay of voice and guitar.

Many blues elements, such as the call-and-response format and the use of blue notes, can be traced back to the music of Africa. Sylviane Diouf has pointed to several specific traits—such as the use of melisma and a wavy, nasal intonation—that suggest a connection between the music of West and Central Africa and blues Ethnomusicologist Gerhard Kubik may have been the first to contend that certain elements of the blues have African roots. For instance, Kubik pointed out that the Mississippi technique of playing the guitar using a knife blade, recorded by W.C. Handy in his autobiography, is common to West and Central Africa cultures where the kora, a guitar-like instrument, is often the stringed instrument of choice. This technique consists of pressing a knife against the strings of the guitar, and is a possible antecedent of the slide guitar technique.

Blues music later adopted elements from the "Ethiopian airs"—"Ethiopian" is used here to mean black"—of minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment. The style also was closely related to ragtime, which developed at about the same time, though the blues better preserved "the original melodic patterns of African music". Songs from this early period had many different structures. Examples can be found in Leadbelly's or Henry Thomas's recordings. However, the twelve-, eight-, or sixteen-bar structure based on tonic, subdominant and dominant chords became the most common. What is now recognizable as the standard 12-bar blues form is documented from and appearing in African American communities throughout the region along the lower Mississippi River during the first decade of the 1900s (and performed by white bands in New Orleans at least since 1908). One of these early sites of blues evolution was along Beale Street in Memphis, Tennessee.

Lyrics

Early blues frequently took the form of a loose narrative, often with the singer voicing his or her "personal woes in a world of harsh reality: a lost love, the cruelty of police officers, oppression at the hands of white folk, hard times". Many of the oldest blues records contain gritty, realistic lyrics, in contrast to much of the music being recorded at the time. One of the more extreme examples, "Down in the Alley" by Memphis Minnie, is about a prostitute having sex with men in an alley. Music such as this was called "gut-bucket" blues. The term refers to a type of homemade bass instrument made from a metal bucket used to clean pig intestines for chitterlings, a soul food dish associated with slavery and deprivation. "Gut-bucket" described blues that was "low-down" and earthy, that dealt with often rocky or steamy man-woman relationships, hard luck and hard times. Gut-bucket blues and the rowdy juke-joint venues where it often was played, earned blues music an unsavory reputation. Upstanding church-going people shunned it, and some preachers railed against it as sinful. And because it often treated the hardships and injustices of life, the blues gained an association in some quarters with misery and oppression. But the blues was about more than hard times; it could be humorous and raunchy as well:

> Rebecca, Rebecca, get your big legs off of me,
> Rebecca, Rebecca, get your big legs off of me,
> It may be sending you baby, but it's worrying the hell out of me.

Author Ed Morales has claimed that Yoruba mythology played a part in early blues, citing Robert Johnson's "Crossroads" as a "thinly veiled reference to Eleggua, the orisha in charge of the crossroads". However, many seminal blues artists such as Joshua White, Son House, Skip James, or Reverend Gary Davis were influenced by Christianity.

The original lyrical form of the blues was probably a single line, repeated three times. It was only later that the current, most common structure—a line, repeated once and then followed by a single line conclusion—became standard.

Musical style

Though during the first decades of the twentieth century blues music was not clearly defined in terms of chords progression, the twelve-bar blues became standard in the '30s. However, in addition to the conventional twelve-bar blues, there are many blues in 8-bar form, such as "How Long Blues", "Trouble in Mind", and Big Bill Broonzy's "Key to the Highway". There are also 16-bar blues, as in Ray Charles's instrumental "Sweet 16 Bars". The basic twelve-bar lyric framework of a blues composition is reflected by a standard harmonic progression of twelve bars, in 4/4 or 2/4 time. The blues chords associated to a twelve-bar blues are typically a set of three different chords played over a twelve-bar scheme:

I	I or IV	I	I
IV	IV	I	I
V	IV	I	I or V

where the Roman numbers refer to the degrees of the progression. That would mean, if played in the tonality of F, the chords would be as follows:

F	F or Bb	F	F
Bb	Bb	F	F
C	Bb	F	F or C

In this example, F is the subdominant. Note that much of the time, every chord is played in the dominant seventh (7th) form. Frequently, the last chord is the dominant (V or in this case C) turnaround making the transition to the beginning of the next progression.
The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes consisting of single notes that defy analysis in terms of chords. The final beat, however, is almost always strongly grounded in the dominant seventh (V7), to provide tension for the next verse. Musicians sometimes refer to twelve-bar blues as "B-flat" blues because it is the traditional pitch of the tenor sax, trumpet/cornet, clarinet and trombone.

Melodically, blues music is marked by the use of the flatted third, fifth and seventh (the so-called *blue* or *bent notes*) of the associated major scale. While the twelve-bar harmonic progression had been intermittently used for centuries, the revolutionary aspect of blues was the frequent use of the flatted fourth, flatted seventh, and even flatted fifth in the melody, together with *crushing*—playing directly adjacent notes at the same time, i.e., diminished second—and *sliding*—similar to using grace notes. Where a classical musician will generally play a grace note distinctly, a blues singer or harmonica player will glissando; a pianist or guitarist might crush the two notes and then release the grace note. Blues harmonies also use the subdominant major-minor seventh and the tonic major-minor seventh in place of the tonic. Blues is occasionally played in a minor key. The scale differs little from the traditional minor, except for the occasional use of a flatted fifth in the tonic, often crushed by the singer or lead instrument with the perfect fifth in the harmony. Janis Joplin's rendition of "Ball and Chain", accompanied by Big Brother and the Holding Company, provides an example of this technique. Also, minor-key blues is most often structured in sixteen bars rather than twelve—e.g., "St. James Infirmary Blues" and Trixie Smith's "My Man Rocks Me"—and was often influenced by evangelical religious music.

Blues shuffles are also typical of the style. Their use reinforces the rhythm and call-and-response trance, the groove. Their simplest version commonly used in many postwar electric blues, rock-and-rolls, or early bebops is a basic three-note riff on the bass strings of the guitar. Played in time with the bass and the drums, this technique, similar to the walking bass, produces the groove feel characteristic of the blues. The last bar of the chord progression is usually accompanied by a turnaround making the transition to the beginning next progression. Shuffle rhythm is often vocalized as "*dow*, da *dow*, da *dow*, da" or "*dump*, da *dump*, da *dump*, da" as it consists of uneven eight notes. On a guitar this may be done as a simple steady bass or may add to that stepwise quarter note motion from the fifth to the seventh of the chord and back. An example is provided by the following tablature for the first four bars of a blues progression in E:

```
   E7                  A7                  E7                  E7
E |-------------------|-------------------|-------------------|-------------------|
B |-------------------|-------------------|-------------------|-------------------|
G |-------------------|-------------------|-------------------|-------------------|
D |-------------------|2--2-4--4-2--2-4--4|-------------------|-------------------|
A |2--2-4--4-2--2-4--4|0--0-0--0-0--0-0--0|2--2-4--4-2--2-4--4|2--2-4--4-2--2-4--4|
E |0--0-0--0-0--0-0--0|-------------------|0--0-0--0-0--0-0--0|0--0-0--0-0--0-0--0|
```

Origins

Blues has evolved from the spare music of poor black laborers into a wide variety of complex styles and subgenres, spawning regional variations across the United States and, later, Europe, Africa and elsewhere. What is now considered "blues" as well as modern "country music" arose at approximately the same time and place during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by and for blacks and whites, respectively. At the time, there was no clear musical division between "blues" and "country," except for the race of the performer, and

even that sometimes was documented incorrectly by record companies. While blues emerged from the culture of African-Americans, blues musicians have since emerged world-wide. Studies have situated the origin of "black" spiritual music inside slaves' exposure to their masters' Hebridean-originated gospels. African-American economist and historian Thomas Sowell also notes that the southern, black, ex-slave population was acculturated to a considerable degree by and among their Scots-Irish "redneck" neighbors. However, the findings of Kubik and others also clearly attest to the essential Africanness of many essential aspects of blues expression.
Much has been speculated about the social and economical reasons for the appearance of the blues. The first appearance of the blues is not well defined and is often dated between 1870 and 1900. This period coincides with the emancipation of the slaves and the transition from slavery to sharecropping and small-scale agricultural production in the southern United States. Several scholars characterize the development, which appeared at the turn of the century, as a move from group performances to a more individualized style. They argue that the development of the blues is strongly related to the newly acquired freedom of the slaves. According to Lawrence Levine, "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. Washington's teachings, and the rise of the blues. Psychologically, socially, and economically, Negroes were being acculturated in a way that would have been impossible during slavery, and it is hardly surprising that their secular music reflected this as much as their religious music did."

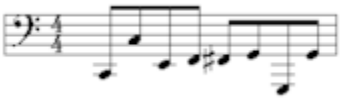
Prewar blues

Flush with the success of appropriating the ragtime craze for commercial gain, the American sheet music publishing industry wasted no time in pursuing similar commercial success with the blues. In 1912, three popular blues-like compositions were published, precipitating the Tin Pan Alley adoption of blues elements: "Baby Seals' Blues" by Arthur Seals, "Dallas Blues" by Hart Wand and "Memphis Blues" by W. C. Handy. Handy, a formally trained musician, composer and arranger was a key popularizer of blues. Handy was one of the first to transcribe and then orchestrate blues in an almost symphonic style, with bands and singers. He went on to become a very popular composer, and billed himself as the "Father of the Blues", though it can be debated whether his compositions are blues at all; they can be described as a fusion of blues with ragtime and jazz, a merger facilitated using the Latin habanera rhythm that had long been a part of ragtime. Extremely prolific over his long life, Handy's signature work was the *St. Louis Blues*.
In the 1920s, the blues became a major element of African American and American popular music in general, reaching "white" audience via Handy's work and the classic female blues performers. It evolved from informal performances to entertainment in theaters, for instance within the Theater Owners Bookers Association, in nightclubs, such as the Cotton Club, and juke joints, for example along Beale Street in Memphis. This evolution led to a notable diversification of the styles and to a clearer cut between blues and jazz. Several record companies, such as the American Record Corporation, Okeh Records, and Paramount Records, began to record African American music. As the recording industry grew, so did, in the African American community, the popularity of country blues performers like Leadbelly, Blind Lemon Jefferson, Lonnie Johnson, Son House and Blind Blake. Jefferson was one of the few country blues performers to record widely, and may have been the first to record the slide guitar style, in which a guitar is fretted with a knife blade, the sawed-off neck of a liquor bottle, or other implement. The slide guitar went on to become an important part of the Delta blues. When blues recordings were first made, in the 1920s, there were two major divisions: a traditional, rural country blues, and a diverse set of more polished city or urban blues.

Country blues performers were often unaccompanied, or performed with only a banjo or guitar, and were often improvised. There were many regional styles of country blues in the early 20th century, a few especially important. The (Mississippi) Delta blues was a rootsy style, often accompanied by slide guitar and harmonica, and characterized by a spare style and passionate vocals. The most influential performer of this style is usually said to be Robert Johnson, who was little recorded but combined elements of both urban and rural blues in a unique manner. Along with Robert Johnson, major artists of this style were his predecessors Charley Patton and Son

House. The southeastern "delicate and lyrical" Piedmont blues tradition, based on an elaborated fingerpicking guitar technique, was represented by singers like Blind Willie McTell and Blind Boy Fuller. The lively Memphis blues style, which developed in the '20s and '30s around Memphis, Tennessee, was mostly influenced by jug bands, such as the Memphis Jug Band or the Gus Cannon's Jug Stompers. They used a large variety of unusual instruments such as washboard, fiddle, ">kazoo or mandolin. Representative artists in this style include Sleepy John Estes, Robert Wilkins, Joe McCoy and Memphis Minnie. Memphis Minnie was a major female blues artist of this time. She was famous for her virtuoso guitar style. The pianist Memphis Slim also began his career in Memphis, but his quite distinct style was smoother and contained some swing elements. Many blues musicians based in Memphis moved to Chicago in the late thirties or early forties and participated in the urban blues movement, straddling the border between the country and electric blues.

City blues was much more codified and elaborate. Classic female urban or vaudeville blues singers were extremely popular in the 1920s, among them Mamie Smith, Gertrude "Ma" Rainey, Bessie Smith, and Victoria Spivey. Though more a vaudeville performer than a blues artist, Mamie Smith was the first African- American to record a blues in 1920. Her success was such that 75,000 copies of "Crazy Blues" sold in its first month. Ma Rainey, was called the "Mother of Blues." According to Clarke, both Rainey and Bessie Smith used a "method of singing each song around centre tones, perhaps in order to project her voice more easily to the back of a room" and Smith "would also choose to sing a song in an unusual key, and her artistry in bending and stretching notes with her beautiful, powerful contralto to accommodate her own interpretation was unsurpassed". Urban male performers included some of the most popular black musicians of the era, such Tampa Red, Big Bill Broonzy and Leroy Carr. Before WWII, Tampa Red was sometimes referred to as "the king of the slide guitar." Carr made the unusual choice to accompany himself on the piano.



A typical boogie-woogie bassline

Another important style of 1930s and early '40s urban blues was boogie-woogie. Though most often piano based, it was not strictly a solo piano style, and was also used to accompany singers and, as a solo part, in bands and small combos. Boogie-Woogie was a style characterized by a regular bass figure, an ostinato or riff. It was featured by the most familiar example of shifts of level, in the left hand which elaborates on each chord, and trills and decorations from the right hand. Boogie-woogie was pioneered by the Chicago-based Jimmy Yancey and the Boogie-Woogie Trio (Albert Ammons, Pete Johnson and Meade Lux Lewis). Chicago also produced other musicians in the style, like Clarence "Pine Top" Smith and Earl Hines, who "linked the propulsive left-hand rhythms of the ragtime pianists with melodic figures similar to those of Armstrong's trumpet in the right hand".

One kind of early 1940s urban blues was the jump blues, a style heavily influenced by big band music and characterized by the use of the guitar in the rhythm section, a jazzy, up-tempo sound, declamatory vocals and the use of the saxophone or other brass instruments. The jump blues of people like Louis Jordan and Big Joe Turner, based in Kansas City, Missouri, later became the primary basis for rock and roll and rhythm and blues. Also straddling the border between classic rhythm and blues and blues is the very smooth Louisiana style, whose main representatives are Professor Longhair and, more recently, Doctor John.

Early Postwar Blues

After World War II and in the 1950s, increased urbanization and the use of amplification led to new styles of electric blues music, popular in cities such as Chicago, Detroit and Kansas City.

Chicago became a blues center in the early fifties. The Chicago blues is influenced to a large extent by the Mississippi blues style, because most artists of this period were migrants from the Mississippi region: Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, traditional bass and drums. Nevertheless, some musicians of the same artistic movement, such as Elmore James or J. B. Lenoir, also used saxophones but more as a rhythm support than as solo instruments. Though Little Walter and Sonny Boy Williamson (Rice Miller) are the best known harp musicians of the early Chicago blues scene, others such as Big Walter Horton and Sonny Boy Williamson, who had already begun their careers before the war, also had tremendous influence. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. However, B. B. King and Freddy King did not use slide guitars and were perhaps the most influential guitarists of the Chicago blues style. Howling Wolf and Muddy Waters were famous for their deep voices. Howling Wolf is particularly acknowledged for distorting his voice with a special use of the microphone. Willie Dixon played a major role on the Chicago scene. He was a bassist, but his fame came from his composing and writing of most standard blues numbers of the period. He wrote "Hoochie Coochie Man" and "I Just Want to Make Love to You" for Muddy Waters, "Wang Dang Doodle" for Koko Taylor, and "Back Door Man" for Howlin' Wolf, and many others. Most artists of this style recorded for the Chicago-based Chess Records label.

The influence of blues on mainstream American popular music was huge in the fifties. In the mid-1950s, musicians like Bo Diddley and Chuck Berry emerged. Directly influenced by the Chicago blues, their enthusiastic playing departed from the melancholy aspects of blues and is often acknowleged as the transition from the blues to rock 'n' roll. Elvis Presley and Bill Haley, mostly influenced by the jump blues and boogie-woogie, popularized rock and roll within the white segment of the population. The influence of the Chicago blues was also very important in Louisiana's zydeco music. Clifton Chenier and others introduced many blues accents in this style, such as the use of electric solo guitars and cajun arrangements of blues standards. However, other artists popular at this time, such as T-Bone Walker and John Lee Hooker, showed up different influences which are not directly related to the Chicago style. Dallas-born T-Bone Walker is often associated with the California blues style. This blues style is smoother than Chicago blues and is a transition between the Chicago blues, the jump blues and swing with some jazz-guitar influence. On the other hand, John Lee Hooker's blues is very personal. It is based on Hooker's deep rough voice accompanied by a single electric guitar. Though not directly influenced by boogie woogie, his very groovy style is sometimes called "guitar boogie". His first hit "Boogie Chillen" reached #1 on the R&B charts in 1949.

Blues in the '60s and '70s

By the beginning of the 1960s, African American music like rock and roll and soul were parts of mainstream popular music. White performers had brought black music to new audiences, both within the United States and abroad. Though many listeners simply enjoyed the catchy pop tunes of the day, others were inspired to learn more about the roots of rock, soul, R&B and gospel. Especially in the United Kingdom, many young men and women formed bands to emulate blues legends. By the end of the decade, white-performed blues in a number of styles, mostly fusions of blues and rock, had come to dominate popular music across much of the world.

Blues masters such as John Lee Hooker and Muddy Waters continued to perform to enthusiastic audiences, inspiring new artists steeped in traditional blues, such as New York-born Taj Mahal. John Lee Hooker was particularly successful in the late sixties in blending his own style with some rock elements, playing together with younger white musicians. The 1971 album *Endless Boogie* is a major example of this style. B.B. King had emerged as a major artist in the fifties and reached his height in the late sixties. His virtuoso guitar technique earned him the eponymous title "king of the blues". In contrast to the Chicago style, King's band used strong brass support (saxophone, trumpet, trombone) instead of slide guitar or harp. Tennessee-born Bobby "Blue"

Bland is another artist of the time who, like B.B. King, successfully straddled blues and R&B genres.
The music of the Civil Rights and Free Speech movements in the U.S. prompted a resurgence of interest in American roots music in general and in early African American music, specifically. Important music festivals such as the Newport Folk Festival brought traditional blues to a new audience. Prewar acoustic blues was rediscovered along with many forgotten blues heroes including Son House, Mississippi John Hurt, Skip James, and Reverend Gary Davis. Many compilations of classic prewar blues were republished, in particular by the Yazoo Records company. J. B. Lenoir, an important artist of the Chicago blues movement in the fifties, recorded several outstanding LPs using acoustic guitar, sometimes accompanied by Willie Dixon on the acoustic bass or drums. His work at this time had an unusually direct political content relative to racism or Vietnam War issues. As an example, this quotation from *Alabama blues* record:

> I never will go back to Alabama, that is not the place for me (2x)
> You know they killed my sister and my brother,
> and the whole world let them peoples go down there free

In the late sixties, the so-called West Side blues emerged in Chicago with Magic Sam, Magic Slim and Otis Rush. In contrast with the early Chicago style, this style is characterized by a strong rhythm support (a rhythm and a bass electric guitar, and drums). Talented, new musicians like Albert King, Freddy King, Buddy Guy, or Luther Allison appeared.

However, what made blues really come across to the young white audiences in the early 1960s was the Chicago-based Paul Butterfield Blues Band and the British blues movement. The style of British blues developed in England, when dozens of bands such as Fleetwood Mac, John Mayall & the Bluesbreakers, The Rolling Stones, The Yardbirds, and Cream took to covering the classic blues numbers from either the Delta or Chicago blues traditions. The British blues musicians of the early 1960s would ultimately inspire a number of American blues-rock fusion performers, including Canned Heat, Janis Joplin, Johnny Winter, The J. Geils Band and others, who at first discovered the form by listening to British performers, but in turn went on to explore the blues tradition on their own. One blues-rock performer, Jimi Hendrix, was a rarity in his field at the time: a black man who played psychedelic blues-rock. Hendrix was a virtuoso guitarist, and a pioneer in the innovative use of distortion and feedback in his music. Through these artists and others, both earlier and later, blues music has been strongly influential in the development of rock music.

Blues from the 1980s to the present

Since 1980, blues has continued to thrive in both traditional and new forms through the continuing work of Taj Mahal, Ry Cooder and the music of Robert Cray, Albert Collins, Keb' Mo' and others such as Jessie Mae Hemphill or Kim Wilson. The Texas rock-blues style emerged based on an original use of guitars for both solo and rhythms. In contrast with the West Side blues, the Texas style is strongly influenced by the British rock-blues movement. Major artists of this style are Stevie Ray Vaughan, The Fabulous Thunderbirds and ZZ Top. The '80s also saw a revival of John Lee Hooker's popularity. He collaborated with a diverse array of musicians such as Carlos Santana, Miles Davis, Robert Cray and Bonnie Raitt. Eric Clapton, who was known for his virtuoso electric guitar within the Blues Breakers and Cream, made a remarked comeback in the '90s with his MTV Unplugged album, in which he played some standard blues numbers on acoustic guitar.

Around this time blues publications such as *Living Blues* and *Blues Revue* began appearing at newsstands, major cities began forming blues societies and outdoor blues festivals became more common. More nightclubs and venues emerged. In the 1990s and today blues performers are found touching elements from almost every musical genre, as can be seen, for example, from the broad array of nominees of the yearly Blues Music Awards, previously named W. C. Handy Awards Contemporary blues music is nurtured by several well-known blues labels such as

Alligator Records, Blind Pig Records, Chess Records (MCA), Delmark Records, and Vanguard Records (Artemis Records). Some labels are famous for their rediscovering and remastering of blues rarities such as Arhoolie Records, Smithsonian Folkways Recordings (heir of Folkways Records), and Yazoo Records (Shanachie Records). (Courtesy of Wikipedia)

"The Blues Progression, which consists of only three chords, is widely used as the basis for rock, jazz, and blues songs. There are eight, twelve, fourteen, sixteen, and twenty-four bar Blues progressions. The two most common Blues forms are the twelve bar chord progressions shown below. The main difference between the two is that the second progression includes what is known as the “Quick Change” to the “F7” chord in the second bar.

Classic Blues in the key of C

C7 / / /	/ / / /	/ / / /	/ / / /
F7 / / /	/ / / /	C7 / / /	/ / / /
G7 / / /	F7 / / /	C7 / / /	G7 / / /

Quick Change Blues in the key of C

C7 / / /	**F7 / / /**	C7 / / /	/ / / /
F7 / / /	/ / / /	C7 / / /	/ / / /
G7 / / /	F7 / / /	C7 / / /	G7 / / /

The “F7” chord change in the tenth bar is sometimes omitted in both Classic and Quick Change Blues progressions. The last two bars of a blues song are referred to as the Turnaround...For a more sophisticated blues progression, take a look at the changes for the 1947 *Call It Stormy Monday*. Chuck Berry’s 1958 rock classic *Johnny B. Goode* used the twelve bar Blues Progression without a “Quick Change” or the “A7” chord change in the tenth bar. Like *Johnny B. Goode*, Chuck Berry wrote many of his groundbreaking Rock ‘N’ Roll songs around Blues Progressions. Other non-blues uses of the Blues Progression include The Andrews Sisters 1941 *Boogie Woogie Bugle Boy*, the 1963 surf instrumental *Wipe Out*, and the Loggins & Messina 1973 *Your Mama Don’t Dance*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott).

Click below for the best in free Blues Progressions lessons and resources available on the web.

- 8, 16, and 24 Bar Blues (Olav Torvund)
- 12 Bar Blues (Guitar Lesson World)
- 12-Bar Blues (Pete Thomas)

- Basic 12-Bar Blues (Olav Torvund)
- Blues Chord Progressions (MoneyChords)
- Blues Chord Progressions & Variations (jazzguitar.be)
- Blues Chord Substitutions (MoneyChords)
- Blues In Depth (UltimateGuitar)
- Blues Progression (Kevin Downing's Guitar School)
- Blues Style (MoneyChords)
- Blues To Jazz (Dan's Guitar Stuff)
- Blues Primer (Jazclass)
- Common Blues Forms (MoneyChords)
- Comparative Major Blues Progressions (MoneyChords)
- The Evolution of the 12 Bar Blues Progression (Bob Brozman)
- Jazzin' The Blues (Guitar People)
- The Blues (Tomas Karlsson)
- Variations on Blues PDF (Aebersold)

Blues Chord Progressions

The progression to ***Birthday*** verse (Beatles - 1968) is shown below in the key of E. The original key is A. This is a 12-bar blues progression that omits the change to the “IV7” chord in bar ten. This is also the progression to *Back Door Man* (Doors - 1967).

E7 / / /	/ / / /	/ / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	/ / / /	E7 / / /	/ / / /

The progression to ***Boot Hill*** (Stevie Ray Vaughan - 1991) is shown below in the original key of E. This is a 12-bar blues progression that includes a quick change in bar two and a “I7-V9” turnaround.

E7 / / /	A7 / / /	E7 / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	E7 / / /	/ / B9 /

The progression to ***Can't Buy Me Love*** verse (Beatles - 1964) is shown below in the key of E. The original key is C. This is a 12-bar blues progression that holds the "IV7" chord into bar eleven.

E7 / / /	/ / / /	/ / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	/ / / /	E7 / / /

The progression to ***Maybellene*** chorus (Chuck Berry - 1955)is shown below in the key of E. The original key is Bb. This is a 12-bar blues progression that omits the change to the “IV” chord in bar ten. This is also the progression to *Blue Suede Shoes* (Elvis Presley - 1956; original key A), *School Day (Ring! Ring! Goes The Bell)* (Chuck Berry - 1957; original key G), *Johnny B. Goode* (Chuck Berry - 1958; original key Bb), and *No Particular Place To Go* (Chuck Berry - 1964; original key G).

E / / /	/ / / /	/ / / /	/ / / /
A / / /	/ / / /	E / / /	/ / / /
B / / /	/ / / /	E / / /	/ / / /

The progression to ***One Way Out*** (Allman Brothers Band - 1972) is shown below in the key of E. The original key is A. This is a cover version of the Sonny Boy Williamson, Elmore James & Marshall Sehorn song.

E7 / / /	/ / / /	/ / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	E7 / / /	/ / / /

The progression to ***Rock Around The Clock*** (Bill Haley & His Comets - 1955 & 1974) is shown below in the key of E. The original key is A. This is a 12-bar blues progression that omits the change to the “IV” chord in bar ten and features "IV9" and "V9" chord embellishments.

E / / /	/ / / /	/ / / /	/ / / /
A9 / / /	/ / / /	E / / /	/ / / /
B9 / / /	/ / / /	E / / /	/ / / /

The progression to ***She Loves My Automobile*** (ZZ Top - 1979) is shown below in the key of E. The original key is A. This progression includes a quick change in bar two.

E7 / / /	A7 / / /	E7 / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	/ / / /	E7 / / /	/ / / /

The progression to ***The Sky Is Crying*** (Stevie Ray Vaughan - 1991) is shown below in the key of E. The original key is C. This is a quick change blues progression featuring a "I7-V7" turnaround and "IV9" and "V9" chord embellishments.

E7 / / /	A9 / / /	E7 / / /	/ / / /
A9 / / /	/ / / /	E7 / / /	/ / / /
B9 / / /	A9 / / /	E7 / / /	B7 / / /

The progression to ***Statesboro Blues*** (Allman Brothers Band - 1971) is shown below in the key of E. The original key is D. This version of the 1929 Will McTell song includes a quick change in bar two.

E7 / / /	A7 / / /	E7 / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	E7 / / /	/ / / /

The progression to ***Stormy Monday*** (T. Bone Wlaker - 1946) is shown below in the key of E. The original key is G. This progression is a quick change blues progression that features a "#I7" Half-Step Substitution in bar four and a "IV9" chord embellishments.

E7 / / /	A9 / / /	E7 / F7 /	E7 / / /
A9 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	E7 / A7 /	E7 / B7 /

The progression to ***Stormy Monday*** (Allman Brothers Band - 1971) is shown below in the key of E. The original key is G. This version of the 1946 T-Bone Walker song includes a quick change in bar two and a great “I-IIm7-IIIm7-bIIIm7-IIm7-bVI9” substitution for bars 7 through 10.

E7 / / /	A7 / / /	E7 / F7 /	E7 / / /
A7 / / /	/ / / /	E / F#m7 /	G#m7 / G7 /
F#m7 / / /	C9 / / /	E7 / A7 /	E7 / B+ /

The progression to ***Sweet Little Angel*** (B.B. King - 1956) is shown below in the key of E. The original key is Db. This progression includes a quick change in bar two and a great “Imaj7-IIm7-IIIm7-bIIIm7-IIm7-IV7” substitution for bars 7 through 10.

E7 / / /	A7 / / /	E / / /	E7 / / /
A7 / / A#7	A7 / / /	Emaj7 / F#m7 /	G#m7 / Gm7 /
F#m7 / / /	A7 / / /	E7 / F#m7 /	B11 / B7 /

The progression to ***Tush*** (ZZ Top - 1975)is shown below in the key of E. The original key is G. This is also the progression to *Pride And Joy* (Stevie Ray Vaughan - 1983).

E / / /	/ / / /	/ / / /	/ / / /
A / / /	/ / / /	E / / /	/ / / /
B / / /	A / / /	E / / /	/ / B /

The progression to ***What'd I Say*** (Ray Charles - 1959) is shown below in the key of E. This is a 12-bar blues progression featuring a "I7-V7" turnaround. This is also the progression to *Money (That's What I Want)* (Barrett Strong - 1960), and *Wooley Bully* (Sam The Sham & The Pharoahs).

E7 / / /	/ / / /	/ / / /	/ / / /
A7 / / /	/ / / /	E7 / / /	/ / / /
B7 / / /	A7 / / /	E7 / / /	B7 / / /

Blues Chord Substitutions

Below are ten examples of twelve-bar blues in the key of "E" that represent progressively more complex chord substitutions.

Bar:											
1	2	3	4	5	6	7	8	9	10	11	12
E7	E7	E7	E7	A7	A7	E7	E7	B7	A7	E7	E7
E7	A7	E7	E7	A7	A7	E7	E7	B7	A7	E7	B7
E7	A7	E7	E7	A7	A7	E7	C#7	F#m7	B7	E7	B7
E7	A7	E7	Bm7-E7	A7	A#o	E7	C#7	F#m7	B7	E7-C#7	F#m7-B7
E7	A7	E7	Bm7-E7	A7	Am7	G#m7	C#7	F#m7	B7	E7-C#7	F#m7-B7
E13	A9	E7	E9	A9	A#o	E13-D#13	D13-C#13	F#m7	B13	E13-C#7#9	F#13-B7#9
EM7	F#m7-Go	G#m7	Bm7-E7	A7	Am7-D9	G#m7	Gm7	F#m7	B7	E7-C#7	F#m7-B7
EM7	D#m7b5-G#7	C#m7-F#7	Bm7-E7	AM7	Am7-D9	GM7	Gm7-C9	F#m7	F#m11-F7b5	E7-C#7#9	F#m7-B7b9
EM7	D#m7b5-G#7#5	C#m7-F#13	Bm7-E13	A13	Am7	G#m7	Gm7	F#m7	B9	EM7-GM7	CM7-B7#9
Fm7-Bb7	D#m7-G#7	C#m7-F#7	Bm7-E7/A#	A7	Am7-D9	GM7	Gm7-C9	FM7	F#m7-B7	EM7-G13	F#13-F13

Common Blues Forms

Below are several 8-bar, 12-bar, 16-bar, and 24-bar blues forms. You'll want to play through them in your favorite keys.

8-Bar Forms

The 8-bar blues progression is similar to the much more popular 12-bar traditional blues progression except that bars 3, 4, 8 and 10 are eliminated in order to shorten the sequence. The turnaround continues to be comprised of the last two bars of the progression with many possible substitutions available.

```
| I        | I       | IV      | IV      |
| I        | V       | I       | I       |

| I        | I7      | IV7     | IV7     |
| I        | V7      | I       | I       |

| I        | I7      | IV      | IVo     |
| I        | V7      | I       | V7      |

| I        | V7      | IV      | IV      |
| I        | V7      | I       | I       |
```

12-Bar Forms

Unlike most popular music that is divided into eight or 16 bar phrases, most blues songs are in the 12-bar format. The 12-bar form is the most prevalent in blues and rock and is the oldest of the blues forms related to the chants and hollers sung in the fields by slaves particularly from West Africa.

```
| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | V       | I       | I       |

| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | V       | I       | V       |

| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | V       | I  IV   | I   V   |

| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | IV      | I       | I       |
```

```
| I       | I      | I      | I      |
| IV      | IV     | I      | I      |
| V7      | V7     | I      | I      |

| I       | I      | I      | I      |
| IV      | IV     | I      | I      |
| V7      | V7     | I  IV  | I   V7 |

| I       | I      | I      | I7     |
| IV      | IV     | I      | I      |
| V7      | IV     | I      | V      |
       or:| I  IV  | I  V7  |

| I       | I      | I      | I      |
| IV      | IV     | I      | I      |
| ii      | V      | I      | I      |

| I       | I      | I      | I      |
| IV      | IV     | I      | I      |
| ii      | V      | I  IV  | I V    |

| I       | I      | I      | I      |
| IV      | IV     | I      | I      |
| ii7     | V7     | I      | V      |

| I       | I      | I      | I7     |
| IV      | IV     | I      | I      |
| ii7     | V7     | I  IV  | I V    |

| I       | I      | I      | v7   I7  |
| IV      | IV     | I      | I        |
| ii7     | V7     | I  IV  | I    V7  |

| I       | I      | I      | v7   I7  |
| IV      | #IVo   | I      | I        |
| ii7     | V7     | I  IV  | I    V7  |

| I       | I      | I      | v7     I7  |
| IV      | #IVo   | I      | iii7b5 VI7 |
| ii7     | V7     | I  IV  | I      V7  |

| I7      | I7     | I7      | v7     I7  |
| IV7     | #IVo   | I7      | iii7b5 VI7 |
| ii7     | V7     | I7  IV7 | I7     V7  |
```

Quick Change Progressions

```
| I        | IV      | I       | I       |
| IV       | IV      | I       | I       |
| V        | IV      | I       | I       |
```

```
| I7         | IV7    | I7        | v7     I7  |
| IV7        | #IVo   | I7        | iii7b5 VI7 |
| ii7        | V7     | I7  IV7   | I7     V7  |
```

```
| I7         | IV7    | I7        | v7   I7    |
| IV7        | #IVo   | I7  VII7  | bVII7  VI7 |
| ii7        | V7     | I7  IV7   | I7     V7  |
```

Minor Progressions

```
| i        | i       | i       | i         |
| iv       | iv      | i       | i         |
| v        | v       | i       | i         |
```

```
| i        | i       | i       | i         |
| iv       | iv      | i       | i         |
| V7       | V7      | i       | V7        |
```

```
| i        | iv      | i       | i         |
| iv       | iv      | i       | i         |
| V7       | V7      | i       | V7        |
```

```
| i         | i         | i         | i           |
| iv        | iv        | i         | i           |
| ii7b5     | V7        | i         | V7          |
```

```
| i         | i         | i         | i           |
| iv        | iv        | i         | i           |
| V7        | bVI7 V7   | i         | V7          |
```

```
| i         | V7        | i         | i           |
| iv        | iv        | i         | i           |
| iiimi6    | ii7b5 V7  | i         | i           |
```

16-Bar Forms

The 16-bar blues progression is similar to a 12-bar traditional blues progression except the first four bars of “I” chord are doubled in length to eight bars.

```
| I        | I       | I       | I       |
| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | V       | I       | I       |

| I        | I       | I       | I       |
| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| V        | IV      | I       | I       |

| I        | I       | I       | I       |
| I        | I       | I       | I       |
| IV       | IV      | I       | I       |
| ii       | IV      | I  IV   | I   V7  |

| I          | I         | I       | I         |
| I          | I         | I       | I7        |
| IV         | #IVo      | I       | I         |
| ii         | IV        | I  IV   | I    V7   |

| I7         | I7      | I7        | I7          |
| I7         | I7      | I7        | v7     I7   |
| IV7        | #IVo    | I7        | iii7b5 VI7 |
| ii7        | V7      | I7  IV7   | I7     V7   |

| I7         | IV7     | I7        | v7     I7   |
| IV7        | #IVo    | I7        | iii7b5 VI7 |
| ii7        | V7      | I7  IV7   | I7     V7   |
| ii7        | V7      | I7  IV7   | I7     V7   |
```

24-Bar Blues

The 24-bar blues progression is similar to a 12-bar traditional blues progression except each chord is doubled in duration. In this case the turnaround is comprised of the last four bars of the progression.

```
| I        | I       | I       | I       |
| I        | I       | I       | I       |
| IV       | IV      | IV      | IV      |
| I        | I       | I       | I       |
| V        | V       | IV      | IV      |
| I        | I       | I       | I       |
```

```
| I7      | I7      | I7      | I7      |
| I7      | I7      | I7      | I7      |
| IV7     | IV7     | IV7     | IV7     |
| I7      | I7      | I7      | I7      |
| V7      | V7      | IV7     | IV7     |
| I7      | I7      | I7      | I7      |
```

Comparative Major Blues Progressions

Below is a comparative listing of common twelve-bar blues progressions. The chart shows traditional (first twelve examples), quick change (the next seven examples), and backcycled (the last example) blues progressions. All progressions were transposed to the key of E to more easily see commonalities and variations. In case you are not familiar with *Blue River*, it was a song I wrote five years ago trying to use as many chord substitutions as possible in a twelve-bar blues progression. I play the song in a steady 4/4 tempo with a jazz (not blues) feeling. Try playing a quick change blues song like *Call It Stormy Monday* over a minor blues progression or a minor blues tune such as *The Thrill Is Gone* over a traditional major blues progression.

Bar:											
1	2	3	4	5	6	7	8	9	10	11	12
Johnny B. Goode; Mabellene; School Days; No Particular Place To Go											
E	E	E	E	A	A	E	E	B	B	E	E
In The Mood											
E	E	E	E	A	A	E	E	B7	B7	E-A6	C7-B7
Oh Boy; Shake Rattle And Roll; Everybody's Trying To Be My Baby											
E	E	E	E	A	A	E	E	B7	A	E	E
Hound Dog; Honey Don't; Be Bop A Lula; Jail House Rock											
E	E	E	E	A7	A7	E	E	B7	A7	E	E
Rock Around The Clock; Blue Suede Shoes											
E	E	E	E	A9	A9	E	E	B9	B9	E	E
Boogie Woogie Bugle Boy											
E	E	E	E7	A	A	E	E	B7	A7	E	E

Tutti Fruiti; Mean Woman Blues											
E	E	E	E7	A7	A7	E	E	B7	A7	E	E
Rock And Roll Music; One After 909											
E7	E7	E7	E7	A7	A7	E7	E7	B7	B7	E7	E7
Can't Buy Me Love											
E7	E7	E7	E7	A7	A7	E7	E7	B7	A7	A7	E7
What'd I Say; Boys; Money; Mustang Sally; Wooley Bully											
E7	E7	E7	E7	A7	A7	E7	E7	B7	A7	E7	B7
I Got You (I Feel Good)											
E7	E7	E7	E7	A7	A7	E7	E7	B7	A7	E9	E9
She's About A Mover											
E7	E7	E7	E7	A7	A7	E7	E7	B7-A#7	A7	E7	E7
Crossroads; Never Been To Spain											
E	A	E	E	A	A	E	E	B	A	E	E
Your Mama Don't Dance; Ramblin' On My Mind											
E	A7	E	E	A7	A7	E	E	B7	A7	E	E
Sweet Home Chicago											
E	A7	E	E	A7	A7	E7	E7	B7	A7	E7	B7
Roll Over Beethovan											
E7	A7	E7	E7	A7	A7	E7	E7	B7	B7	E7	E7
Honky Tonk; Before You Accuse Me; The Sky Is Crying											
E7	A7	E7	E7	A7	A7	E7	E7	B7	A7	E7	B7
Route 66											
E	A9	E	E	A9	A9	E	E	F#m7	B9	E-Go	F#m7-B7
Call It Stormy Monday											
E7	A7	E7-F7	E7	A7	A7	E-F#m7	G#m7-G7	F#m7	C9	E7-A7	E7-B+
Blue River											
EM7	D#m7b5-G#7b9	C#m7-F#13	Bm7-E13	AM7	Am7-D9	GM7	Gm7-C9	F#m7	F#m11-F7b5	E13-C#7#9	F#m7-B7b9

Blues With A Bridge

Blues with a bridge refers to a song where a twelve-bar blues progression (used as the A section) and an eight-bar bridge progression (used as the B section) are combined to create an AABA-like song. Jazz examples include *Unit 7* (Sam Jones), *Locomotion* (John Coltrane), *Bikini* (Dexter Gordon), and *Scotch and Water* (Joe Zawinul). A rock examples of a blues with a bridge include *You Can't Do That* (Beatles - 1964), *The Word* (Beatles - 1965), *The Ballad Of John And Yoko* (Beatles - 1969), *I Can Help* (Billy Swan - 1974), and *I'm On Fire* (Bruce Springsteen - 1985). The progression to *You Can't Do That* is shown below in the original key of G.

Verse

G7 / / /	/ / / /	/ / / /	/ / / /
C7 / / /	/ / / /	G7 / / /	/ / / /
D7 / / /	C7 / / /	G7 / / /	D7 / / /

Bridge

B7 / / /	Em / / /	Am / Bm /	G7 / / /
B7 / / /	Em / / /	Am / / /	Bm / D7 / / /

Bridge Progressions

In popular music, a bridge is a contrasting section which also prepares for the return of the original material section. The bridge may be the middle-eight in a thirty-two-bar form (the B in AABA), or it may be used more loosely in verse-chorus form, or, in a compound AABA form, used as a contrast to a full AABA section, as in "Every Breath You Take". Very commonly the "bridge" is in a contrasting key to the original melody. More often than not, the "bridge" is a perfect 4th higher. For examples, see Richard Rodgers' "Mountain Greenery" and Antonio Carlos Jobim's "Meditation" just to name two.

Lyrically, the bridge is typically used to pause and reflect on the earlier portions of the song or to prepare the listener for the climax.

The term may also be used to refer to the section between the verse and the chorus. Although this is more commonly referred to as the pre-chorus, it is not completely incorrect, as often the transition between the two themes of a sonata form in classical music is similarly referred to as a bridge. A more formal way of describing this transition between two themes (in classical music structures) is by referring to it as the "transition theme". (Courtesy of Wikipedia)

Click below for the best in free Bridge lessons available on the web.

- Blues With A Bridge (MoneyChords)
- Bridge Construction (MoneyChords)

Bridge Construction

by Rich Scott

The bridge (also known as the break, middle eight, release, channel, or inside) is the eight-bar B section of a 32-bar AABA song form. You will also find bridges of various lengths in the verse/chorus/bridge and blues with a bridge song forms. Regardless of the song form, the purpose of the bridge is to provide a contrast to the surrounding sections. In addition to modulation, contrast can also be created by introducing a new chord progression. The bridge usually occurs only once, is generally not longer than eight bars, has a melody different from other song sections, and contains two or four lines of lyric that do not include the song title or hook. Below is a discussion of four formulas used to create bridge progressions that every songwriter should know inside out. Notice that three of the four formulas end on a half cadence ("V") setting up the return to the tonic ("I") chord in the A section.

Commercial Bridge

Tin Pan Alley songwriters routinely relied on the "I-IV-II-V" chord sequence to quickly create an eight-bar B section to complete their songs. This progression known as the commercial or "Montgomery-Ward" bridge, shown below in the key of C. This progression was used to create the bridge progression to many songs including *If You Knew Susie (Like I Knew Susie)*, *Easter Parade*, *Satin Doll* (Standard - 1958), *Are You Lonesome Tonight?* (3/4 time; Elvis Presley - 1960), and *Winchester Cathedral* (New Vaudeville Band - 1965).

C7 / / /	/ / / /	F / / /	/ / / /
D7 / / /	/ / / /	G7 / / /	/ / / /

Several examples of the commercial bridge progression with chord substitutions are shown below. The type of substitution employed is shown in brackets below the song title.

When You're Smiling (Standard - 1928)

On The Sunny Side Of The Street (Standard - 1930)

[ii-V for V substitution]

Gm7 / / /	C7 / / /	F / / /	/ / / /
Am7 / / /	D7 / / /	Dm7 / / /	G7 / / /

Pennies From Heaven (Standard - 1936)

[ii-V for V substitution]

C7 / / /	C13 / / /	Fmaj7 / / /	/ / / /
D7 / / /	Am7 / D7 /	G7 / / /	Dm7 / G7 /

From Me To You (Beatles - 1963)

[ii-V for V substitution]

Gm7 / / /	C7 / / /	F / / /	/ / / /
D7 / / /	/ / / /	G7 / / /	G+ / / /

The Night Before (Beatles - 1965)

[ii-V for V substitution]

Gm / / /	C7 / / /	F / / /	/ / / /
Am / / /	D7 / / /	G7 / / /	/ / / /

Things We Said Today (Beatles - 1964)

[shortened/repeated commercial bridge progression; tritone substitution]

C / / /	F7 / / /	D7 / / /	G7 / / /
C / / /	F7 / / /	D7 / / /	Db7 / / /

Rock And Roll Bridge

In the late 1950s and 1960s, songwriters added the "IV" chord in front of the three-chord trick to create the "IV-I-IV-V" rock and roll bridge progression shown in the first example below in the key of C. This progression was used to write the bridge progressions to *All Shook Up* (Elvis Presley - 1957), *Rockin' Robin* (Bobby Day - 1958), *Sea Cruise* (Frankie Ford - 1959), *Runaround Sue* (Dion - 1961), *Chains* (Cookies - 1962), and *I'm Looking Through You* (Beatles - 1965). Dominic Pedler in his book *The Songwriting Secrets of The Beatles* described it like this: "Back in the pop and rok scene of the fiftes and early sixties, key-switching of all types was surprisingly rare, while middle eights (with a few spectacular exceptions) were mundane affairs...The convention was invariably to start the bridge with a direct move to the IV chord, and after some innocuous filler, end with an Imperfect cadence on V before resuming the verse on I. *I'm Gonna Sit Right Down And Cry (Over You)*...shows the most primitive of such bridges in action, with the eight bars divided into the following format:"

F / / /	/ / / /	C / / /	/ / / /
F / / /	/ / / /	G / / /	/ / / /

Several examples of the rock and roll bridge progression with chord substitutions are shown below. The type of substitution employed is shown in brackets below the song title.

Maybe Baby (Buddy Holly - 1958)
[added F chord]

F / / /	/ / / /	C / F /	C / / /
F / / /	/ / / /	G / / /	/ / / /

Lollipop (Chordettes - 1958)

[added F chord & II-V for V substitution]

F / / /	/ / / /	C / F /	C / / /
F / / /	/ / / /	D7 / / /	G / / /

Great Balls Of Fire (Jerry Lee Lewis - 1958)

[added four bars of G7 chord]

F7 / / /	/ / / /	C / / /	/ / / /
F7 / / /	/ / / /	G7 / / /	/ / / /
G7 / / /	/ / / /	/ / / /	/ / / /

Alley Cat (Bent Fabric - 1962)

[added bar of F chord]

F / / /	/ / / /	C / / /	/ / / /
F / / /	/ / / /	/ / / /	G7 / / /

Glad All Over (Dave Clark Five - 1964)

[added F chord; dominant seventh substitution]

Ab / / /	/ / / /	C / F /	C / / /
F / / /	/ / / /	G / / /	G+ / / /

Ain't She Sweet (Milton Ager - 1927)

Ob-La-Di, Ob-La-Da (Beatles - 1968)

[added C chord]

F7 / / /	/ / / /	C / / /	/ / / /
F7 / / /	/ / / /	C / / /	G7 / / /

It's So Easy (Buddy Holly - 1958)

You Got What It Takes (Marvin Jackson - 1960)

Any Way You Want It (Dave Clark Five - 1964)

Hearts Of Glass (Blondie - 1979)

[II-V for V substitution]

F / / /	/ / / /	C / / /	/ / / /
F / / /	/ / / /	D / / /	G / / /

(They Long To Be) Close To You (Carpenters - 1970)

[mediant & dominant seventh substitution]

F / / /	/ / / /	Em / / /	A9 / / /
F / / /	/ / / /	G / / /	/ / / /

I Can Help (Billy Swan - 1974)

[backcycled & F for D7 substitution]

F / / /	G / / /	C / / /	C7 / / /
F / / /	D7 / / /	G7 / / /	G7+5 / / /

Misery (Beatles - 1963)

[mediant substitution]

Am / / /	/ / / /	C / / /	/ / / /
Am / / /	/ / / /	G7 / / /	/ / / /

Devil In Her Heart (Beatles - 1964)

[parallel major/minor & II-V for V substitution]

F / / /	Fm / / /	C / / /	C7 / / /
F / / /	Fm / / /	D7 / / /	G / / /

World Without Love (Peter & Gordon - 1964)
[parallel major/minor, IIm-V for V, and tritone substitution]

Fm / / /	/ / / /	C / / /	/ / / /
Fm / / /	/ / / /	Dm7 / / /	Ab / G7 /

I Will (Beatles - 1968)
[backcycled substitution]

F / Em /	Am / / /	Dm7 / G7 /	C / C7 /
F / Em /	Am / / /	D7 / / /	G7 / / /

Anna (Go To Him) (Beatles - 1963)
[extended form; II-V for V substitution]

F / / /	/ / / /	/ / / /	/ / / /
C / / /	/ / / /	/ / / /	/ / / /
F / / /	/ / / /	/ / / /	/ / / /
D / / /	/ / / /	G / / /	/ / / /

The following progression substitutes the "D7" for the "F" chord creating the **IV-I-II-V rock and roll bridge** substitution. It is followed by several examples with further chord substitutions.

Dream Lover (Bobby Darin - 1959)
I'll Get You (Beatles - 1964)
One After 909 (repeated; Beatles - 1970)

F / / /	/ / / /	C / / /	/ / / /
D7 / / /	/ / / /	G7 / / /	/ / / /

Return To Sender (Elvis Presley - 1962)

[added bar of F chord]

F / / /	/ / / /	/ / / /	C / / /
D7 / / /	/ / / /	G7 / / /	/ / / /

Back In The USSR (Beatles - 1968)

[dominant seventh substitution with a restated tag]

F7 / / /	/ / / /	C7 / / /	/ / / /
F / F/E /	F/Eb / D7 /	G7 / / /	F7 / / /
C / / /	D7 / G7 /		

Oh! Darling (12/8; Beatles - 1968)

[dominant seventh, II-V for V, & tritone substitution]

F / / /	Ab / / /	C / / /	C7 / / /
D / / /	/ / / /	G / Ab /	G / G+ /

I Call Your Name (Beatles - 1964)

[relative minor & II-V for V/tritone substitution]

F7 / / /	/ / / /	Am / / /	/ / / /
D7 / / /	/ / / /	Ab7 / / /	G7 / / /

What You're Doing (Beatles - 1965)

[mediant & relative minor substitution]

F / / /	Am / / /	F / / /	Am / / /
D / / /	/ / / /	G / / /	/ / / /

This Boy (12/8 time; Beatles - 1963)

[relative and parallel minor/major & backcycled substitution]

F / / /	E7 / / /	Am / / /	C7 / / /
F / / /	D7 / / /	G7 / / /	/ / / /

You Won't See Me (Anne Murray - 1974)

[relative and parallel major/minor & half step substitution]

Dm / / /	Fm / / /	Bo7 / / /	C / / /
D7 / / /	/ / / /	G11 / / /	G7 / / /

Till There Was You (from "The Music Man" - 1957)

[parallel major/minor, dominant seventh, & descending minor cliché substitution]

F / / /	Fm / / /	C / / /	A9 / / /
Dm / Dm(M7) /	Dm7 / D7 /	G / G9 /	G+ / / /

The following progression omits the "I" chord creating the **"IV-V" rock and roll bridge** variation. It is followed by several examples with further chord substitutions.

Ballad Of John And Yoko (Beatles - 1969)

F / / /	/ / / /	/ / / /	/ / / /
F / / /	/ / / /	G7 / / /	/ / / /

I Saw Her Standing There (Beatles - 1963)

[added two bars of F7 to delay resolution]

F7 / / /	/ / / /	/ / / /	/ / / /
F7 / / /	/ / / /	G7 / / /	/ / / /
F7 / / /	/ / / /		

Ticket To Ride (Beatles - 1965)
[shortened & repeated]

F7 / / /	/ / / /	/ / / /	G7 / / /
F7 / / /	/ / / /	/ / / /	G7 / / /

Blues-Based Bridge

The "IV-I-V-IV-I" blues-based bridge is created by using the last eight bars of a twelve-bar blues progression shown in the first example below in the key of C. This progression was used to write the bridge progression to *Raunchy* (Bill Justis - 1957).

F / / /	/ / / /	C / / /	/ / / /
G7 / / /	F7 / / /	C / / /	/ / / /

An example of the blues-based bridge progression with a chord substitutions is shown below. The type of substitution employed is shown in brackets below the song title.

All My Loving (instrumental; Beatles - 1963)
[ii-V for V substitution]

F / / /	/ / / /	C / / /	/ / / /
Dm / / /	G / / /	C / / /	/ / / /

Rhythm Changes

The term rhythm changes originated in the late 1940s by bebop musicians to refer to the chord progression or changes to the 1930 Gershwin standard *I Got Rhythm*. Legend has it that jazz musicians of the time were encouraged by their recording companies to write new songs using popular chord progressions to avoid paying royalties to the original songwriters. The most popular chord progressions used were the blues and the rhythm changes. Like the blues, many

chord substitutions are possible within the progression. The rhythm changes consist of a 32-bar harmonic structure following the AABA song form. The "III-VI-II-V" B section/bridge progression to the rhythm changes follows the circle of fifths. The standard rhythm changes bridge progression also known as a "Sears" bridge is shown below in the key of C. This progression was used to write the bridge progressions to numerous jazz tunes based on the rhythm changes. An example of the use of this progression in a non-rhythm changes song including *Five Foot Two, Eyes Of Blue* (Ray Henderson - 1925), *Sherry* (4 Seasons - 1962), and *Bits And Pieces* (Dave Clark Five - 1964).

E7 / / /	/ / / /	A7 / / /	/ / / /
D7 / / /	/ / / /	G7 / / /	/ / / /

Two examples of the rhythm changes bridge progression with chord substitutions are shown below. The type of substitution employed is shown in brackets below the song title.

Ah-Leu-Cha (Charlie Parker - 1948)
[ii-V for V substitution]

Bm7 / / /	E7 / / /	A7 / / /	/ / / /
D7 / / /	/ / / /	Dm7 / / /	G7 / / /

Turnpike (J.J. Johnson - 1953)
[ii-V for V & tritone substitution]

Bm7 / / /	E7 / / /	Em7 / / /	A7 / / /
Am7 / / /	D7 / / /	Abm7 / / /	Db7 / / /

Additional Resources

If you want to learn more about Bridge Progressions, take a look at the following lessons:

- A Bridge To Be Crossed - An in-depth look at the bridge of Cherokee (gregfishmanjazzstudios.com)
- Blues With A Bridge (MoneyChords)
- Building Bridges (Guitar Noise)
- Chord Substitution (MoneyChords)
- Rhythm Changes (MoneyChords)
- *Satin Doll* (MoneyChords)

If you would like to learn more about Chord Progressions, try exploring the following website:

- MoneyChords.com
- Olav Torvund's Guitar Pages
- The Maximum Musician

If you want to learn more about the Chord Substitution, take a look at the following lessons:

- A Chord Substitution Primer (Maximum Musician)
- Chord Substitution (Guitar-Masters)

- Chord Substitution (MoneyChords)
- Chord Synonyms (MoneyChords)
- Discussion of Backcycling (JustJazz.com)
- Flat-Five Substitution (Guitar Lesson World)
- General Principles of Chord Substitutions (JustJazz.com)
- Substitution Rules (WholeNote)
- Substitution Theory (Guitar-Masters)
- Tritone Substitutions (JustJazz.com)
- Using Tritone Substitution (Jazz Guitar ONLINE)

Cadences

In Western musical theory a cadence (Latin *cadentia*, "a falling") is a particular series of intervals (a caesura) or chords that ends a phrase, section, or piece of music. Cadences give phrases a distinctive ending, that can, for example, indicate to the listener whether the piece is to be continued or concluded. An analogy can be made with punctuation, with some weaker cadences acting as commas, indicating a pause or momentary rest, while a stronger cadence will then act as the period, indicating the end of the phrase or musical sentence. Cadences are called "weak" or "strong" the more or less final the sensation they create, with the perfect authentic cadence being the strongest type.

In music of the common practice period, there are four main types of cadences: *authentic, plagal, half,* and *deceptive*. Authentic cadences may be perfect or imperfect. Each cadence can be described using the roman numeral system of naming triads (chord):

- **Authentic cadence**: V to I. The phrase *perfect cadence* is sometimes used as a synonym for *authentic cadence*, but can also have a more precise meaning:
    - Perfect authentic cadences: V to I, the chords must be in root position, that is the root of the chords must be in the bass, and the root of I must be in the highest voice also
    - Imperfect authentic cadences: V to I, one or more of the chords are inverted or not in root position or the root of the I is not in the highest voice
- **Half** (or imperfect) **cadence**: any cadence ending on V, whether preceded by ii, IV, or I, or any other chord
    - **Phrygian cadence**: a half cadence from IV to V in minor, so named because the half-step motion in the bass mimics that of the cadences in medieval music in Phrygian mode
- **Plagal cadence**: IV to I, known as the "Amen cadence"
- **Deceptive** (or interrupted) **cadence**: V to any chord except I (typically vi)

It should be noted that these chord sequences do not necessarily constitute a cadence — there must be a sense of closure, as at the end of a phrase. Harmonic rhythm plays an important part in determining where a cadence occurs. Edward Lowinsky considered the cadence the "cradle of tonality." (Judd, 1998) (Courtesy of Wikipedia)

Click below for the best in free Cadences lessons available on the web.

- Cadences (Songtrellis)
- Cadences (Theory On The Web)
- Cadences (WholeNote)
- Cadences and the Blues (JazClass)
- Cadential Progressions (Tonal Center)
- Minor Plagal Cadences (pdf)
- Types of Tonal Cadences (Kelley)

Canons

In music, a canon is a contrapuntal composition that employs a melody with one or more imitations of the melody played after a given duration (e.g. quarter rest, one measure, etc.). The initial melody is called the leader, while the imitative melody is called the follower which is played in a different voice. The follower must be created from the leader by being either an exact replication of the rhythms and intervals of the leader, or a transformation such as those listed in "types of canons" (below). The simplest and most familiar examples are rounds such as "Row, Row, Row Your Boat".

History

The canon has its origins in Italy and France and was originally called caccia. The Old French canon, which meant 'learned', was taken from the Greek kanon for a rule or law, which eventually came to mean 'an accepted rule' in English. The most rigid and ingenious forms of canon are not strictly concerned with pattern but also with content. During the period of the Netherland School (1430-1550), canon as a contrapuntal art form received its greatest development, while the Roman School gave it its most complete application.

Types of canons

Canons are classified by various traits: the number of voices, the interval at which each successive voice is transposed in relation to the preceding voice, whether voices are inverse, retrograde, or retrograde-inverse; the temporal distance between each voice, whether the intervals of the second voice are exactly those of the original or if they are adjusted to fit the diatonic scale, and the tempo of successive voices. However, canons may use more than one of the above methods.

How voices in a canon are named

Although, for clarity, this article uses leader and follower(s) to denote the leading voice in a canon and those that imitate it, musicological literature also uses the traditional Latin terms Dux and Comes for "leader" and "follower", respectively.

Number of voices

A canon of two voices may be called a canon in two, similarly a canon of x voices would be called a canon in x. This terminology may be used in combination with a similar terminology for the interval between each voice, different from the terminology in the following paragraph.

Another standard designation is "Canon: Two in One", which means two voices in one canon. "Canon: Four in Two" means four voices with two simultaneous canons. "Canon: Six in Three" means six voices with three simultaneous canons, and so on.

Interval

An interval canon imitates the leader at any interval other than the octave or unison (e.g. canon at the second, fifth, seventh, etc.). If the follower imitates the precise interval quality of the leader, then it is called an exact canon; if the follower imitates the interval number (but not the quality), it is called a diatonic canon.

Contrapuntal derivations

The follower may be a contrapuntal derivation of the leader.

- Inverse

An inverted canon (also called canon in contrary motion) moves the follower in contrary motion to the leader. Where the leader would go down a fifth, the follower goes up, and vice versa. A sub-order of canon in contrary motion, "mirror," maintains the precise quality of each interval.

- Retrograde

In a crab canon, also known as cancrizans, the follower accompanies the leader backward (in retrograde).

Mensuration and tempo canons

In a mensuration canon (also known as a prolation canon, or a proportional canon), the follower imitates the leader by some rhythmic proportion. The follower may double the rhythmic values of the leader (augmentation or sloth canon) or it may cut the rhythmic proportions in half (diminution canon). Phasing involves the application of modulating rhythmic proportions according to a sliding scale. The cancrizans, and often the mensuration canon, take exception to the rule that the follower must start later than the leader.

Technically, mensuration canons are among the most difficult to write. Many such canons were composed during the Renaissance, particularly in the late 15th and early 16th centuries; Johannes Ockeghem wrote an entire mass (the Missa Prolationum) in which each section is a mensuration canon, and all at different speeds and entry intervals. In the 20th century, Conlon Nancarrow composed complex tempo or mensural canons, mostly for the player piano as they are extremely difficult to play; they have also influenced many younger composers. Larry Polansky has an album of mensuration canons, Four-Voice Canons.

- Other types of canons

The most familiar of the canons might be the perpetual/infinite canon (in latin: canon perpetuus). As (each voice of) the canon arrives at its end it can begin again, in a Perpetuum mobile fashion; e.g. "Three Blind Mice". Such a canon is often called a round or rota. Sumer is icumen in is one example of a piece designated rota.

Additional types include the spiral canon, accompanied canon, and double or triple canon.

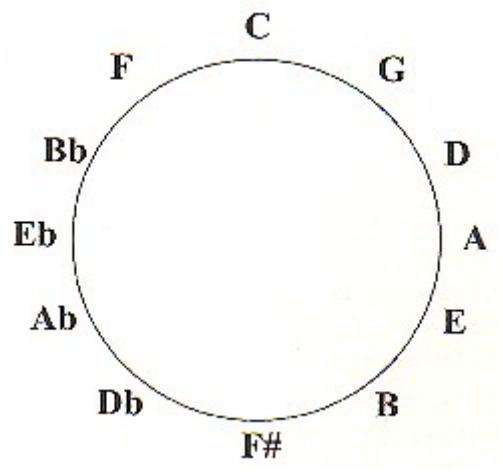
Contemporary canons

The most popular canons heard today are from the Baroque period, such as Johann Pachelbel's Canon in D (Pachelbel's Canon) or every third variation in Bach's Goldberg Variations. What may be George Rochberg's best known work, his String Quartet No. 6, includes a set of variations on the Pachelbel Canon in D. Henryk Górecki's Third Symphony begins with an extensive eight voice canon in the strings. Steve Reich uses a process he calls phasing which is a canon with variable distance between the voices. Many popular recording artists have found success by sampling portions of famous canons in their compositions. (Courtesy of Wikipedia)

Click below for the best in free Canon lessons available on the web.

- Anatomy of a Canon

Circle Progressions



"The Circle of Fifths [above] shows the most logical, natural movement of one chord to another in Western music. You can start with any chord on the wheel, move in any direction, and use as much or as little as you like to produce new progressions....The possible progression combinations that can be created using the Circle of Fifths are almost endless." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) A great example of a circle progression is shown below.

Autumn Leaves (Roger Williams - 1955) opening A section progression

Am7 / / /	D7 / / /	Gmaj7 / / /	Cmaj7 / / /

Click below for the best in free Circle Progressions lessons available on the web as well as links to various song examples.

Lessons

- A salty dog at Alice's Restaurant (Olav Torvund)
- Circle Of Fifths (Guitar Lesson World)
- Circle Of Fifths (Olav Torvund)
- Circle Progressions (MoneyChords)

Song Examples

- *Autumn Leaves* (MoneyChords)
- *Maybe I'm Amazed* (MoneyChords)

Autumn Leaves

Here are the chord substitutions I use for the 1947 Johnny Mercer (pictured above) standard *Autumn Leaves*. The A section of this song is a great study in the use of circle progressions. The song is played in a moderate 4/4 tempo. Each box below represents one bar. The chord fingerings I use (in a standard tuning) are as follows: Am9 = 5x5500; D9b5/G# = 4x4530; Gmaj7 = 3x443x; Db9b5 =x4544x; Cmaj7/G = 335453; F#m11 = 2x2200; B7b5/F = 1x120x; Em7 = x7578x; B11 = 7x765x; B9 = 7x764x; Em7/B = 7x578x; Dmaj7 = x57675; A#m6 = 6x5666; Am7 = 5x5555; Ab7b5 = 4x453x; G6 = 3x243x; Em = 022000; Em/D = xx0000; Cmaj7 = x32000; B7b9 = x2121x; E7 = 020100; and Em6/9 = 0xbcce (ending chord).

A section

Am9 / / /	D9b5/G# / / /	Gmaj7 / / (Db9b5)	Cmaj7/G / / /
F#m11 / / /	B7b5/F / / /	Em7 / / /	/ / / /

B section

B11 / / /	B9 / / /	Em7/B / / /	/ / / /
Dmaj7 / A#m6 /	Am7 / Ab7b5 /	Gmaj7 / / /	G6 / / /
F#m11 / / /	B7b5/F / / /	Em / / /	Em/D/ / / /
Cmaj7 / / /	B7b9 / / /	Em / / /	E7 / / /

Maybe I'm Amazed

Here you will find the unplugged chord changes I use to play the 1977 Wings' (Paul McCartney) top-ten piano hit *Maybe I'm Amazed*. Notice that the opening "C-G-D-A" verse progression follows the circle of fifths in descending fourths. I play the song in the key of "E" slowly in 4/4 time. The chord fingerings I use (in a Standard tuning) are as follows: E/G# = 4x245x; Em/G = 3x2000; F#m7 = 242222; B7 = 797877; C = x32010; G/B = x20033; A/C# = x4222x; D = xx0232; A = x02220; Bb = x1333x; F/A = x03211; E = 076454; Emaj7 = 076444; E7 = 076750; A = 577655 and E(b10) = 076000.

Intro

E/G# / Em/G /	F#m7 / B7 /

Verse

C / G/B /	D/A / A/C# /	C / G/B /	D / / /
C / G/B /	D / A /	C / G/B /	Bb / F/A /
D / / /			

Chromatic Fill-In (Bars 4 & 5):

```
   D                                   C G/B
e--2-----------------------------|--------3--|
B--3-----------------------------|--0--1--3--|
G--2-----------------0--1--2--3--|-----0--0--|
D--0--0--1--2--3--4--------------|-----2--0--|
A--------------------------------|-----3--2--|
E--------------------------------|-----------|
```

Chorus

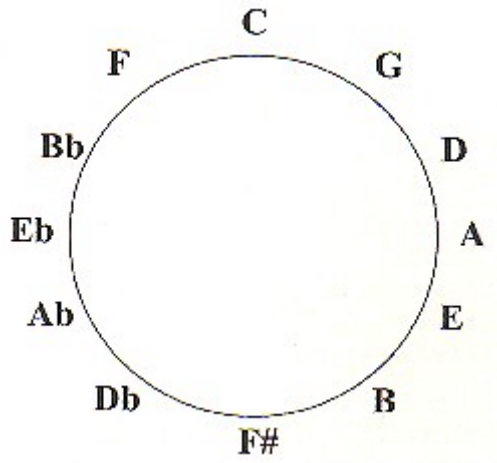
E / Emaj7 /	E7 / / /	A / / /	E(b10) / / /
E / Emaj7 /	E7 / / /	A / / /	E/G# / Em/G /
F#m7 / B7 /			

Circle Progressions

by Rich Scott

An excerpt from *Chord Progressions For Songwriters*.

Below is the circle of fifths (also referred to as cycle of fifths, chords, or keys) that shows the most logical, natural movement of one chord to another in Western music. Each of the twelve letters is arranged like numbers on a clock representing the root notes of a chord of some quality (major, minor, or dominant seventh). As you move counterclockwise around the circle, each chord root descends in an interval of a perfect fifth (three and a half whole steps). Moving clockwise, each chord root descends in an interval of a perfect fourth (two and a half whole steps). This series of chords demonstrates the strong tendency or pull of the “V” (dominant) to “I” (tonic) chord. This is the strongest chord movement, or cadence in Western music. Moving counterclockwise through the circle of fifths is often referred to as backcycling. Some of the best songs ever written have been created using cycles of descending fifths such as the “Am7-Dm7-G7-Cmaj7” progression that moves through the circle until ultimately arriving at the tonic.



The circle of fifths can be used to create chord progressions by starting with any chord on the circle and moving in either direction using as many or as few consecutive chord roots as you like to produce a new chord sequence. Circle

progressions often begin with the “I” (tonic) chord before proceeding through the circle of fifths. The resulting chords can be major, minor or dominant seventh qualities (or any combination) that can be further embellished, altered, or substituted. For example, if you start with “E” and move counterclockwise to “C” you create the “E-A-D-G-C” chord sequence. Then, by designating a major, minor, or dominant seventh chord quality to each root note you can create the “E7-A7-D7-G7-C” and “Em-Am-Dm-G7-C” progressions. You can also start the sequence with the “C” (tonic) before proceeding through the circle of fifths creating the “C-E7-A7-D7-G7-C” progression. Although many of the progressions you will explore in this book including the basic (C-F), classic rock (C-Bb-F-C), folk (C-G), jazz (Dm7-G7-C), ragtime (C-A7-D7-G7), and standard (C-Am7-Dm7-G7) utilize chord sequences based on circle of fifths movement, generally only cycles of four or more chords from the circle of fifths in succession are referred to as circle (circular or circle of fifths) progressions. The possible progression combinations that can be created using the circle of fifths are almost endless and are found in classical music as well as in jazz and popular songs.

In this chapter you will explore some of the many ways the world’s most creative songwriters have used circle progressions to create hit songs. You will learn about the two types of circle progressions, those that descend in fifths and fourths. You will also take a quick look at a couple of ideas from my songwriter’s notebook. Lastly, your assignment will be to work through several exercises to get you started building your own circle progressions.

Descending Fifths

In this section you will look at six chord progressions that move counterclockwise around the circle in descending fifths. Play through each progression example and thoroughly understand how it was created before moving on to the next progression. Although these examples are presented in the key of C or Am, they should be transposed (see “Appendix”), played, and studied in other keys.

B-E-A-D-G-C Cycle

This cycle travels counterclockwise from “B” to “C.” The “B7-E7-A7-D7-G7-C” and “Bm-E7-Am-Dm-G7-C” progressions are two common types of this cycle. The first type is called a cycle of dominant seventh chords. An example of this type of cycle that uses secondary dominant sevenths is the verse progression to the Chordettes’ 1954 hit *Mister Sandman* shown below. A secondary dominant is a chord that serves as the “V” of another. For example, in the “B7-E7-A7-D7-G7-C” progression the “B7” is the “V” of the “E7” chord and the “E7” is the “V” of the “A7” chord. Similarly, the “A7” is the “V” of the “D7” chord and the “D7” is the “V” of the “G7” chord.

C / / /	B7 / / /	E7 / / /	A7 / / /
D7 / / /	G7 / / /	C / / /	Ab7 / G7 /

An example of the second cycle type that uses both primary and secondary chords is the A section to the 1965 standard *The Shadow Of Your Smile* shown below.

Bm7 / / /	E7b9 / / /	Am7 / / /	/ / / /
Dm7 / / /	G7 / / /	Cmaj7 / / /	/ / / /

The box below shows other examples of this type of progression. Most of the progressions begin with the “C” (“I”) chord before proceeding through the circle. Notice the relative major/minor substitution for the “Dm” chord in the *Yesterday* example. Although the last three examples are not true circle progressions, they are circle-based sequences.

C	B7	E7	A9	Dm7	G7	-	*Red Roses For A Blue Lady* verse (Wayne Newton - 1965)
C	Bm	E7	Am-Am/G	F	G7	C	*Yesterday* verse (Beatles - 1965)
C6	Bm7	E7	Am7	D7	Gm7	C7#5-F6-Fm7-Bb7	*Blues For Alice* (Charlie Parker - 1949)
Cmaj7	Bm7b5	E7	Am7	D7	Gm7	C7-F7-Em7	*Confirmation* (Charlie Parker - 1946)
Cmaj7	Bm7b5	E7	Am7	D7 - Dm7	G7	Cmaj7	*Come Rain Or Come Shine* A section (Standard - 1946)
Csus4 - C (2x)	Bm7b5	E7	Am-Am(M7)-Am7-Am6	Dm7	G7	-	*She Believes In Me* chorus (Kenny Rogers - 1979)
C	Bm7	E7	Am7	=>	Gm7	C7-Fmaj7-G7-Em7-G11	*Through The Years* verse (Kenny Rogers - 1982)
C	Bm7b5	E7	Am7	=>	Gm7	C7-F	*Whenever I Call You "Friend"* verse (Kenny Loggins - 1978)
C	B7#9	Em9	A13	-	-	-	*What You Won't Do For Love* verse (Bobby Caldwell - 1979)

The A section progression to Charlie Parker's 1949 *Confirmation* and the twelve-bar blues progression to his 1946 *Blues For Alice* are shown below. Both progressions start with the tonic then move counterclockwise from "B" to "F" creating a series of "II-V" movements that temporarily pass through several tonalities. In *Confirmation*, the progression moves down a half step to break the cycle and end the section with a circle progression turnaround. In *Blues For Alice*, the progression continues to "Bb" then follows the standard blues sequence. The first four bars of both progressions can be thought of as a sophisticated backcycled substitution for four bars of the "C" chord. See the separate "Blues Progressions" chapter for a discussion of backcycled blues during the bebop era.

Confirmation

Cmaj7 / / /	Bm7b5 / E7 /	Am7 / D7 /	Gm7 / C7 /
F7 / / /	Em7 / A7 /	D7 / / /	Dm7 / G7 /

Blues For Alice

C6 / / /	Bm7 / E7 /	Am7 / D7 /	Gm7 / C7#5 /
F6 / / /	Fm7 / Bb7 /	C6 / / /	Ebm7 / Ab7 /
Dm7 / / /	G7 / / /	Em7 / Am7 /	Dm7 / G7 /

E-A-D-G-C Cycle

This cycle travels counterclockwise from “E” to “C.” The “E7-A7-D7-G7-C” and “Em-Am-Dm-G7-C” progressions are two common types of this cycle. Again, the first type is called a cycle of dominant seventh chords. An example of this type of cycle that uses secondary dominant sevenths is the verse progression to the 1925 standard *Five Foot Two, Eyes Of Blue* shown below. This sequence is also the standard eight-bar ragtime progression.

C / / /	E7 / / /	A7 / / /	/ / / /
D7 / / /	G7 / / /	C / / /	G7 / / /

An example of the second cycle type that uses both primary and secondary chords is the last four bars of the chorus progression to the Beatles’ 1964 hit *Can’t Buy Me Love* shown below that leads into the opening “C” chord in the verse.

Em / / /	Am / / /	Dm7 / / /	G / / /

The box below shows other examples of this type of circle progression. “E-A-D-G” cycles are often used as turnarounds and “E-A-D-G-C” cycles are frequently used as endings (see the separate “Turnarounds” and Endings” chapters). The *Windmills of Your Mind* is an example of a minor circle progression. Notice the descending chromatic bass line on the *One Note Samba* example and the parallel major/minor substitution on the last example.

C	E7	A7	D7	G7	C	*Basin Street Blues* chorus (Standard - N/A), *Charleston* verse (Standard - 1923), *Who's Sorry Now?* chorus (Connie Francis - 1958), *Sherry* verse (4 Seasons - 1962), *Spanish Flea* verse (Herb Alpert - 1966), and *Blue* chorus (LeAnn Rimes - 1997)
Cmaj7	E7	A7	D7	G7	-	*Just In Time* A section (Standard - 1956)
C	E7	A7	D7-Dm	G7	C6	*The Night Has A Thousand Eyes* verse (Bobby Vee - 1962)
C	E7	A7	Dm	G7	C	*You're Nobody Till Somebody Loves You* verse (Dean Martin - 1965)
C	E	A	Dm	G-G7-G6-G	-	*Still The Same* chorus (Bob Seger - 1978)
-	E7	A7	D7	G7	-	*I Got Rhythm* bridge (Standard - 1930) and *Be My Baby* verse (Ronettes - 1963)
-	E7	Am	D9	G7	C	*Falling In Love Again* bridge (Marlene Dietrich - 1930)
-	E7sus4-E7	Am	D7	Gmaj7	C-F-Fmaj7-F6-Em-Em7-Am	*Never My Love* bridge (Association - 1967)
Am7	E7	Am7-A7	Dm7	G7	Cmaj7-Fmaj7-Bm7b5-	*The Windmills of Your Mind* verse (from "The Thomas Crown Affair" - 1968)

					E7-Ebo-E7	
C	Em	Am	Dm7	G7	-	*Sign Of The Times* verse (Petula Clark - 1966)
Cmaj7	Em7	A7	Dm7	G7	-	*Mona Lisa A section (from "Captain Carry, U.S.A" - 1949) and Who Can I Turn To verse (Standard - 1964)*
-	Em	Am	Dm7	G7	C	*Long And Winding Road* verse (Beatles - 1970)
-	Em7	A7b5/Eb	Dm11	G7b5/Db	-	*One Note Samba* verse (Antonio Carlos Jobim - 1961)
-	Emaj7-Em7	A7	Dmaj7-Dm7	G7	-	*Mr. Dieingly Sad* verse (Critters - 1966)

A-D-G-C Cycle

This cycle travels counterclockwise from “A” to “C.” The “A7-D7-G7-C” (displaced ragtime) and “Am-Dm-G7-C” (displaced standard) progressions are the two common types of this cycle. As in prior examples, the first type is called a cycle of dominant seventh chords. An example of this type of cycle that uses secondary dominant sevenths is the verse progression to Blood, Sweat & Tears 1969 hit *Spinning Wheel* shown below.

A7 / D7 /	G7 / C /

An example of the second cycle type that uses both primary and secondary chords is the sixteen-bar A section to Jerome Kern’s 1939 *All The Things You Are* shown below. This is an example of a minor circle progression that descends in fifths from the “Am7” chord through the “Fmaj7” chord then descends an augmented fourth (a tritone of three whole steps) from “Fmaj7” to the “B7” chord in order to break the cycle and end with the “Emaj7” (dominant) chord in bars seven and eight. Then, Kern makes a parallel major/minor substitution (“Em7” for

“Emaj7”) and again descends in fifths from the “Em7” chord through the “Cmaj7” chord then again descends an augmented fourth from the “Cmaj7” to the “F#7” chord in order to break the cycle again and end with the “Bmaj7” chord in bar fifteen. All songwriters should become familiar with this jazz/standard progression.

Am7 / / /	Dm7 / / /	G7 / / /	Cmaj7 / / /
Fmaj7 / / /	B7 / / /	Emaj7 / / /	/ / / /
Em7 / / /	Am7 / / /	D7 / / /	Gmaj7 / / /
Cmaj7 / / /	F#7 / / /	Bmaj7 / / /	/ / / /

The box below shows other examples of this type of progression. Notice the use of the augmented fourth technique discussed above on *Fly Me To The Moon* and *You Never Give Me Your Money* examples to break the cycle and end the progression. Also note the use of the mediant substitution (“Em7” for “Cmaj7”) in the *Even The Nights Are Better* example.

A7	D7	G7	C	*Shine On Harvest Moon* chorus (Standard - 1908), *Ballin' The Jack* verse (Standard - 1913), *Sweet Georgia Brown* A section (Standard - 1925), *Lazy River* (from "The Best Years Of Our Lives" - 1931), *Take Love Easy* A section (Standard - 1947), *You Must Have Been A Beautiful Baby* A section (Bobby Darin - 1961), *Sunny Afternoon* verse (Kinks - 1966), and *Mrs. Robinson* verse (Simon & Garfunkel - 1968)
A7#9	D13	G7#9	C	*Sinning Wheel* verse 2 (Blood, Sweat & Tears - 1969)
Am	D7	G	C	*Love Is Blue* verse (Paul Mauriat - 1968)
Am	D	G	C	*Crocodile Rock* chorus (Elton John - 1973)
Am	D7	G	Cmaj7-F-Dm-E	*Wild World* verse (Cat Stevens - 1971)
Am7	D7	Gmaj7	Em7	*Even The Nights Are Better* chorus (Air Supply - 1982)
Am7	Dsus4-D	G7	C-C/B	*Rocky Racoon* verse (Beatles - 1968)

Am7	D7	G7	C7	*No Matter What* chorus (Badfinger - 1970)
Am7	D9	G11	C	*Saturday In The Park* verse (Chicago - 1972) and *Isn't She Lovely* verse (Stevie Wonder - 1976)
Am7	D7	Gm7	C7-Fmaj7-Bm7b5-E7	*Never Let Go* A section (from "The Scarlet Hour" - 1956)
Am	Dm	G	Cmaj7-F-Dm-G-Abo	*Lonely Days* verse (Bee Gees - 1971)
Am	Dm	G	Cmaj7-Fmaj7-Bm7b5-Esus4-E	*I Will Survive* verse (Gloria Gaynor - 1979)
Am	Dm	G7	C	*Those Were The Days* chorus (Mary Hopkins - 1968)
Am-Am/G	Dm7	G	C-Bm7b5-E7	*Sorry Seems To Be The Hardest Word* verse (Elton John - 1976)
Am7	Dm7	G7	C	*I Say A Little Prayer For You* verse (Dionne Warwick - 1967) and *Golden Slumbers* verse (Beatles - 1969)
Am7	Dm	G7	C-Fmaj7-Bm7b5-E7-Am	*You Never Give Me Your Money* verse (Beatles - 1969)
Am7	Dm7	G7	Cmaj7	*Angie Baby* verse (Helen Reddy - 1974)
Am7	Dm7	G7	Cmaj7-F-Bm7b5-E7b9-Am7-A7	*Fly Me To The Moon* A section (Standard - 1954)

D-G-C-F Cycle

This cycle travels counterclockwise from “D” to “F.” The “Dm-G7-C-F” progression is the most common type of this cycle. The definitive example of this type of cycle is the A section to Roger Williams’ 1955 hit *Autumn Leaves* shown below. Note again how the progression descends an augmented fourth from the “Fmaj7” to the “Bm7b5” chord in order to ultimately return to the “Am” (tonic) chord.

Dm7 / / /	G7 / / /	Cmaj7 / / /	Fmaj7 / / /
Bm7b5 / / /	E7 / / /	Am / / /	/ / / /

The box below shows other examples of this type of circle progression. Again, notice the use of the augmented fourth technique discussed above on *Yesterday When I Was Young* and *Still Got The Blues* examples to break the cycle and end the progression. Also, note that the *Laugh, Laugh* example continues to follow circle movement through a total of six changes.

Dm	G	C	F-Bb-G7-C	*Goodbye Yellow Brick Road* verse (Elton John - 1973
Dm	G7	Cmaj7	Fmaj7	*Ain'i No Way To Treat A Lady* chorus (Helen Reddy - 1975)
Dm7	G	C	F-Dm7-G-Am	*Killing Me Softly* verse (Roberta Flack - 1973)
Dm7	G7	C-C+/E	F-G7-C-C+/E	*My Love* chorus (Paul McCartney - 1973)
Dm7	G7	Cmaj7	F-Bm7b5-E7-Am	*Yesterday, When I Was Young* verse (Roy Clark - 1969)
Dm7	G11	Cmaj7	Fmaj7-Bm7b5-E7-Am	*Still Got The Blues* verse (Gary Moore - 1990)
D	G	C	F-Bb-Eb-Ab-G	*Laugh, Laugh* chorus (Beau Brummels - 1965)
D7/F#	Gm	C7/E	F	*Lady Jane* bridge (Rolling Stones - 1966)

F-Bb-Eb-Ab Cycle

This cycle travels counterclockwise from “F” to “Ab.” The “F-Bb-Eb-Ab” and “Fm-Bb7-Eb-Ab” progressions are the two common types of this cycle. An example of the first type of cycle is the chorus progression to Roberta Flack & Donny Hathaway’s 1972 hit *Where Is The Love* shown below. Notice that this progression contains the same three borrowed chords found in classic rock progressions and moves down a half step from the “Abmaj7” to break the cycle and end the progression on the “G7sus4” (dominant) chord.

C / / /	C7 / / /	F6 / / /	Bb7 / / /
Eb6 / / /	Abmaj7 / / /	G7sus4 / / /	/ / / /

An example of the second cycle type that uses both primary and secondary chords is the opening verse progression to the Christopher Cross 1981 hit *Arthur's Theme (Best That You Can Do)* shown below. This progression continues to the "Db" then moves down an augmented fourth from the "Db" to "G7" (dominant) chord to break the cycle and return to the "C" (tonic) chord.

Fm7 / / /	Bb7 / / /	Eb / / /	Ab / / /
Db / / /	G7sus4 / G7 /	C / / /	C G/C C C/E

Other examples of this type of progression include the "F-Bb-Eb-Ab" intro progression to the Doors' 1967 hit *Light My Fire* that moves up a half step from the "Ab" to the "A" chord to lead into the "Am" (parallel minor) at the beginning of the verse and the "C-F-Bb-Eb" verse progression to the Beatles' 1967 *Lovely Rita*.

***Cherokee* Cycle**

The *Cherokee* cycle travels counterclockwise from "Eb" to "G." This sequence was used to create the sixteen-bar B section progression to Ray Nobles' 1938 bebop standard *Cherokee*. Notice how Ray Nobles replaces the major seventh chords of each line with the minor seventh of the same name while continuing to work his way through the circle of fifths to the "G7#5" (dominant) chord creating creating a series of "II-V-I" jazz progressions that temporarily pass through several tonalities.

Ebm7 / / /	Ab7 / / /	Dbmaj7 / / /	/ / / /
Dbm7 / / /	Gb7 / / /	Bmaj7 / / /	/ / / /
Bm7 / / /	E7 / / /	Amaj7 / / /	/ / / /
Am7 / / /	D7 / / /	Dm7 / / /	G7#5 / / /

Descending Fourths

In this section you will look at three chord progressions in the key of C that move clockwise around the circle in descending fourths. This is the darker classic rock version of the more popular progression that descends in fifths. As before, play through each progression example and thoroughly understand how it was created before moving on to the next progression.

Ab-Eb-Bb-F-C Cycle

This cycle travels clockwise from “Ab” to “C.” An example of this type of cycle is the verse progression to Wings’ 1977 hit *Maybe I’m Amazed* shown below. Notice that this progression contains the three borrowed chords found in classic rock progressions and an interesting bass line.

Ab / Eb/G /	Bb/F / F/A /

Other examples of this type of progression include the “Ab-Eb-Bb-F-C” verse progression to the Leaves’ 1966 hit *Hey Joe* (see the separate “Blues Progressions” chapter), the chorus progression to deep Purple’s 1968 hit *Hush*, and the chorus progression to the 1975 *Time Warp* from the “Rocky Horror Picture Show.”

Eb-Bb-F-C Cycle

This cycle travels clockwise from “Eb” to “C.” An example of this type of cycle is the chorus progression to the Rolling Stones 1968 hit *Jumpin’ Jack Flash* shown below.

Eb / / /	Bb / / /	F / / /	C / / /

Other examples of this type of progression include the “C-Eb-Bb-F” verse progression to Neil Young’s 1972 *Old Man* and the “C-[D]-Eb-Bb-F-Fsus4-C” chorus progression to Lenny Kravitz’ 1998 *Fly Away*.

- **Bb-F-C-G Cycle**

This cycle travels clockwise from “Bb” to “G.” An example of this type of cycle is the bridge progression to the Grass Roots’ 1967 hit *Midnight Confession* shown below.

Bb / / /	F / / /	C / / /	G / / /

Another example of this type of progression is the “C-Bb-F-C-G” chorus progression to the Beatles’ 1967 *Lovely Rita*.

Songwriter’s Notebook

Let’s take a quick look at a couple of ideas from my songwriter’s notebook. Below are two examples of how I used circle progressions to write a new song and reharmonize an old one.

- ***Shelter From The Storm***

The verse progression to my *Shelter From The Storm* is shown below. This circle progression descends an augmented fourth from the “Fmaj7” to the “Bm7sus” chord to break the cycle and end on the “E” (dominant) chord. The lyrics are “If I could touch your heart, if I could make you smile, if I could turn your nighttime into sunshine once in a while.”

Am9 / / /	Dm9 / / /	Gmaj9 / / /	Cadd9 / C Cmaj7
Fmaj7 / / /	Bm7sus / / /	Bm7sus/E / / /	E / / /

Yesterday

The A section progressions to the Beatles' 1965 standard *Yesterday* and my reharmonization are shown below. Comparing these two progressions you will notice that I replaced the "C" with the "Am7" chord (relative minor/major substitution), the "D7" with the "Fmaj7/A" chord (common tone substitution), and the "G7" with the "G6/A" (chord quality change & embellishment). I also added an additional bar to the end of the progression to create a typical eight-bar A section.

Beatles' Progression

C / / /	Bm / E7 /	Am / Am/G /	F / G7 /
C / / [C/B]	Am7 / D7 /	F / C /	-

Substitute Progression

Am7 / / /	Bm7 / E11 /	Am7 / / /	Fmaj7/A / G6/A /
Am7 / / /	/ / Fmaj7/A /	G6/A / Am7 /	/ / / /

Your Assignment

Now that you have seen how some of the world's best songwriters have used circle progressions to write hit songs, your assignment will be to work through several exercises to get you started building your own circle progressions. First of all, you should take some time to memorize the circle of fifths provided at the beginning of this chapter.

(1) Try building an eight-bar circle progression for a new song that begins with the "Am" (tonic) and ends with the "E" (dominant) chord.

Here's how Cat Stevens did it to create the verse progression to his 1971 hit *Wild World*. Notice that Cat Stevens replaced the "Dm" for the typical "Bm7b5" chord

(common tone substitution) to break the cycle and end on the “E” (dominant) chord. Keep in mind that the “Dm” is also the relative minor substitution for the “F” chord.

Am / D7 /	G / Cmaj7 /	F / Dm /	E / / /
Am / D7 /	G / Cmaj7 /	F / Dm /	E / [G7] /

Here’s how Gloria Gaynor did it to create the verse progression to her 1979 *I Will Survive*. Notice that this progression travels counterclockwise from “A” to “F” then applies the augmented fourth technique to break the cycle.

Am / / /	Dm / / /	G / / /	Cmaj7 / / /
Fmaj7 / / /	Bm7b5 / / /	Esus4 / / /	E / / /

(2) Try building an eight-bar circle progression for a new song that begins with the “Dm” and ends with the “Am” (tonic) chord.

Here’s how Roy Clark did it to create the verse progression to his 1969 hit *Yesterday When I Was Young*.

Dm7 / / /	G7 / / /	Cmaj7 / / /	F / / /
Bm7b5 / / /	E7 / / /	Am / / /	/ / / /

This progression uses the shorter diatonic cycle shown below. It is similar to the circle of fifths except that the non-diatonic chords (Bb, Eb, Ab, Db, and Gb) are removed. Notice that the movement from “F” to “B” is an augmented fourth.

C	=> F	=> B	=> E	=> A	=> D	=> G	=> C
I	=> IV	=> VII	=> III	=> VI	=> II	=> V	=> I

(3) Transform the circle progression shown below into a descending chromatic bass line progression by replacing the “A7” and “G7” chords with their respective tritone substitutions (see the “Appendix”).

Em7 / / /	A7 / / /	Dm7 / / /	G7 / / /	C / / /

Here’s how I did it.

Em7 / / /	Eb7 / / /	Dm7 / / /	Db7 / / /	C / / /

(4) Try breaking the cycle in the circle progression shown below by using the augmented fourth technique discussed earlier and complete the eight-bar section.

Fm7 / / /	Bb7 / / /	Ebmaj7 / / /	Abmaj7 / / /

Here’s how I did it.

Fm7 / / /	Bb7 / / /	Ebmaj7 / / /	Abmaj7 / / /
Dm7 / / /	G7 / / /	Cmaj7 / / /	/ / / /

(5) This time, try breaking the cycle in the above circle progression by moving down a half step from the “Abmaj7” chord and complete the eight-bar section.

Fm7 / / /	Bb7 / / /	Ebmaj7 / / /	Abmaj7 / / /

Here’s how I did it.

Fm7 / / /	Bb7 / / /	Ebmaj7 / / /	Abmaj7 / / /
G7sus4 / / /	G7 / / /	Cmaj7 / / /	/ / / /

(6) Try building an eight-bar circle progression for a new song that begins and ends with the “Cmaj7”(tonic) chord.

Here’s how I did it.

Cmaj7 / / /	F#m11 / / /	B7 / / /	Em7 / / /
A7 / / /	Dm7 / / /	G7 / / /	Cmaj7 / / /

(7) Try building an eight-bar circle progression for a new song that begins with the “C” (tonic) and ends with the “G7” (dominant) chord.

Here’s how I did it going all the way around the circle of fifths.

Cmaj7 / / /	Cm7 / F7 /	Bbm7 / Eb7 /	Abm7 / Db7 /
F#m7 / B7 /	Em7 / A7 /	Dm7 / / /	G7 / / /

Here’s how Kenny Rogers did it to create the opening chorus progression to his 1979 hit *She Believes In Me*. This progression features a suspended vamp and descending minor cliché. The progression was repeated to create the complete sixteen-bar chorus progression.

Csus4 / C /	Csus4 / C /	Bm7b5 / / /	E7 / / /
Am / Am(M7) /	Am7 / Am6 /	Dm7 / / /	G7sus4 / / /

(8) Try building an eight-bar circle progression for a new song that begins with the “E7” and ends with the “G7” (dominant) chord.

Here’s how George Gershwin did it to create the B section to his 1930 *I Got Rhythm* from “Girl Crazy” (see the separate “Rhythm Changes” chapter of this book).

E7 / / /	/ / / /	A7 / / /	/ / / /
D7 / / /	/ / / /	G7 / / /	/ / / /

Additional Resources

If you want to learn more about the Circle of Fifths and Circle Progressions, take a look at the following lessons:

- Circle Of Fifths (Guitar Lesson World)
- Circle Of Fifths (Olav Torvund's Guitar Pages)

If you would like to learn more about chord progressions, try exploring the following website:

- MoneyChords.com
- Olav Torvund's Guitar Pages
- The Maximum Musician

Classic Rock Progressions
(I-bVII-IV)

"The [I-bVII-IV] "E-D-A" Clasic Rock Progression follows the Circle of Fifths movement and the chords are usually played without embellishment. Examples of 1960s and 1970s Classic Rock can be found in The Shadows Of Knight's 1966 *Gloria*, Boston's 1976 *More Than A Feeling*, and Roy Orbison's 1989 *You Got It*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott)

Other popular Classic Rock Progression variations include the bVII-IV-I [D-A-E], I-IV-bVII-IV [E-A-D-A], I-bIII-IV-I [E-G-A-E], and I-bVII [E-D] changes. The main characteristic of a Classic Rock Progression is the use of "Borrowed Chords" from another key, in particular the bIII, bVI, or bVII chords to create an overall Blues feel.

Click below for the best in free Classic Rock Progression lessons available on the web.

Lessons

- The I-bIII-IV and I-IV-bIII Progression (Olav Torvund)
- The I-bVII Progression (Olav Torvund)
- Modal Borrowing (The Muse's Muse)
- The Buddy Holly Chord (Olav Torvund)
- Classic Rock Styles (AccessRock)

Resources

- Classic Rock (About.com)
  - Top 1000 Classic Rock Songs

Coltrane Changes

The Coltrane Changes (or Coltrane Matrix) are a substitute harmonic progression popularized by the jazz musician on his album *Giant Steps*, specifically in his compositions "Giant Steps" and "Countdown", the latter which is a reharmonized version of Miles Davis's "Tune Up."

The changes serve as a pattern for the ii-V-I progression (supertonic-dominant-tonic) and are noted for the tonally unusual root movement by major thirds (as opposed to the usual minor or major seconds, thus the "giant steps").

Influences

David Demsey, professor and saxophonist, cites a number of influences leading toward's Coltrane's development of these changes. Miles Davis, who mentored Coltrane in many ways, was in the late 1950s moving toward the style of *Kind of Blue*. In playing that style, Coltrane found it "easy to apply the harmonic ideas I had... I started experimenting because I was striving for more individual development." He also played with pianist Thelonius Monk during this period, whose unusual harmonic and rhythmic innovations contributed greatly to Coltrane's musical development.

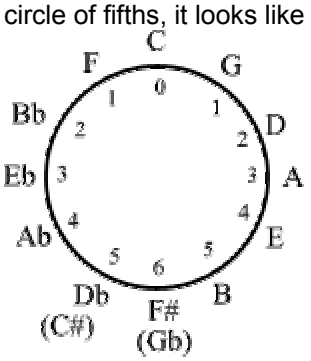
Coltrane studied harmony at the Granoff School of Music in Philadephia, exploring contemporary techniques and theory. He also spent much time studying the *Thesaurus of Scale and Melodic Patterns* by Nicolas Slonimsky (1947), which additionally served as practice material.

It is also speculated that the bridge of the Rodgers and Hart song "Have You Met Miss Jones?", the only jazz standard to incorporate a major thirds cycle (shown by the *), may have inspired Coltrane's innovation.

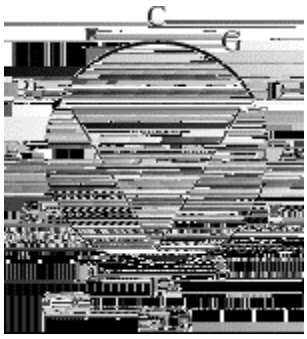
```
  *                       *                       *                       *
| Bb        | Abm7  Db7  | GbM7      | Em7    A7  | DM7       | Abm7  Db7  | GbM7      | Gm7    C7  |
```

The Major Thirds Cycle

The standard Western chromatic scale has twelve semitones. When arranged according to the circle of fifths, it looks like this:



Looking above at the marked chords from "Have You Met Miss Jones?", D-Gb-Bb are spaced a major third apart. On the circle of fifths it appears as a triangle:



By rotating the triangle, all of the thirds cycles can be shown. Note that there are only four unique thirds cycles. This approach can be generalized; different interval cycles will appear as different polygons on the diagram.

"Tune Up" and "Countdown"

```
  ii          V           I                       ii          V           I
| Em7       | A7        | DM7       -           | Dm7       | G7        | CM7       -           |
```

These are the first eight bars of the Miles Davis composition "Tune Up." The chord changes are relatively simple, the ii-V-I progression being extremely common in jazz.

```
  ii          *           *           I           ii          *           *           I
| Em7   F7  | BbM7  Db7 | GbM7  A7  | DM7       | Dm7  Eb7  | AbM7  B7  | EM7   G7  | CM7       |
```

Coltrane modified it into "Countdown", which appears to be much more complex. The ii and I remain, but in between are placed the other two chords from the major thirds cycle centered around each I (*). Preceding each is its V chord. (Courtesy of Wikipedia)
The Coltrane Changes are named after the jazz sax great John Coltrane (pictured above) and refers to progressions he used featuring movement by major thirds in such songs as *Giant Steps*. Click below for the best in free Coltrane Changes lessons available on the web.

Lessons

- Coltrane Changes (A Jazz Improvisation Primer)
- Coltrane Changes (Rich Scott/WholeNote)
- Extending The Coltrane Changes (Lucas Pickford)
- Giant Steps : Chord Melody (WholeNote)
- The *Giant Steps* Progression (pdf/Dan Adler)
- Implications Of Trane Changes (Just Jazz)
- Mastering John Coltrane's Giant Steps (Jack Grasse)
- Trane's Changes (Guitarology)

Song Examples

- *Giant Steps* ([Old]Real Book)

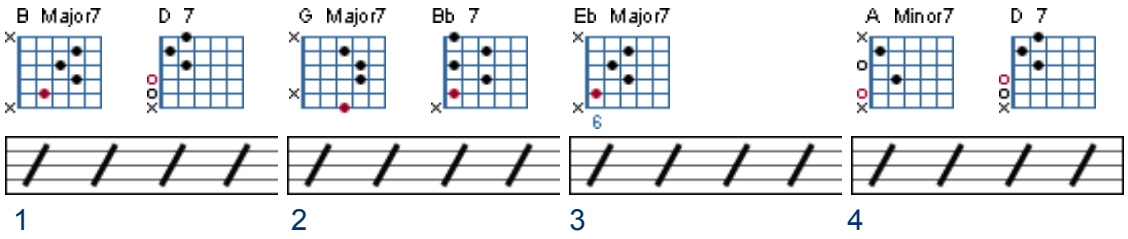
Coltrane Changes

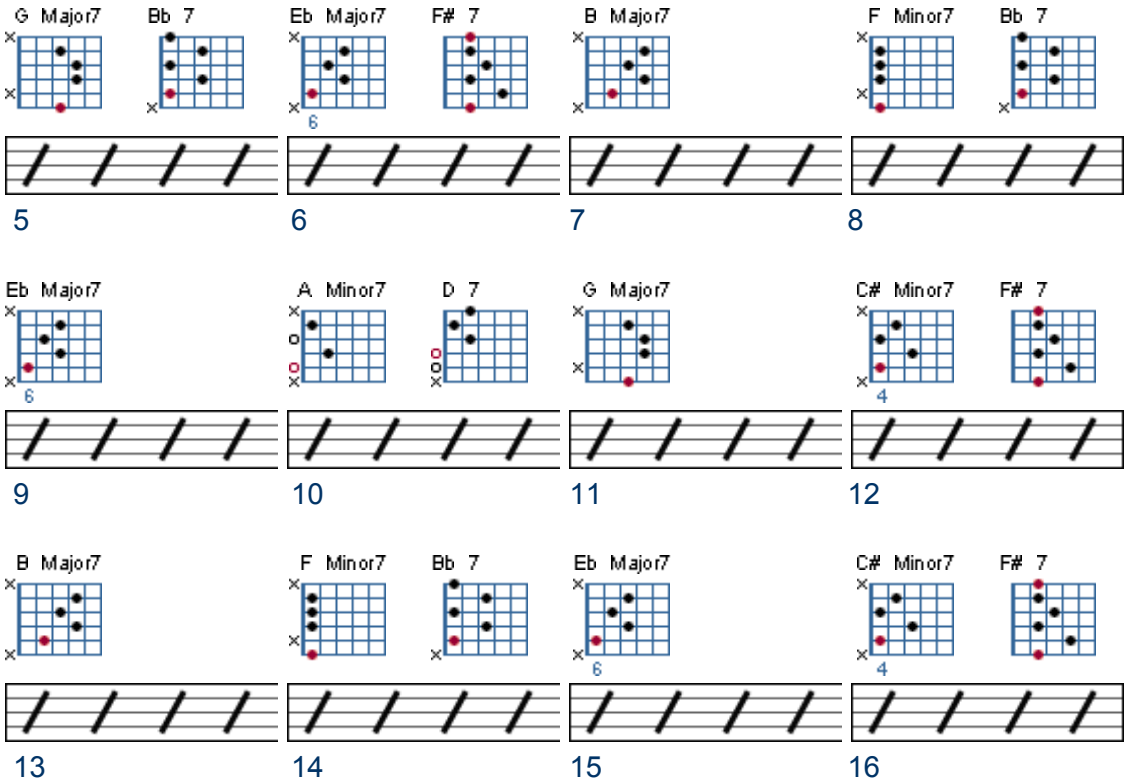
The Coltrane Changes are named after the jazz sax great John Coltrane (pictured above) and refers to progressions he used featuring movement by major thirds in such songs as *Giant Steps*.

Below is an example of Coltrane Changes which are played in a Fast Swing tempo:

from measure 1 to 16

Next Page





Combination Progressions
(I-IV-I-V)

"Songwriters often put two or more progressions together to create new longer combination progressions. For example, combining the “C-F” basic with the “C-G7” folk progression creates the “C-F-C-G7” sequence used to write the sixteen-bar verse progression to Van Morrison’s 1967 hit *Brown Eyed Girl* as shown below." (Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott)

C / / /	F / / /	C / / /	G7 / / /
C / / /	F / / /	C / / /	G7 / / /
C / / /	F / / /	C / / /	G7 / / /
C / / /	F / / /	C / / /	G7 / / /

Click to below for the best in free Combination Progressions lessons available on the web as well as links to various song examples.

Lessons

- Basic & Folk Progressions (Olav Torvund)

Song Example

- *Suite: Judy Blue Eyes* (MoneyChords)

Suite: Judy Blue Eyes

Here are the unplugged chord changes that I use to play the Crosby, Stills & Nash 1969 hit *Suite: Judy Blue Eyes*. This song was written by Stephen Stills for Judy Collins. The song is played in a moderately 4/4 uptempo using the unique Bruce Palmer (EEEEBE) alternate tuning. The CS&N recording is in the key of "E" and uses three guitars. I have added a link to a tab arrangement that closely follows the original recording. However, unless you have an extra guitar already tuned, adding this great song to your live performance is difficult. I play the song in the original key of "E" using the following chord fingerings in a Standard tuning: E5 = 0799xx; A5 = 577xxx; Bsus4 = 7999xx; A7sus4 = 5757xx; D5 = x577xx, D/E = 07777x, E = 07999x, and E6 = 079999. On the bridge use the following E5 = 079900.

Verse (1 through 4)

E5 / / /	A5 / / /	/ / / /	E5 / / /
Bsus4 / / /	/ / / /	A5 / / /	A7sus4 / / /
E5 / / /	A5 / / /	/ / / /	E5 / / /
Bsus4 / / /	/ / / /	A5 / / /	A7sus4 / / /
E5 / / /	Bsus4 / / /	A5 / / /	A7sus4 / / /
E5 / / /	A5 / / /		

Bridge

E5 / / /	/ / / /	/ / / /	A5 / / /
A7sus4 / / /	E5 / / /	/ / / /	
E5 / / /	/ / / /	/ / / /	A5 / / /
A7sus4 / / /	E5 / / /	/ / / /	
D5 / / /	A5 / / /	D5 / / /	A5 / / /
E5 / / /	/ / / /		

Verse (5 through 7)

D/E / / /	E / / /	D/E / / /	E / / /
D/E / / /	/ / / /	/ / / /	/ / E6 /
/ / / /			

Outro

A / Bm /	F#m/C# D E /

Counterpoint

Counterpoint is a musical technique involving the simultaneous sounding of separate musical lines. It is especially prominent in Western music. In all eras, writing of counterpoint has been subject to rules, sometimes strict. Counterpoint written before approximately 1600 is usually known as polyphony.

The term comes from the Latin *punctus contra punctum* ("note against note"). The adjectival form *contrapuntal* shows this Latin source more transparently.

By definition, chords occur when multiple notes sound simultaneously; however, chordal, harmonic, vertical" features are considered secondary and almost incidental when counterpoint is the predominant textural element. Counterpoint focuses on melodic interaction rather than harmonic effects generated when melodic strands sound together:

- "It is hard to write a beautiful song. It is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The internal stuctures that create each of the voices, separately must contribute to the emergent structure of the polyphony, which in turn must reinforce and comment on the stuctures of the individual voices. The way that is accomplished in detail is...'counterpoint'."

It was elaborated extensively in the Renaissance period, but composers of the Baroque period brought counterpoint to a kind of culmination, and it may be said that, broadly speaking, harmony then took over as the predominant organising principle in musical composition. The late Baroque composer Johann Sebastian Bach wrote most of his music incorporating counterpoint, and explicitly and systematically explored the full range of contrapuntal possibilities in such works as

The Art of Fugue.

Given the way terminology in music history has evolved, such music created from the Baroque period on is described as contrapuntal, while music from before Baroque times is called polyphonic. Hence, the earlier composer Josquin Des Prez is said to have written polyphonic music.

Homophony, by contrast with polyphony, features music in which chords or vertical intervals work with a single melody without much consideration of the melodic character of the added *accompanying* elements, or of their melodic interactions with the melody they accompany. As suggested above, most popular music written today is predominantly homophonic — governed by considerations of chord and harmony. But these are only strong general tendencies, and there are many qualifications one could add.

The form or compositional genre known as fugue is perhaps the most complex contrapuntal convention. Other examples include the round (familiar in folk traditions) and the canon.
In musical composition, counterpoint is an essential means for the generation of musical *ironies*; a melodic fragment, heard alone, may make a particular impression, but when it is heard simultaneously with other melodic ideas, or combined in unexpected ways with itself, as in a canon or fugue, surprising new facets of meaning are revealed. This is a means for bringing about *development* of a musical idea, revealing it to the listener as conceptually more profound than a merely pleasing melody.

Excellent examples of counterpoint in jazz include Gerry Mulligan's *Young Blood* and Bill Holman's *Invention for Guitar and Trumpet* and his *Theme and Variations* as well as recordings by Stan Getz, Bob Brookmeyer, Johnny Richards and Jimmy Giuffre. (Courtesy of Wikipedia)

Click below for the best in free Counterpoint lessons available on the web.

- Counterpoint (A Jazz Improvisation Primer)
- Principles of Counterpoint (Alan Belkin)

Descending Bass Lines

Descending Bass Line Progressions are a type of Moving Bass Line Progression where the bass notes of each chord in the progression move lower generally in half or whole steps typically following the "8-7-6-5" and "8-7-b7-6" bass note patterns. Descednding Bass Line Progressions are popular with songwriters to create a romantic mood. Some of the best popular music of the last century were written around a Descending Bass Line Progression such as *Georgia On My Mind* (1930), *Night And Day* (1932), *Let It Be Me* (1960), *One Note Samba* (1961), *Whiter Shade of Pale* (1967), *Ain't No Mountain High Enough* (1967), *My Way* (1969), *I'll Be There* (1970), *Mr. Bojangles* (1971), *Until It's Time For You To Go* (1972), *Reelin' In The Years* (1973), *Piano Man* (1974), *Three Times A Lady* (1978), *How Am I Supposed To Live Without You* (1990), *Tears In Heaven* (1992), and *Can You Feel The Love Tonight* (1994). A great example of a descending bass line is shown below in the key of C.

Mr. Bojangles (Nitty Gritty Dirt Band - 1971) opening verse progression
[8-7-6-5 diatonic pattern]

C / /	C/B / /	Am / /	C/G / /

Click below for the best in free Descending Bass Lines lessons available on the web as well as links to various song examples.

Lessons

- Descending Minor Cliche Progression (MoneyChords)
- Minor Line Cliche (Django Books)
- The Minor Walk (Olav Torvund)

Song Examples

- *Cat's In The Cradle* (MoneyChords)
- *Georgia On My Mind* (MoneyChords)
- *God Bless The Child* (MoneyChords)
- *Hotel California* (MoneyChords)
- *In My Life* (MoneyChords)
- *My Funny Valentine* (MoneyChords)
- *Night And Day* (MoneyChords)
- *One Note Samba* (MoneyChords)
- *Piano Man* (MoneyChords)
- *Turn, Turn, Turn* (MoneyChords)
  - *While My Guitar Gently Weeps* (MoneyChords)

Cat's In The Cradle

Here are the unplugged chords that I use to play Harry Chapin's 1974 number-one hit *Cat's In The Cradle*. This one is clearly one of Harry Chapin's best efforts. In this arrangement, the verse progression has a nice descending bass line. The song is played in a moderate 4/4 folk style. Harry Chapin's recording uses a six-string guitar capoed at the eighth fret using the following open position chords: Verse = A-C-D-A-C-D-A-G-G/F#-Em-Em/D-C-Em/B-A-C-Em/B-A and Chorus = A-G-C-D-A-G-C-Em/B-A-C-Em/B-A. The chord fingerings I use (in a Standard tuning) are as follows: E = 022100; G = 320033x; A = x02220; D = xx0232; D/C# = x4x232; Bm7 = x24232; D/A = x00232; and Bm/F# = x24432. In order to play my arrangement along with the recording, capo your guitar at the first fret.

Verse

E / / /	G / / /	A / / /	E / / /

E / / /	G / / /	A / / /	E / / /
D / D/C# /	Bm7 / D/A /	G / Bm/F# /	E / / /
G / Bm/F# /	E / / /	/ / / /	

Chorus

E / / /	D / / /	G / / /	A / / /
E / / /	D / / /	G / Bm/F# /	E / / /
G / Bm/F# /	E / / /	/ / / /	

Georgia On My Mind

Here are the chord substitutions that I use to play the 1930 Hoagy Carmichael (pictured above) standard *Georgia On My Mind*. The opening progression is an example of a descending diatonic bass line. I play the tune in a moderate 4/4 tempo in the key of E. Each box below represents one bar. For variation try substituting the "G#7" in bar two of the A section with "D#m7b5-G#7." Also, try subsituting "C#m-C#m/B-A6-Am6" or "C#m-E7/B-A-A#o7" for bars 3 and 4 of the A section. The chord fingerings I use (in a Standard tuning) are as follows: E = 022100; G#7/D# = x64544; C#m = x46654: C#m7/B = 7x9999; F#/A# = 6x467x; Am6 = 5x4555; G#m7 = 4x4444; C#7 = x4342x; F#m7 = 2x2222; B7 = x2120x; C#7b9 = x4343x; B7+ = x2100x; D9/F# = 2x0210; C#m7 = x46454; F#m6 = 2x1222; A7 = 575655; F#7 = 242322; D#7b5 = 5x564x; and Fo7 = 1x010x.

A1 section

E / / /	G#7/D# / / /	C#m / C#m/B /	F#/A# / Am6 /
G#m7 / C#7 /	F#m7 / B7 /	G#m7 / C#7b9 /	F#m7 / B7+ /

A2 section

E / / /	G#7/D# / / /	C#m / C#m/B /	F#/A# / Am6 /
G#m7 / C#7 /	F#m7 / B7 /	E / D9/F# /	E / G#7 /

B section

C#m7 / F#m6 /	C#m7 / A7 /	C#m7 / F#m6 /	C#m7 / F#7 /
C#m7 / F#m6 /	C#m7 / D#7b5 /	G#m7 / Fo7 /	F#m7 / B7 /

God Bless The Child

Here are the chord substitutions that I use to play the 1941 Billie Holiday classic *God Bless The Child*. The B section makes use of the descending minor cliche. I play the tune in a moderate 4/4 tempo. Don't forget to check out the Blood, Sweat, and Tears version of this song. The chord fingerings I use (in a Standard tuning) are as follows: Emaj7 = 0x6444; Amaj7 = 5x665x; Bm7 = 7x7777; Bm6 = 7x6777; E9/A# = 6x6777; Am6 = 5x4555; G#m7 = 4x4444; C#7b9 = x4343x; F#m7 = 2x2222; B7 = x21202; C#m7 = x46454; B11 = x22222; E7b5 = 6x675x; A7 = 57565x; G#7 = 46454x; C#m = x46654; C#m(M7) = x4554x; C#m6 = x4x354; G#m = 466444; G#m(M7) = 465444; G#m6 = 4x3444; C9 = x32333; B9 = x21222; Emaj9 = 0x4444.

Various arrangements show many different chord substitutions for the first and second bars of the A section including the following repeated progressions: "E-A": "E-A11"; "E13-A11"; "Emaj7-E7-A"; "Emaj7-E7-A6; or "Emaj7-E7-Amaj7". Some arrangements I have encountered also show the diminished minor cliche in the B section played with a descending bass line as follows: "C#m-C#m(M7)/C-C#m7/B-C#m6/A#". Another great substitution for the "Am6" chord in the sixth bar of the A section is the "D9#11" chord.

A1 section

Emaj7 / Amaj7 /	Emaj7 / Amaj7 /	Bm7 / Bm6 /	Bm7 / E9/A# /
Amaj7 / / /	Am6 / / /	G#m7 / C#7b9 /	F#m7 / B7 /
Emaj7 / C#m7 /	F#m7 / B11 /		

A2 section

Emaj7 / Amaj7 /	Emaj7 / Amaj7 /	Bm7 / Bm6 /	Bm7 / E9/A# /
Amaj7 / / /	Am6 / / /	G#m7 / C#7b9 /	F#m7 / B7 /
Emaj7 / E7b5/A# /	A7 / G#7 /		

B section

C#m / C#m(M7) /	C#m7 / C#m6 /	G#m / G#m(M7) /	G#m7 / G#m6 /
C#m / C#m7(M7) /	C#m7 / C#m6 /	G#m7 / C#7b9 /	C9 /B9 /

A3 section

Emaj7 / Amaj7 /	Emaj7 / Amaj7 /	Bm7 / Bm6 /	Bm7 / E9/A# /
Amaj7 / / /	Am6 / / /	G#m7 / C#7b9 /	F#m7 / B7 /
Emaj7 / Amaj7 /	Emaj9 / / /		

In My Life

Here are the unplugged chords that I use to play the Beatles' *In My Life* from their 1965 "Rubber Soul" album. This one is clearly one of John Lennon's best efforts. The song is played in a moderate 4/4 tempo. The Beatles' recording is in the key of "A" and uses a standard tuned six-string guitar using the following chord progression: Verse = A-E-F#m-A7/G-D-Dm-A and Chorus = F#m-D-G-A-F#m-B-Dm7-A. In my arrangement I add a 8-7-6-5-4 descending diatonic bass line to the opening verse progression. You should compare my arrangement to the Beatles' recording. The chord fingerings I use (in a Standard tuning) are as follows: C = x32010; G/B = x2003x; Am = x0221x; C7/G = 3x23xx; F = 133211; Fm = 133111; Bb = x1333x; and D7/F# = 2x021x. In order to play my arrangement along with the recording, capo your guitar at the ninth fret.

Intro

```
   C                 G     C                 G
E-----------------|-----|-----------------|-----|
B-----1-----------|--0--|-----1-----------|--0--|
G--------------0--|--0--|--------------0--|--0--|
D--2-----2--3-----|--0--|--2-----2--3-----|--0--|
A--3-----3--------|-----|--3-----3--------|-----|
E-----------------|--3--|-----------------|--3--|
```

Verse

C / G/B /	Am7 / C7/G /	F / Fm /	C / / /

C / G/B /	Am7 / C7/G /	F / Fm /	C / / /

Bridge

Am / / /	F / / /	Bb / / /	C / / /
Am / / /	D7/F# / / /	Fm / / /	C / / /

Outro

```
   C                  G                  C
E-----------------|-----------------|-----||
B-----1-----------|--0--0--0-----0--|--1--||
G--------------0--|--0--0-----2-----|--0--||
D--2-----2--3-----|--0--0-----------|--2--||
A--3-----3--------|-----------------|--3--||
E-----------------|--3--3-----------|-----||
```

My Funny Valentine

Here are the chord changes I use to play the Lorenz Hart and Richard Rodgers 1937 standard *My Funny Valentine*. This song is built around a descending minor cliche. The song is played freely in 4/4 time. The chord fingerings I use (in a Standard tuning) are as follows: Am = x02210; Am(M7) = x02110; Am7 = x02010; Am6 = x04210; Fmaj7 = x03210; Dm7 = x00211; Bm7b5 = x2323x; E7 = 020100; Bb7 = x13131; and G7 = 353433. You can always add the "b9" to the "E7" and "G7" chords and substitute "F6" for the "Dm7" in bars or "Fm6" for the "Bb7" in bar 15 of the A sections. Other possibilities for the "Am-Am(M7)-Am7-Am6" descending minor cliche are the "Am-E7/G#-C/G-F#m7b5," "Am-Am/G#-Am/G-Am/F#," or "Am7-F7-E7-Am7-D9/F#" sequences. Another idea for the "Am7-Gm7-F#7-Fmaj7" in bars 7 -9 of the C section is the | Am7 / G#7 / | Gm11 / F#7b5 / | Fmaj7 / Em7 A7b9 |.

A section

Am / / /	Am(M7) / / /	Am7 / / /	Am6 / / /
Fmaj7 / / /	Dm7 / / /	Bm7b5 / / /	E7 / / /
Am / / /	Am(M7) / / /	Am7 / / /	Am6 / / /
Fmaj7 / / /	Dm7 / / /	Bb7 / / /	G7 / / /

B section

Cmaj7 / Dm7 /	Em7 / Dm7 /	Cmaj7 / Dm7 /	Em7 / Dm7 /
Cmaj7 / E7 /	Am7 / Gm7 F#7	Fmaj7 / / /	Bm7b5 / E7 /

C section

Am / / /	Am(M7) / / /	Am7 / / /	Am6 / / /
Fmaj7 / / /	Bm7b5 / E7 /	Am7 / / /	Gm7 / F#7 /
Fmaj7 / / /	Dm7 / G7 /	C / / /	[Bm7b5 / E7 /]

Night And Day

Here are the chord progressions that I use to play the 1932 Cole Porter (pictured above) standard *Night And Day* The tune is played in a moderate 4/4 tempo in the Key of "E". The substitutions were intentionally made to create descending bass lines whenever possible. Each box below represents one bar. The chord fingerings I use (in a Standard tuning) are as follows: Cmaj7/G = 33200x; B7/F# = 2x120x; Emaj7 = 022444; E6 = 02x120; A#m7b5 = 6x665x; Am7 = 5x555x; G#m7 = 4x444x; Go7 = 3x232x; F#m11 = 2x2200; B7b5/F = 1x120x; Gmaj7 = 3x443x; and Emaj9 = 0x4444. For variation, try substituting the "Cmaj7-B7#5" or "Cmaj7-F#m7-B7" chord sequences for the "Cmaj7/G-B7/F#" chords in the first two bars of the A section. Also, try an alternate "Go7-A#o7-C#o7" substitution for the "Go7" chord. In the B Section, try substituting the "Gmaj7-Am7-Bm7-Am7" progression for the "Gmaj7" chord and the "Emaj7-F#m7-G#m7-F#m7" progression for the "Emaj7" chord.

A section

Cmaj7/G / / /	B7/F# / / /	Emaj7 / / /	E6 / / /
Cmaj7/G / / /	B7/F# / / /	Emaj7 / / /	E6 / / /
A#m7b5 / / /	Am7 / / /	G#m7 / / /	Go7 / / /
F#m11 / / /	B7b5/F / / /	Emaj9 / / /	E6 / / /

B section

Gmaj7 / / /	/ / / /	Emaj7 / / /	/ / / /
Gmaj7 / / /	/ / / /	Emaj7 / / /	/ / / /
A#m7b5 / / /	Am7 / / /	G#m7 / / /	Go7 / / /
F#m11 / / /	B7b5/F / / /	Emaj7 / / /	/ / / /

One Note Samba
(Samba de Uma Nota So)

Here are the changes I use to play the 1961 Antonio Carlos Jobim's (pictured above) Bossa Nova song *One Note Samba*. The opening four-bars of the A section is a great "I-VI7-IIm7-V7" standard progression substitution.I play the tune in a moderate 4/4 Bossa Nova tempo in the key of C. (This song is usually played in the key of Bb). My chord fingerings in standard (EADGBE) tuning are as follows: Em7 = x7978x; Eb7 = x6868x; Dm11 = axaa8x Db7b5 = 9x9a8x; Gm11 = 3x331x; Gb7b5 = 2x231x; Fmaj7 = 1x221x; Bb9 = x1011x; C6 = 8x798x; Fm7 = x8689x; Bb7 = 6x676x; Ebmaj7 = bxccbx; Eb6 = bxacbx; Ebm7 = bxbbbx; Ab7 = xbab9x; Dbmaj7 = 9xaa9x; Dm7b5 = axaa9x; Db7b5 = 9x9a8x; and D7 = axabax (Note: 10 = a; 11 = b; 12 = c; and x=Don't play)

A section

Em7 / / /	Eb7 / / /	Dm11 / / /	Db7b5 / / /
Em7 / / /	Eb7 / / /	Dm11 / / /	Db7b5 / / /
Gm11 / / /	Gb7b5 / / /	Fmaj7 / / /	Bb9 / / /
Em7 / / /	Eb7 / / /	Dm11 / Db7b5 /	C6 / / /

B section

Fm7 / / /	Bb7 / / /	Ebmaj7 / Eb6 /	Ebmaj7 / Eb6 /
Ebm7 / / /	Ab7 / / /	Dbmaj7 / / /	Dm7b5 / Db7b5 /

C section

Em7 / / /	Eb7 / / /	Dm11 / / /	Db7b5 / / /
Em7 / / /	Eb7 / / /	Dm11 / / /	Db7b5 / / /
Gm11 / / /	Gb7b5 / / /	Fmaj7 / / /	Bb9 / / /
Eb6 / / /	D7 / / /	Dbmaj7 / / /	C6 / / /

Piano Man

Here are the unplugged chords that I use to play Billy Joel's 1974 piano classic *Piano Man*. The verse and bridge chord progressions, that are based on great descending bass lines, are shown below in the original key of C, however, it modulates to the key of Am in the bridge. The song is played in a moderate 3/4 waltz. The chord fingerings I use (in a Standard tuning) are as follows: C = x32010; Em/B = x22000; Am = x02210; C/G = 3x2010; F = 133211; C/E = 032010; D7/F# = 2x021x; G = 320033; G11 = 3x321x; Am/G = 3x2210; D7 = xx0212; G/F = 1x000x; and G7/D = xx0001. The chords should be played by striking the bass note on the first beat then the rest of the chord notes on the second and third beats. The Intro/Turnaround (chord melody) to additional lyric is tabbed below.

Intro/Turnaround (chord melody):

```
  C         F/C        Cmaj7      F C/E G/D
e----------|----------|---------|------------|
B-------1--|------1---|------0--|--1--1---0--|
G----0-----|----2-----|----0----|--2--0---0--|
D----------|----------|---------|--3--2---0--|
A--3-------|--3-------|--3------|------------|
E----------|----------|---------|------------|
```

A section

C / /	Em/B / /	Am / /	C/G / /

F / /	C/E / /	D7/F# / /	G / /
C / /	Em/B / /	Am / /	C/G / /
F / /	G11 / /	/ / /	

Turaround to B section

C / /	C/G / /

B section

Am / /	Am/G / /	D7/F# / /	F / /
Am / /	Am/G / /	D7/F# / /	D7 / /
G / /	G/F / /	C/E / /	G7/D / /

Turn, Turn, Turn (To Everything There Is A Season)

Here is how I play The Byrds' 1965 number one hit *Turn, Turn, Turn (To Everything There Is A Season)*. Pete Seeger adopted the lyrics from chapter three of the Book of Ecclesiastes. I play the song in a moderate folk-rock tempo (120) in the original key of D. Notice that I make use of inversions to create descending diatonic bass lines. The chord fingerings I use (in a Standard tuning) are as follows: D/A = x00232; D = xx0232; G = 3x0003; F#m = 244222; A/E = 002220; A = x02220; Em = 022000; Dsus4 = xx0233; and Dsus2 = xx0230.

Intro:

```
                    (2x)                        (2x)
E-----------|--------||-----------|-----------||
B--3--0--0--|--3--2--||--3--0--0--|--0--3--2--||
G--2--0--0--|--4--2--||--2--0--0--|--0--4--2--||
D--0--2--2--|--4--2--||--0--2--4--|--5--4--2--||
A-----------|--------||-----------|-----------||
E-----------|--------||-----------|-----------||
```

Chorus

D/A / G /	F#m / A/E /	/ / D/A /	G / F#m /
A / / /	G / F#m /	Em / A/E /	D Dsus4 Dsus2 D
D / / /	/ / / /		

Verse

A / / /	D / / /	A / / /	D / / /
A / / /	D/A / / /	G / F#m /	Em / A/E /
D Dsus4 Dsus2 D	D / / /		

While My Guitar Gently Weeps

Here are the unplugged chord changes I use to play George Harrison's classic 1968 *While My Guitar Gently Weeps* from The Beatles' "White Album." The main verse chord progression, that is based on a great descending bass line, is shown below in the original key of Am, however, it modulates to the key of A (parallel minor/major) in the bridge. The song is played in a moderate 4/4 rock tempo. The chord fingerings I use (in a Standard tuning) are as follows: Am = x02210; C/G = 3x2010; D9/F# = 2x0210; F = 133211; G = 320033; D = xx0232; E = 022100; A = x02220; C#m = x46654; F#m = 244222; and Bm = x24432.

Verse

Am / / /	C/G / / /	D9/F# / / /	F / / /
Am / / /	G / / /	D / / /	E / / /
Am / / /	C/G / / /	D9/F# / / /	F / / /
Am / / /	G / / /	D / / /	E / / /

Bridge

A / / /	C#m / / /	F#m / / /	C#m / / /

Bm / / /	/ / / /	E / / /	/ / / /
A / / /	C#m / / /	F#m / / /	C#m / / /
Bm / / /	/ / / /	E / / /	/ / / /

Descending Minor Cliche Progressions

by Rich Scott

Descending minor cliché (vi-vi(M7)-vi7-vi6) progressions are often used to provide a feeling of movement when a "I" chord is used for more than one or two bars. The most widely known use of the minor cliché progression has to be the 1937 standard *My Funny Valentine* verse shown below in the key of "C":

Am = x07555 Am(M7) = x06555 Am7 = x05555 Am6 = x04555

Other examples of the classic minor cliché are the 1975 hit *Feelings*, the bridges to *Michelle* (1966) and *More* (1963), and the verse to *Into The Great Wide Open* (1991). Variations of the cliché are based on chord substitution and the use of declining bass lines.

A popular chord substitution is to substitute (in the Key of C) the "D" chord for the "Am6" chord. Below are several song examples that employ this technique:

Am-Am(M7)-Am7-D *Chim Chim Cheree*
Am-Am(M7)-Am7-D6 *A Taste Of Honey*
Am-Am(M7)-Am7-D9 *This Masquerade*

One of my favorite chord substitutions, based on a great guitar progression, is noted below. You will want to try this in place of other minor cliché progressions.

Am(add9) = x07500 Am9(M7) = x06500 Am9 = x05500
Am6/9 = x04500

Adding declining (A-G#-G-F#) bass lines (in the key of C) to minor cliché progressions create an even more interesting progressions. A great example of a minor cliché with a descending bass line is the 1973 hit *Time In A Bottle* verse shown below.

Am = xx7555 Am(M7)/G# = xx6555 Am7/G = xx5555
Am6/F# = xx4555

Another example of a minor cliché with a descending bass line is the 1969 *What Are You Doing The Rest Of Your Life*. If you add chord substitutions to minor cliché with a descending bass line you get the 1972 rock classic *Stairway To Heaven* opening verse which is shown below which substitutes the “Am9/G#” chord for the “Am(M7)/G#” chord and the “C/G” chord for the “Am7/G” chord.

Am = xx7555 Am9/G# = xx6557 C/G = xx5558
D/F# = xx4232

Try inventing your own minor cliché progressions. I like playing the following progression over the *My Funny Valentine*: Am-E7/G#-C/G-F#m7b5.

Click below for the best in free Jazz Progressions lessons available on the web.

- Line Cliches (pdf/Berklee Music)
- The Line Cliche (JazzGuitar.be)

Diminished Cliche Progressions (I-#Io7-ii7-V)

"The root notes of the first three chords in the “C-C#o7-Dm7-G7” diminished cliché form a “1-#1-2” ascending chromatic bass line. This progression was also used to write numerous 1920s and 1930s ballads and can usually be substituted for the standard progression. The definitive example of this type of diminished cliché is the A section progression to Harold Arlen’s 1933 standard *Stormy Weather (Keeps Rainin’ All The Time)* shown below.

Cmaj7 / C#o7 /	Dm7 / G7 /	Cmaj7 / C#o7 /	Dm7 / G7 /
Cmaj7 / C#o7 /	Dm7 / G7#5 /	Cmaj7 / C#o7 /	Dm7 / G7 /

The box below shows other examples of this type of bass line progression. This is a good progression to evoke that 1940s Christmas feeling. Before you think that this progression has no

modern application, take a look at the *For Once In My Life* example and the “Dm7-G7-C-C#o7” displacement used to write the opening verse progression to *Bennie And The Jets* (Elton John - 1974), the “Dm7-G11-Cmaj7-C#o7” opening verse progression to *My Eyes Adored You* (Frankie Valli – 1975), and the “Dm9-G13sus-C-C#o7” main verse progression to *Don’t Let Me Be Lonely Tonight* (James Taylor – 1972). Earlier, the "Dm7-G9-C6-C#o7" displacement was used to write the opening A section progression to Bob Hope's theme song *Thanks For The Memories in 1937."*

Cmaj7	C#o7	Dm7	G7	*Sheik Of Araby* A section (Standard - 1921), *It’s Only A Paper Moon* A section (Standard - 1933), *Solo Flight* A section (Charlie Christian – 1944), *Let It Snow! Let It Snow! Let It Snow!* B section (Standard – 1945), *Hello Young Lovers* A section (from “The King And I” – 1951), and *I Could Have Danced All Night* A section (from “My Fair Lady” – 1956)
C	C#o7-Eo7	Dm7	G7	*My Sweet Lord* chorus (George Harrison - 1970
C-C6-Cmaj7	C#o7	Dm7	G7	*Mame* verse (from “Mame” - 1966)
C-Cmaj7-C6	C#o7	Dm7	G7	*Little Saint Nick* verse (Beach Boys – 1963)
C-Cmaj7-C6-Cmaj7	C#o7	Dm7	G7	*Jingle Bell Rock* verse (Bobby Helms – 1957)
C-C+-C6	C#o7	Dm7	Bb-G7	*For Once In My Life* verse (Stevie Wonder – 1968)
C6	C#o7	Dm7	G7	*Lullaby Of Broadway* A section (Standard – 1935)
C6	C#o7	Dm11	G13	*‘S Wonderful* A section (Standard - 1927)
C6	C#o7	Dm7-Fm6/Ab	G7	*Kissing A Fool* verse (George Michael - 1988)
Cmaj7	C#o7	Dm7	G13	*Deep Purple* A section (Standard - 1934)
Cmaj7	C#o7	Dm11	G7	*Winter Wonderland* A section (Standard – 1934)

(Excerpt from *Chord Progressions For Songwriters* © 2003 by Richard J. Scott)

If you want to learn more about diminished chords, take a look at the following lessons:

- Diminished Chords (MoneyChords)

Doo-Wop Progressions
(I-vi-IV-V)

Doo-wop is a style of vocal-based rhythm and blues music popular in the mid-1950s to the early 1960s in America. The term was coined by a DJ, Gus Gossert, in the 1970s referring to (mostly) white Rock & Roll groups of the late 50s and early 60s. It became the fashion in the 1990s to keep expanding the definion backward to take in Rhythm & Blues groups from the mid-1950s and then further back to include groups from the early 1950s and even the 1940s. There is no consensus as to what constitutes a Doo-wop song, and many aficionados of R&B music dislike the term intensely.

The style was at first characterized by upbeat harmony vocals that used nonsense syllables from which the name of the style is derived. The name was later extended to group harmony ballads. Examples "Count Every Star" (1950), as though imitating the plucking of a double bass, created a template for later groups.

1951 was perhaps the year doo-wop broke into the mainstream in a consistent manner. Hit songs included "My Reverie" by The Larks, "I Couldn't Sleep a Wink Last Night" by The Mello-Moods, "Glory of Love" by The Five Keys, "Shouldn't I Know" by The Cardinals and "It Ain't the Meat" by The Swallows.

By 1953, doo-wop was extremely popular, and disc jockey Alan Freed began introducing black groups' music to his white audiences, with great success. Groups included The Spaniels, The Moonglows and The Flamingos, whose "Golden Teardrops" is a classic of the genre. Other groups, like The Castelles and The Penguins, innovated new styles, most famously uptempo doo wop, established by The Crows 1953 "Gee" and Cleftones' 1956 "Little Girl of Mine". That same year, Frankie Lymon & the Teenagers became a teen pop sensation with songs like "Why Do Fools Fall in Love?". Some consider a 1956 hit by The Five Satins, "In the Still of the Night," to be the quintessential doo-wop record.

Doo-wop remained popular until the British Invasion in the early to mid 1960s. Dion & the Belmonts' "I Wonder Why" (1958) was a major hit that is sometimes regarded as the anthem for doo wop, while The Five Discs added a wide range of sounds and pitched vocals.

1961 may be the peak of doo-wop, with hits that include The Marcels', an interracial group, "Blue Moon". There was a revival of the nonsense-syllable form of doo-wop in the early 1960s, with popular records by The Marcels, The Rivingtons, and Vito & the Salutations. A few years later, the genre had reached the self-referential stage, with songs about the singers ("Mr. Bass Man") and the songwriters ("Who Put the Bomp?")

The genre has seen mild surges throughout the years, with many radio shows dedicated to doo-wop. It has its roots in 1930s and 40s music, like songs by the Ink Spots and Mills Brothers. Its main artists are concentrated in urban areas (New York Metro Area, Chicago, Philadelphia, Los Angeles etc), with a few exceptions. Revival shows on TV and boxed CD sets have kept interest in the music. Groups have done remakes of doo-wops with great success over the years. Part of the regional beach music or shag music scene, centered in the Carolinas and surrounding states, includes both the original classic recordings and numerous re-makes over the years. Other artists have had doo-wop or doo-wop-influnced hits in later years, such as Billy Joel's 1983 hit, Longest Time, Frank Zappa's 1981 hit, Fine Girl, or Electric Light Orchestra's 1976 hit Telephone Line.

It has been noted that doo-wop groups tend to be named after birds. These include The Ravens, The Cardinals, The Crows, The Wrens, The Robins, The Swallows, The Larks, The Flamingos, The Penguins and The Feathers.

Doo-wop is popular among collegiate a capella groups due to its easy adaptation to an all-vocal form.

Also, Japenese doo-wop musical group Chanels (afterward, it was renamed Rats & Star), including famous sex offender Masashi Tashiro, came out in 80's Japan.

The musical Little Shop of Horrors used doo-wop (and similar styles) as a pastiche, especially by the three narrator girls in songs such as Da-Doo and Some Fun Now. Stephen Sondheim also makes use of this style in his musical Company with the song You Could Drive a Person Crazy. (Courtesy of Wikipedia)

"The “E-C#m-A-B7” Doo-Wop Progression, which has been a Rock staple since the late 1950s, is closely related to the ["E-C#m-F#m-B7"] Standard Changes except the harder sounding “A” chord was substituted for the softer “F#m” chord. Generally, either chord progression can readily be substituted for the other. A great example of this Doo-Wop sequence is Maurice Williams’ 1960 classic *Stay*." (Excerpt from *Money Chords - A Songwriter's Sourcebook of Popular Chord Progressions* © 2000 by Richard J. Scott) Three great examples of doo-wop progressions are shown below in the key of C.

Stay (Maurice Williams - 1960) main verse progression

C / Am /	F / G7 /

Wonderful World (Sam Cook - 1960) main verse progression

C / / /	Am / / /	F / / /	G7 / / /

Please, Mister Postman (Marvelettes - 1961) main verse progression

C / / /	/ / / /	Am / / /	/ / / /
F / / /	/ / / /	G7 / / /	/ / / /

Click below for the best in free Doo-Wop Progressions lessons available on the web as well as links to various song examples.

Lessons

- The 50's Cliche (Olav Torvund)
- The 50's Cliche - Part 2 (Olav Torvund)
- Popular Chord Progressions (Guitar-Primer)
- Building a mystery (Ger Tillekens)
- Doo-Wop Progressions Part 1 (MoneyChords)
- The vi-chord - relative minor (Olav Torvund)

Song Examples

- *Let It Be* (MoneyChords)
- *My Sweet Lord* (MoneyChords)

Doo-Wop Progressions
Part 1

The "I-vi-IV-V" doo-wop progression was used extensively during the doo-wop era from 1958 until the British invasion of 1963, and is still used today to create pop songs.

As nothing succeeds quite like success, there are numerous examples of hit songs written with any of the 24 possiple combinations of these four chords. Here we will take a look at the first six possible combinations that begin with the "I" chord. They are as follows with the examples in the Key of "E". All the following examples were taken from the book *Money Chords - A Songwriter's Sourcebook of Popular Chord Progessions*.

E-C#m-A-B	I-vi-IV-V
E-C#m-B-A	I-vi-V-IV
E-A-C#m-B	I-IV-vi-V
E-A-B-C#m	I-IV-V-vi
E-B-C#m-A	I-V-vi-IV

E-B-A-C#m	I-V-IV-vi

I-vi-IV-V Progressions

Examples of the classic "I-vi-IV-V" doo-wop progression include the verses of *Poor Little Fool* (1958), *Stay* (1960), *Please Mr. Postman* (1961), *Duke of Earl* (1962), *Last Kiss* (1964), *Wonderful World* (1965), *This Magic Moment* (1969), *D'yer Maker* (1973), *Love Hurts* (1976), and *Do That To Me One More Time* (1980). Also, the chorus of the 1989 *Nothing's Gonna Stop Us* was written around these chords.

Common Variations:

A common variation of the doo-wop progression is the “I-vi-IV-V-IV” progression. Examples of the "I-vi-IV-V-IV" progression include the *Silhouettes* verse (1957), the *Mandy* chorus (1974), and the *Wasted On The Way* verse (1982).

The classic "I-vi-IV-V" doo-wop progression has been used so often that songwriters have tried to breath new life into this progression by using various chord embellishments. Below are several great examples transposed to the Key of “E” to permit easier comparison and discussion:

Embellishments (Chord Quality Changes):

E-C#m-A-B9 = *Dedicated To The One I Love* verse (1967)
E-C#m7-A-B11 = *Up On The Roof* verse (1963) & *I Wanna Dance With Somebody* chorus (1987)
E-C#m-A-B-B11-B = *Y.M.C.A.* verse (1979)
E-C#m-AM7-B7 = *Unchained Melody* verse (1955)
E-C#m-Am-B7= *Sleepwalker* verse (1959)
E-C#m7-Am-B7b9 = *Since I Don't Have You* verse (1959)
Eadd9-C#m(add9)-Aadd9-Badd9 = *Every Breath You Take* verse (1983)

I-vi-V-IV Progressions:

The "I-vi-V-IV" progression, which reverses the "IV" and "V" chords, was used to write such songs as the *Give Me Just A Little More Timee* chorus (1970), the *Take Me Home, Country Roads* verse (1971) and the *Don't Let Me Be Misunderstood* chorus (1965). Several great embellishments are shown below.

Embellishments (Chord Quality Changes):

E-C#m-B7-A#7-A7 = *How Sweet It Is (To Be Loved By You)* verse (1975)
E-C#m-BaddE-A = *We Just Disagree* verse (1977)
Eadd9-C#m7(add4)-B-Aadd9 = *Purple Rain* verse (1984)

I-IV-vi-V Progressions:

Several huge hits were created using the "I-IV-vi-V" progression which reverses the "vi" and "IV" chords. Examples include the choruses to *More Than A Feeling* (1976), *Hit Me With Your Best Shot* (1980), and *She Drives Me Crazy* (1989).

I-IV-V-vi Progressions:

The "I-IV-V-vi" progression is created by playing the "vi" chord at the end. Although not used that frequently, song examples include the chorus to *Up On Cripple Creek* (1970) and the verse to *Brandy* (1972).

I-V-vi-IV Progression

The "I-V-vi-IV" progression, which is created by playing the "vi-IV" chords last, was used to write such songs as *One Fine Day* verse (1963), *Don't Think Twice* verse (1963), *Oh Darling* verse (1969), *Smile A Little Smile For Me* chorus (1969), *Take Me Home, Country Road* chorus (1971), *Hurts So Good* verse (1982), *Down Under* chorus (1983), *Right Here Waiting* chorus (1989), *Under The Bridge* verse (1991) and *Passionate Kisses* verse (1994). This progression tends to continue to the "V" chord. A great embellishment example is the *Strawberry Fields Forever* (1967) chorus "E-Bm7-C#7-A" progression. An example of the use of an inversion to create a descending bass line is the *Beast Of Burden* (1978) verse "E-B/D#-C#m-A".

I-V-IV-vi Progressions:

Although the "I-V-IV-vi" progression is not used as frequently as the previous progressions, it was used to pen the verses of *Come Together* (1969) and *Sweet Jane* (1970). This progression also tends to continue to the "V" chord.

Part II will explore doo-wop progressions that begin with the other three chords of which there are eighteen possibilities.

Let It Be

Below you will find the unplugged chords that I use to play the 1970 Beatles' number one piano hit *Let It Be*. I play the song slowly in 4/4 time. Notice that the opening verse and chorus progressions are clever displacements of the famous "I-VIm-IV-V" Doo-Wop changes. In the opening "C-G-Am-[G]-F verse progression, the second "G" chord is used as a passing chord played quickly just before the change to the "F" chord. For the intro, just play the first four bars of the verse progression. The The chord fingerings I use (in a Standard tuning) are as follows: C = x32010; G = 320003; Am = x02210; F = 133211; and C/B = x22010. The chords shown in brackets are passing chords.

F-C/E-G Sequence:

```
   F C/E  G
e-------------|
B--1--1---0---|
G--2--0---0---|
D--3--2---0---|
A-------------|
E-------------|
```

Verse

C / G /	Am [G] F /	C / G /	F [C/E G] C /
C / G /	Am [G] F /	C / G /	F [C/E G] C C/B

Chorus

Am / G /	F / C /	C / G /	F [C/E G] C /

Piano/Organ Interlude (Chord Melody):

```
   F C/E G7/D C Bb F/A       G  F  C
e-------------------------|------------|
B--1--1---0---1--3--1-----|--0--1--1---|
G--2--0---0---0--3--2-----|--0--2--0---|
D--3--2---0---2--3--3-----|--0--3--2---|
A-------------3--1--0-----|-----3--3---|
E-------------------------|--3--1------|

    F C/E G7/D C  Bb F/A     G  F  C
e---8--8---7---3--1---1---|-----------||
B--10--8---6---5--3---1---|--3--1--1--||
G--10--9---7---5--3---2---|--4--2--0--||
D-------------------------|--5--3--2--||
A-------------------------|--------3--||
E-------------------------|-----------||
```

My Sweet Lord

Here are the unplugged chord changes I use to play George Harrison's 1970 number one hit *My Sweet Lord* from his "All Things Must Pass" album. This is one of George Harrisons's best solo efforts. The chord progression is shown in the original key of E, however, it modulates a whole step to the key of F# after the bridge using the "C#7" as the pivot chord. The opening chorus progression is repeated a "I-VIm" relative minor vamp which comprises the first two chords of the doo-wop progression. The song is played in a moderate 4/4 tempo. The chord fingerings I use (in a Standard tuning) are as follows: F#m = 244222; B = x2444x; E = 022100; C#m = x46654; Fo7 = 1x010x; G#o7 = 4x343x; E7 = 020100; C#7 = x4342x; F# = 244322; Go7 = 3x232x; A#o = 6x565x; G#m = 466444; and C# = x4666x.

Verse

F#m / / /	B / / /	F#m / / /	B / / /
F#m / / /	B / / /		

Chorus

E / / /	C#m / / /	E / / /	C#m / / /
E / / /	Fo7 / G#o7 /	F#m / / /	B / / /

Bridge (to new key)

E / / /	/ / / /	E7 / / /	/ / / /
C#7 / / /	/ / / /	F# / / /	Go7 / A#o7 /
G#m / / /	C# / / /		